

Pine's Eye





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Firelei Báez

Beau Dick

Laurent Grasso

Alan Hunt

Torsten Lauschmann

Ana Mendieta

Kevin Mooney

Beatriz Santiago Muñoz

Taryn Simon

Johanna Unzueta

Lois Weinberger

Haegue Yang

James Clegg

Curator at Talbot Rice Gallery

Curator's Intro

Pine's Eye grew in response to calls for us to learn to think ecologically. With a sense that this would require a leap of the imagination and something very different from what passes as 'logical thinking', it derived its name from the meaning of the word *Pinocchio*. This madcap fairytale – with puppets as interesting metaphors for human-object relationships, anthropomorphic animals, spirits, enchanted woodlands and moralistic reflections on industry and greed – seemed to offer a suitably strange and magical point of departure.

Through the work of 12 international artists these ideas became entangled with global social and political concerns. Including stories from the Caribbean, the Americas and representatives of the Kwakwaka'wakw culture of the Pacific North West, it reflects the fact that the environmental crisis we face today is bound up with a longer history of colonialism: the repression of indigenous cultures, the loss of wisdom derived from animals and plants, and the industrial exploitation of people and resources. Working back and forwards across different time periods to reclaim indigenous, pagan, folk and ritual forms – and showing us nature in the most bureaucratic and urban situations – *Pine's Eye* questions the linear narrative of modernity, suggesting that its insistence on ruptures and breaks from the past are more about power than truth. Through its hauntings, ancestral connections and powerful mythical figures, it has become an exhibition about forms of resistance, resilience and different ways of being that should inform and inspire our ongoing relationship with nature.

WHITE GALLERY

Alan Hunt**1. *Atlakim Masks*, 2019**

Performed at the opening of the exhibition these masks relate to a Kwakwaka'wakw potlatch ceremony.

From left to right: *Grouse, Spruce and Door. Then also: Raindrop Maker, One Side Moss Face, Listener, Hamatsa, Woman Giving Birth, Child, Infant, Midwife and Long Life Giver.*

Western Red Cedar, acrylic paint, feathers and found materials.

Johanna Unzueta**2. *1:1 Resonance*, 2020**

Comissioned mural. Pastel, twine and copper rods, approx. 7 x 12.5m

3. *Lantern Wheel A*, 2017

Felt, sewing, twine and wooden spool (with copper pipe). 75 x 30 cm

4. *Gemelos / Twins*, 2017

Felt, sewing and twine (with copper pipe), each 88 x 52 cm

5. *Lantern Wheel B*, 2017

Felt, sewing, twine and wooden spool (with copper pipe) 45 x 12 cm

Taryn Simon

6. *Finding Pursuant to Section 662 of the Foreign Assistance Act of 1961, as Amended. Concerning Operations in Foreign Countries Other than Those Intended Solely for the Purpose of Intelligence Collection, White House, Washington, D.C., United States, 1981*, 2015
Archival inkjet print in mahogany frame, 215.9 x 186.1 x 7 cm

7. *Agreement to form a Palestinian national unity government, Mecca, Saudi Arabia, February 8, 2007*, 2015
Archival inkjet print in mahogany frame, 215.9 x 186.1 x 7 cm

