

**EXHIBITION**

# **PIERS**

**SEPTEMBER 28 - DECEMBER 22, 2022**

## PIER / REVIEW

In conversations leading up to this exhibition, artists Grace Tsurumaru and Laura Dutton both independently noted Chris Marker's *La Jetée* (1962) as an influential work in their times as art students. Tsurumaru said that Marker's film had the greatest impact on her stating, "I had never seen a film composed of photographs before then, and to witness a moving image three quarters of the way through left me startled." Dutton first saw *La Jetée* when Tsurumaru presented it in a class in which Dutton was a student at University of the Fraser Valley. It subsequently impacted her practice. Dutton says: "The way the film explores the concept of time, narratively and materially, changed how I thought about images—both moving and still."

In *La Jetée* (English translation, *The Pier*), Marker explores time both materially and narratively in a 28-minute black and white film which is composed largely of still images. The narrative follows a prisoner in post-apocalyptic Paris who must travel back in time to a pre-war state. At the culmination of the film, the protagonist comes to understand that the incident he witnessed as a child, which has haunted him ever since, was his own death.

This exhibition, *Piers*, departs from these connections—time, material, memory, and relationships—and takes its name, in part, from the English translation of Marker's title. It is also a play on the word 'peer', that being an equal, particularly in an academic setting. The artists from the UVic Department of Visual Arts who are showing in this exhibition have each selected either a former student or a former teacher to show their work alongside, someone who influenced their practice and their way of seeing. Marker's film explores the concept of time as something fragmentary that intersects at various points in one's life. Similarly, the artists in this exhibition each present works which demonstrate the impact a student or teacher may have on one's practice, long after the initial moment of exchange.

KIM DHILLON, SEPTEMBER 2022

OPPOSITE: ARLENE STAMP, *A-LINE: AURORA*, 1991, VINYL TILE ON MASONITE.  
COURTESY OF THE ART GALLERY OF ALBERTA,  
GIFT OF DAVID STAMP AND EMILY MENEZES.





JAMES LEGASPI, STILL FROM *MAGNOLIA*, 2020,  
HD VIDEO, 18 MINUTES 13 SECONDS. COURTESY OF THE ARTIST.

# IDEAL SYLLABUS

The artists in the exhibition were asked which single work of art or exhibition influenced them most as a student. While many acknowledged the difficulty in selecting a single artwork, others immediately named an artwork or exhibition they recalled which drastically influenced their way of thinking, seeing, or making art. The list below is a result of their collective responses and presents a sort of 'ideal syllabus' of artworks which shifted their individual practices or approaches to art making.

**Agnes Martin**, *Collected Works*.

cube and 130 lipsticks made with pigment, beeswax, and chewed lard removed from lard cube, dimensions variable.

**Andy Warhol**, *Rorschach paintings*, 1984, synthetic polymer paint on canvas, 417.2 x 292.1 cm.

**Chris Marker**, *La Jetée*, 1962, 35 mm film, black and white, 28 minutes.

**Lawren Harris**, *Mt. Lefroy*, 1930, oil on canvas, 133.5 x 153.5 cm.

**Louise Bourgeois**, *Maman*, 1999, bronze, stainless steel and marble, 927.1 x 891.5 x 1023.6 cm.

**Emily Vey Duke & Cooper Battersby**, *Being Fucked Up*, 2001, video, 10 minutes.

**Michael Beutler**, *Moby Dick*, 2015, installation at Hamburger Bahnhof, dimensions variable.

**Franz Erhard Walther**, (exhibition) *body works*, Dia Beacon, New York, 2021.

**Mona Hatoum**, *Interior/Exterior Landscape*, 2010, bed frame, coat rack, bird cage, desk, chair, pillow, hair and other materials, dimensions variable.

**Hans Haacke**, *Condensation Cube*, 1963-8, methacrylate and water, 76 x 76 x 76 cm, edition of 5.

**Sensation** (exhibition), Royal Academy of Arts, London, 1997.

**Janine Antoni**, *Gnaw*, 1992, 600 lb chocolate cube and 600 lb lard cube gnawed by the artist, 27 heart-shaped packages of chocolate made from chewed chocolate removed from chocolate

**Rachel Whiteread**, *Ghost*, 1990, plaster on steel frame, 269 x 355.5 x 317.5 cm.

# ACKNOWLEDGEMENTS

Piers  
September 28 - December 22, 2022

Artists

**Katie Bethune-Leaman**  
**Cedric Bomford**  
**Lauren Brinson**  
**Yan Wen Chang**  
**Megan Dickie**  
**Laura Dutton**

**Annika Eriksson**  
**Daniel Laskerin**  
**James Legaspi**  
**Christopher Lindsay**  
**Evan Locke**  
**Danielle Proteau**

**Hollis Roberts**  
**Arlene Stamp**  
**Jennifer Stillwell**  
**Beth Stuart**  
**Grace Tsurumaru**  
**Paul Walde**

Guest Curator  
**Kim Dhillon**

Project Manager  
**Gillian Booth**

Publication & Exhibition Design  
**Katie Hughes**

Exhibition Installation  
**Roger Huffman and Legacy Art Gallery Staff**

Communications & Promotional Design  
**Shannon Lake with Chris Mockford**

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BACK: GRACE TSURUMARU, *THE LETTER*, 2022, DIGITAL PRINT ON COTTON RAG PAPER, MOUNTED ON ALUMINUM. COURTESY OF THE ARTIST.

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