



**Lucien Durey, Jenipher Hur,
Gavin Lynch, Heidi Meixner,
Asami Tsukada**

The Tropics to the Herbarium

June 20 - July 18, 2009

INVITE ME TO YOUR DINNER

The Tropics to the Herbarium

THE TROPICS

The Tropics to the Herbarium is an exhibition compiled around the practices of recent graduates from Emily Carr and SFU whose work deals with notions of translation, nationalism, movement, and the present. In reflecting on these concepts – some of which are derived from observation of economic and cultural globalization – these artists seem to be responding to a new set of aesthetic concerns especially relevant to the twenty-first century.

Certainly, the plurality of multiculturalism in combination with the conditions of the ever-shrinking scale of the globe provides criteria worthy of a new aesthetic judgment. But, perhaps prior to this, it was our necessity as a culture to embark as a traveler that has head to the gradual reconsideration of the other and the self. Born from a variety of different ethnicities and national identities, the artists in this exhibition have developed works that position themselves in contradiction to or in an examination of their own roots; freeing themselves from their past and assisting in a construction of an alternative set of conditions.

The fluidity of this era presupposes an

insertion of ideologies that are not particular to the Western world. New spaces of judgment (including Africa, Latin America, Southeast Asia, and Eastern Europe) have been revealed through the many generational shifts associated with post-colonialism. The displacement of the immigrant has developed a necessity from cross-pollination with what used to be distant lands, formerly distinct from Western history. Now, alternative forms of symbolic and iconographic imagery have been deployed and conjoined alongside the familiar landmark representations of twentieth-century modernism. Narrative structures associated with cinema, formalism derived from airports, and objects utilized for their exchange value on the internet all fulfill a common experimentation in describing circuits and entry points affiliated with our globally-capitalistic era. At the core of these artistic strategies is an inquiry or investigation into the modes of description that can be developed to represent and redefine the heritage surrounding ones roots, and to initiate a potential re-rooting or re-positioning of one's relationship to their home and their land.

— *Joshua Bartholomew*

THE HERBARIUM

An herbarium is a collection of dried plant specimens that documents the known plant world and explorations of it. Not unlike museums, herbariums are dedicated to the preservation and storage of their collections. Each plant or specimen is documented and recorded so as to make it identifiable and understandable in the context from which it was taken. Even if the specimens are cut, dried, and placed on their individual slides, they are not dead per se. Having been isolated for closer examination, education, collection and enjoyment, they somehow remain connected to the whole; they are seen as a partial representative of the acme of the population from which they have been culled.

The artists in this show are not necessarily at a beginning or seeding stage; rather, their position can be viewed as a kind of transitory growth. This exhibition records the liminal crossing these artists are now making, from students to professionally practicing artists whose works stand worthy of our efforts in thoughtful examination, collection and preservation.

Lucien Durey, Jenipher Hur, Gavin Lynch, Heidi Meixner, Asami Tsukada (along with others who have recently graduated and are still in transition from student to professional) make up a generation yet to be defined but one that will inevitably contribute to and in some sense shape the future of Vancouver's art discourse. This is not to say, however, that their present work exists outside the current discourse surrounding those artists presently working in Vancouver. There is a clear relationship to the lineage of certain practices visible in the works of the younger, emerging artists. As such, the artists presented in this exhibition can all be seen as being part of the same ecology as mid-career or established artists. From a distance, this ecosystem as a whole is tropical and

thick in vegetation, where cross breeding is rampant and new hybrids are common. It is the continual work of the curator, collector or historian to document and scrutinize this thicket in order to find samples of various species that are presently interesting in their own right and may be indicative of new tendencies that will be more visibly prevalent in the future. It is with some of this in mind that each of the five artists were selected for the exhibition of recently graduated artists from Simon Fraser University and Emily Carr University. While fitting in with current trends among Vancouver's art scene, the artists each have a unique and identifiable style of commentary that is relevant to present and future discourses.

— *Robin Selk*

GAVIN LYNCH

Lynch's studio practice embodies a working method that simultaneously develops a wide-variety of experimentations in image-making. The paintings in the show reveal Gavin's interest in the idea of a periphery, both in representational subject matter and as a process for working.

ASAMI TSUKADA

Tsukada is a painter who utilizes familiar iconography that references types of 'primitivisms' and folklore. Her paintings juxtapose these symbols alongside references to geometric abstraction that imply a similar sense of spiritual embodiment.

LUCIEN DUREY

Durey is a Vancouver based artist and musician who works in various mediums. Working between cultural ties, Durey questions notions of having a singular heritage. He positions himself as a type of traveler, venturing between multiple times and places and inserting himself into a history that is neither completely fact nor fiction.

HEIDI MEIXNER

By employing found objects that are indicative of the sensibilities of another era, Meixner engages in a pseudo-sociological investi-



gation of our current everyday environment. Placing together elements manufactured in the more - and less recent - past reveals both changing and persistent elements of North-American attitudes toward spaces and things. In their new situations, the odd groupings of materials form a divergent web of relationships, which draw attention to the distance between the formal qualities of the materials used and their former function and social significance.

JENIPHER HUR

Hur's practice is situated in relationship to suburban culture and the utility associated with domesticity. Labour, leisure, and community each serve as themes aiding in the development of her work.

HELEN PITT GALLERY ARTIST RUN CENTRE

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Artist Run Centre
Established 1975

Tuesday to Saturday 12 to 5pm
Wednesdays 1 to 7pm

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