Beau Dick**8. *Otter Woman*, 2016**

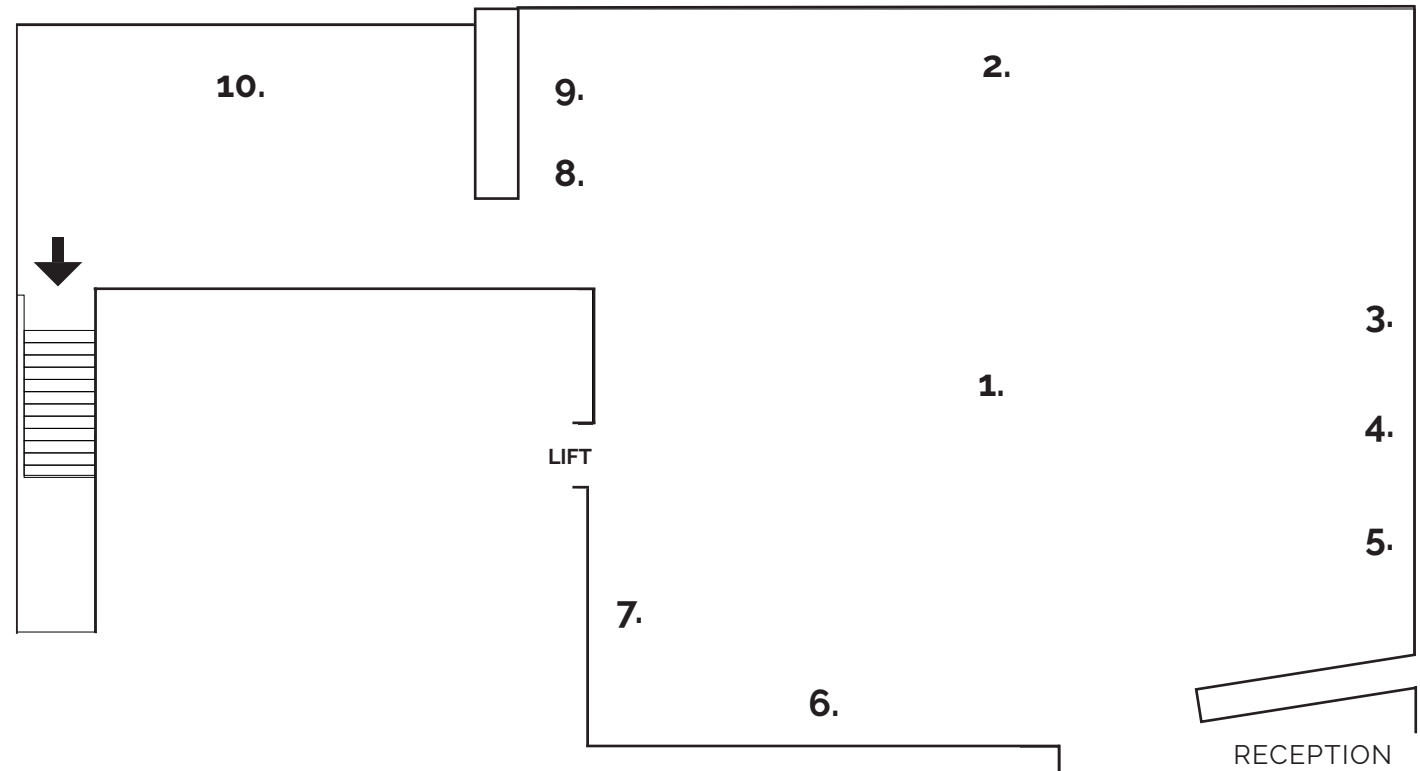
Western red cedar, acrylic, graphite, horsehair, 53.3 x 50.8 x 30.5 cm

9. *Tsonoqua*, 1980

Western red cedar, acrylic, graphite, horsehair, 28 x 20.3 x 12.7 cm

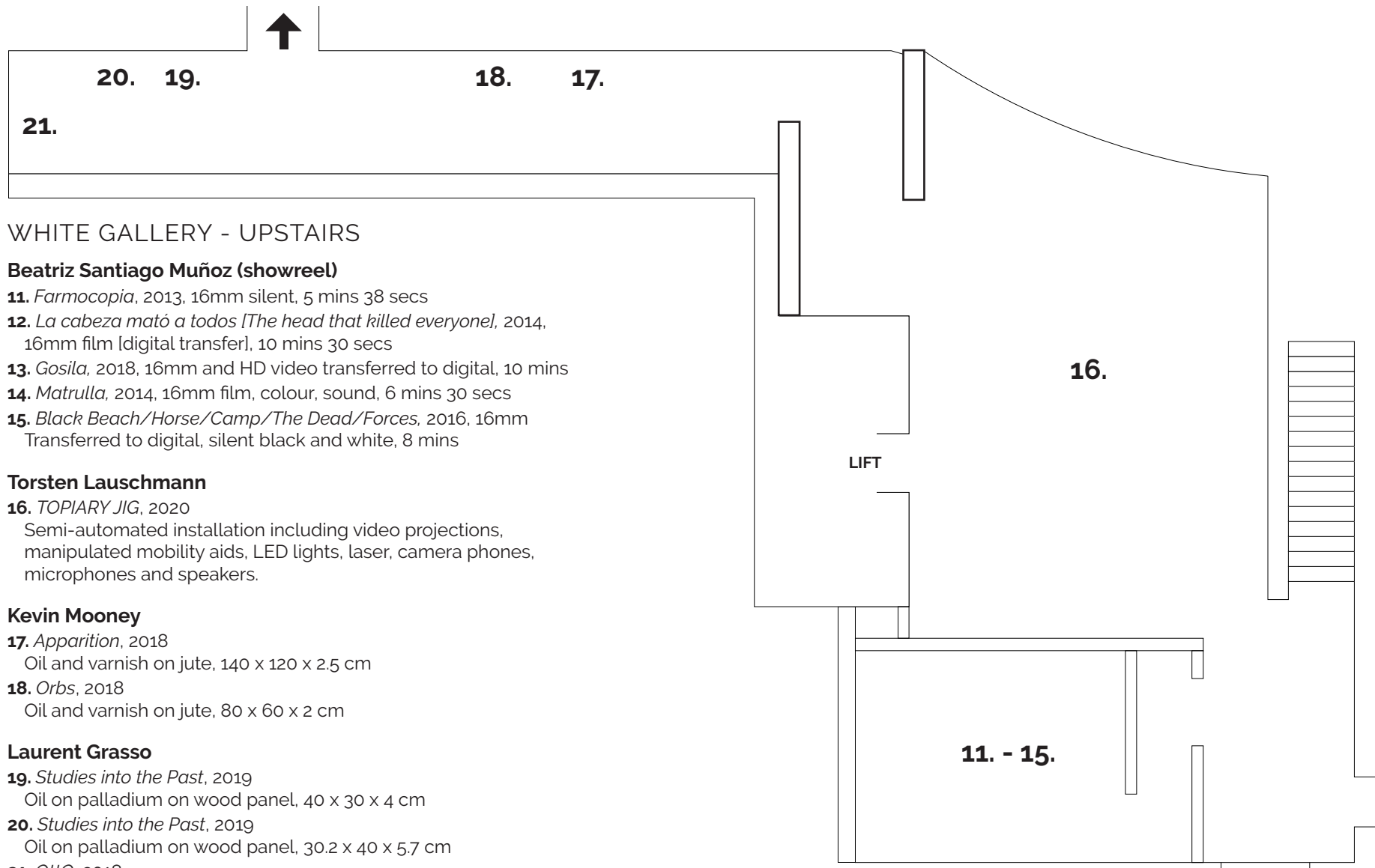
Firelei Báez

10. *I write love poems, too (The right to non-imperative clarities)*, 2018
Acrylic, ink and chine-collé on deaccessioned book pages 243.8 x 569 cm



GEORGIAN GALLERY

ROUND ROOM



WHITE GALLERY - UPSTAIRS

Beatriz Santiago Muñoz (showreel)

- 11.** *Farmacopia*, 2013, 16mm silent, 5 mins 38 secs
- 12.** *La cabeza mató a todos [The head that killed everyone]*, 2014, 16mm film [digital transfer], 10 mins 30 secs
- 13.** *Gosila*, 2018, 16mm and HD video transferred to digital, 10 mins
- 14.** *Matrulla*, 2014, 16mm film, colour, sound, 6 mins 30 secs
- 15.** *Black Beach/Horse/Camp/The Dead/Forces*, 2016, 16mm Transferred to digital, silent black and white, 8 mins

Torsten Lauschmann

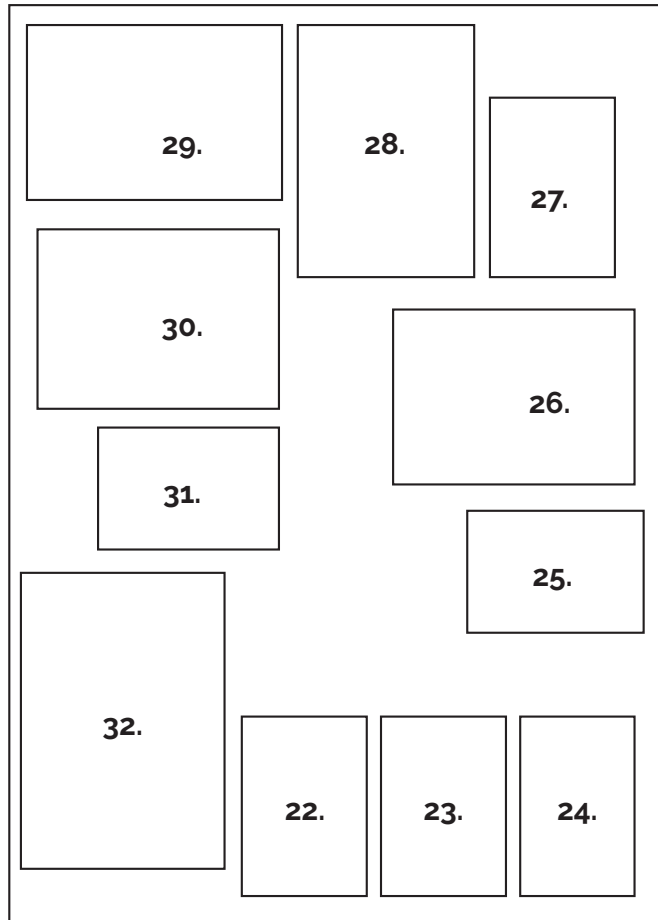
- 16.** *TOPIARY JIG*, 2020
Semi-automated installation including video projections, manipulated mobility aids, LED lights, laser, camera phones, microphones and speakers.

Kevin Mooney

- 17.** *Apparition*, 2018
Oil and varnish on jute, 140 x 120 x 2.5 cm
- 18.** *Orbs*, 2018
Oil and varnish on jute, 80 x 60 x 2 cm

Laurent Grasso

- 19.** *Studies into the Past*, 2019
Oil on palladium on wood panel, 40 x 30 x 4 cm
- 20.** *Studies into the Past*, 2019
Oil on palladium on wood panel, 30.2 x 40 x 5.7 cm
- 21.** *Otto*, 2018
HD video on LED screen, 21 mins 26 secs, wooden frame, 53 x 101 cm



ROUND ROOM - ENTRANCE FROM WHITE GALLERY

33.

ROUND ROOM – VITRINE

Lois Weinberger

22. *Untitled*, 2004

Indian ink on paper, 29.5 x 21 cm

23. *Future Garden (Sketch 1)*, 2010

Indian ink, colour pencil on paper, 30 x 21 cm

24. *Wildnis-Konstruktion/ construction of wilderness*, 2015

Indian ink on Paper, 29.5 x 21 cm

25. *Wildnis-Konstruktion/ construction of wilderness*, 2010

Indian ink, colour pencil on paper, 32 x 23 cm

26. *What is beyond plants is at one with them, railway track, neophytes from from South- and South East Europe, length 100 meters, documenta X, Kassel*, 1997

pigment print on archival paper, 42 x 30 cm,

Edition 1/5 photo: Dieter Schwerdtle

27. *Grow*, 2004

pigment print, Indian ink, watercolour on paper, 29.5 x 21 cm

28. *Wildnis-Konstruktion*, 2007

Indian ink, watercolour on paper, 42 x 30 cm

29. *External Areas*, 2008

Photographical work, c-print, 29,5 x 39 cm

30. *Wildnisentwurf Garten?/ Draft for wilderness Garden?*, 2011

Indian ink, watercolour on paper, 42 x 30 cm

31. *Im Unterhalb liegen die Gärten / The Gardens are lying in the underground*, 2006

Indian Ink, watercolour on paper, 30 x 21 cm

32. *Portable Garden*, 1994

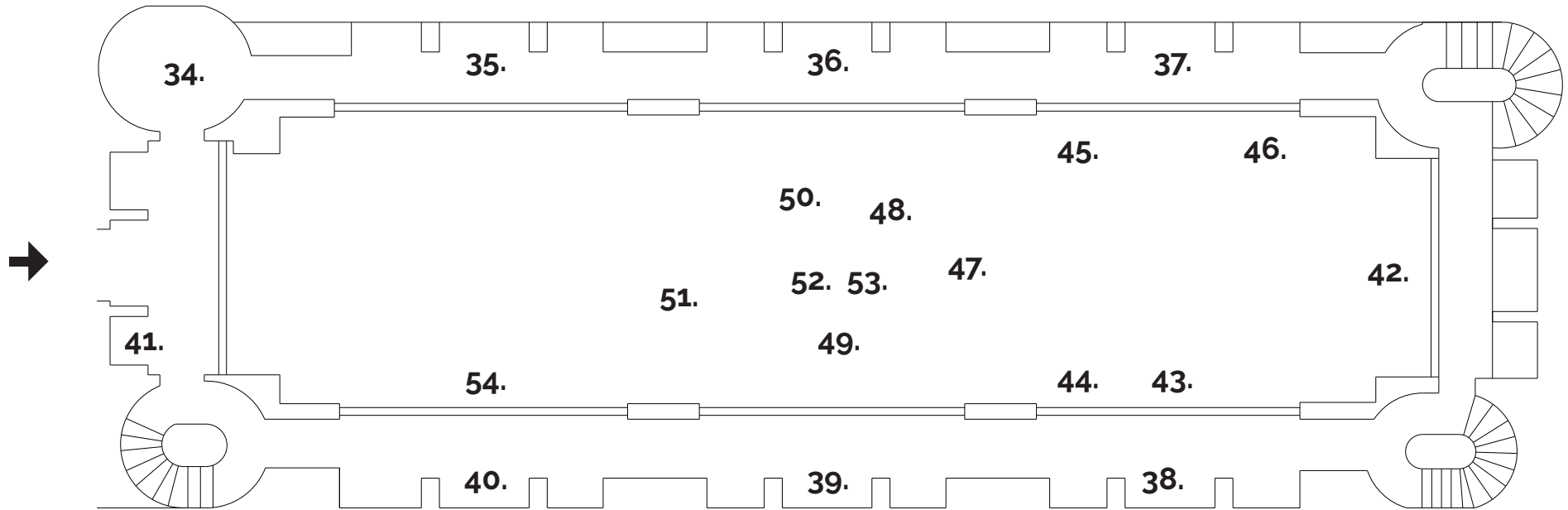
CAC Brétigny, photographical work, 33 x 48 cm, Edition 2/5

ROUND ROOM – ON THE WALL

Lois Weinberger

33. *Invasion*, 2009

Tree fungi, fluorescent paint, dimensions variable



GEORGIAN GALLERY - UPSTAIRS

Kevin Mooney

- 34.** *Trickster*, 2017
Oil and varnish on jute, 80 x 60 cm

Ana Mendieta

- 35.** *Untitled*, c. 1983 - 84
Ink on paper, 39.2 x 27.7 cm
- 36.** *Untitled*, c. 1984 - 85
Graphite on paper, 48.6 x 35.9 cm
- 37.** *Untitled*, c. 1984 - 85
Graphite on paper, 45.6 x 35.3 cm
- 38.** *Untitled*, c. 1984 - 85
Ink on paper, 48.9 x 35.9 cm
- 39.** *Untitled*, 1984
Ink and wash on paper, 50.7 x 39 cm
- 40.** *Untitled*, 1985
Ink and wash on paper, 48.6 x 35.9 cm
- 41.** *Untitled*, c. 1983 - 84
Ink on paper, 48.9 x 35.9 cm

GEORGIAN GALLERY - DOWNSTAIRS

Laurent Grasso

- 42.** *Studies into the past*, 2018
Oil on wood, 75 x 100 x 5 cm
- 43.** *Studies into the past*, 2013
Oil on wood panel, 114 x 94 x 2.5 cm
- 44.** *Studies into the past*, 2019
Oil and palladium on wood,
22 x 24 x 5.5 cm
- 45.** *Studies into the past*, 2019
Oil and palladium on wood,
22 x 24 x 5.5 cm
- 46.** *Studies into the past*, 2017
Oil on canvas, framed in oak wood,
50 x 69 x 3.5 cm

Haegue Yang

- 47.** *The Intermediate - Long Neck Woman Upside Down*, 2016. Artificial straw, powder-coated steel frame, casters, plastic fans, rattles, artificial plants, Saekdong fabric, Indian bells, 182 x 123 x 110 cm
- 48.** *The Intermediate - Ikebana Alienage*, 2016. Artificial straw, powder-coated steel frame and mesh, casters, artificial plants, artificial vegetables, artificial stones, 85 x 135 x 83 cm
- 49.** *The Intermediate - Long Neck Woman*, 2015. Artificial straw, powder-coated steel frame, casters, artificial plants, 220 x 97 x 90 cm
- 50.** *The Intermediate - Running Squeezed Two-tone Fan Dance*, 2016. Artificial straw, powder-coated steel frame and mesh, casters, plastic raffia string, Korean traditional hairpins, 150 x 105 x 85 cm

- 51.** *The Intermediate - Psychic Turbine Vents Ball*, 2017. Artificial straw, powder-coated stainless steel frame, ball casters, turbine vents, 92 x 120 x 120 cm

- 52.** Floor element, 2020
Self-adhesive holographic and black vinyl film.
- 53.** Sound element (Text-To-Speech), 2020
Digital sound file, loop
Text to speech technology provided by CereProc Ltd.

Kevin Mooney

- 54.** *Peasant*, 2018
Oil and varnish on jute, 55 x 45 x 2 cm

Alan Hunt

1. *Atlakim Masks*, 2019

Hereditary Chief Alan Hunt is a Kwakwaka'wakw artist who has made 15 new masks for *Pine's Eye* that relate to the Atlakim or 'Dance of the Forest Spirits' ceremony, performed during the opening week of the exhibition.

These masks are always made from cedar wood, which is special to the Kwakwaka'wakw. They would typically be part of a potlatch ceremony taking place within the sacred space of the Big House in Alert Bay, Vancouver Island. Potlatch means 'to gift' and the ceremony is centred upon a Chief giving away their possessions to guests who, in return, listen to and acknowledge the truths that are being performed. These ceremonies are drawn from a Chief's Box of Treasures, a box unique to that Chief's prerogative and that includes specific songs, dances, stories and the regalia to perform them.

The attitudes of missionaries and government figures in the nineteenth century reflected an ignorance and contempt for indigenous cultures, with many seeing the potlatch as 'uncivilised'. In 1893, for example, John A. MacDonal the first Prime Minister of Canada proclaimed that the potlatch was, 'the useless and degrading custom in vogue among the Indians ... at which an immense amount of personal property is squandered in gifts by one Band to another, and at which much valuable time is lost.' Potlatch ceremonies were subsequently outlawed from 1885 to 1951, during which time practitioners were arrested and hundreds of objects were confiscated. Reflecting the broad remit of colonial projects to control indigenous cultures this was also a conflict between a system of capitalist accumulation and a Kwakwaka'wakw tradition that respects nature, celebrates giving and frowns upon greed. Famously, Chief Beau Dick – Hunt's mentor – removed 40 masks from an exhibition in Vancouver and in front of the community, invited artists and curators, burnt them as part of a Potlatch. In so doing he aimed to emphasise that their importance lay in the ceremony and the ideas they could pass on - in remaking them as part of the cycle of nature – not in their status as commodities.

The Legend of Atlakim tells of Prince Kwak'wabalas who is so badly treated by his father that he heads into the forest to end his life. Surrounded by nature he has a change of heart. In some versions of the story a grouse caught in his snare promises to bestow upon him a gift if he lets him go. Following the grouse and eventually finding a lake, Kwak'wabalas is told in his dreams that he has arrived at a supernatural place. Here he is visited by the forest spirits who teach him valuable lessons, lessons he is told he will be able to later share with his community through dance. Led into the Atlakim dancehall he witnesses a life-changing ceremony. In original versions it included up to 40 characters, and here includes: *Grouse, Spruce, Raindrop Maker, One Side Moss Face, Listener, Hamatsa, Door, Woman Giving Birth, Child, Infant, Midwife, Long Life Giver*. They are characters connected to nature, the cycles of life and the condition of human appetite, who collectively show that everything in the natural world has a purpose. For the Kwakwaka'wakw, animals and plants are also people.

Beau Dick said that the teaching encompassed by a potlatch ceremony could include almost every aspect of life including 'governance, medicine, justice, well-being, history, child rearing [and] honouring the dead.' Whilst impossible to translate the complexities of the Atlakim ceremony, choosing to show the masks in other contexts, Hunt – like Dick – wants to share a respect for all living things.

Johanna Unzueta

2. *1:1 Resonance*, 2020

3. *Lantern Wheel A*, 2017

4. *Gemelos / Twins*, 2017

5. *Lantern Wheel B*, 2017

Chilean artist Johanna Unzueta makes work in order to reconsider the relationship of people – their crafts, forms of resistance and rhythms – to the forces of industrialisation.

To her surprise, Unzueta began to introduce abstract drawing into her practice from the end of 2013. Creating cyclical forms, she was compelled by their proximity to patterns in nature, the looping forms made by children playing games (as featured in some of her film work) or the process of spinning threads. Distinct from modernist abstractions, they presented a method of choreographing her body's movement to create a kind of index for how she was feeling at a particular time (she would title them with the date on which they were made). With her sculptural practice examining human labour and industrial objects they naturally evolved into large-scale murals.

For Unzueta – who is interested in traditional crafts – there is a close relationship between industrialisation and colonisation in the context of South America. Pre-Columbus, indigenous Mayan and Mapuche women made fabrics using a backstrap loom. Ancient Mayan artworks document women occupied by the looping, cyclical, whorling process of spinning naturally dyed cotton to make the required threads. The patterns of indigenous textiles are connected to particular families and localities, their weaving passing on a tacit knowledge from the ancestors. When the Spanish colonised South America they intended to replace these forms of production in order to increase profits by introducing sheep for their wool and semi-industrial looms. Like other colonial powers, this was part of a project to extend a capitalist European system of mechanised processes and standardised products. Part of a brutal system that would dominate the lives of oppressed people across the

world, machines offered, in Unzueta's words, 'a new kind of slavery, a new method of human and economic abuse.' But this system of modernisation was never total and in Guatemala, for example, women continue to use waist looms as a means of defiance.

Unzueta therefore recognises that forms which carry embodied memory can be used as a form of resistance. As she put it when describing her sculptural practice, 'our bodies relate to space and they are in constant dialogue with the objects that compose it ... they are part of an interest that has always been there, like a set of ephemeral memories that are subject to my interpretation of history.'

Remaking cogs and spindles and other machine parts is a process of reclaiming an aspect of modern history. The sculptural works *Lantern Wheel A*, *Gemelos / Twins*, and *Lantern Wheel B* are all industrial components that have been handmade from felt. An ancient form of textile, felt is comprised of compressed wool fibres – which are randomly strewn in every direction – to form a material. Whilst often made from wool, the higgledy-piggledy structure of felt is very different from the linear forms produced on a loom. Deleuze and Guattari famously theorised this distinction when discussing 'smooth' and 'striated' spaces: spaces without specific boundaries or divisions – like felt – as compared to spaces with distinct lines, divisions and directions – like fabric made on a loom, production lines or plantations lines. To take machines apart and reform them in a material structurally opposed to straight lines is to remake the 'ephemeral memories' we might connect to them from a very different human perspective. Both the mural and the sculptural objects speak to the history of craft, something industrialisation was also responsible for separating from design in a move to rationalise production and create simple, specialist, mechanised roles for people. The tactile subtlety of Unzueta's work therefore harbours a strong, embodied politics that attempts to re-humanise objects that have had such power to transform the material world.

Taryn Simon

6. *Agreement to form a Palestinian national unity government, Mecca, Saudi Arabia, February 8, 2007, 2015*

7. *Finding Pursuant to Section 662 of the Foreign Assistance Act of 1961, as Amended, Concerning Operations in Foreign Countries Other than Those Intended Solely for the Purpose of Intelligence Collection, White House, Washington, D.C., United States, 1981, 2015*

Taryn Simon exposes hidden systems of power and control, foregrounding in *Paperwork and the Will of Capital* the stagecraft and pageantry involved in the creation, maintenance and projection of state and economic power.

Prompted by an image of a flower arrangement positioned before Benito Mussolini, Adolf Hitler and Neville Chamberlain at the signing of the Munich Agreement (a meeting followed by Chamberlain's ill-fated 'peace in our time' speech) Simon began to work with a botanist to identify and then reconstruct the flower arrangements appearing in archival photographs of the signings of political accords, agreements and treaties. Narrowing her remit, she decided to focus on those signings that included at least one country that had attended the United Nations Monetary and Financial Conference in 1944 (better known as the Bretton Woods Conference). This conference – which took place in New Hampshire in the United States – had established a set of rules for regulating the economy that led to the foundation of the International Monetary Fund (IMF), World Bank and, later, the World Trade Organisation. Encouraging open markets, privileging the US dollar and enabling international loans, this conference shaped the global economic system that would predominate in the second half of the twentieth century. Criticism of the IMF and World Bank – both of which have outlasted the Bretton Woods system – has centred upon the manipulation of world markets, harsh restrictions imposed on 'debtor' countries and the encouragement of privatisation at the expense of the world's poorest people. Simon's decision to engage this history in *Paperwork and the Will of Capital* was therefore a decision to focus on the power play and interventionist approaches of countries with stakes in the process of globalisation.

A second parameter Simon set for the project was to focus only on agreements signed after 1968. The significance of this date was the opening of the international flower market in Aalsmeer (the Netherlands), which remains the largest flower market in the world (moving around 20 million flowers per day). This market created the opportunity for people to buy any kind of flower at any time of the year – in bloom!

Another historical connection to the Netherlands that Simon was interested in pertains to a genre of still-life painting. In the eighteenth century, Dutch artists would demonstrate their skill by painting flower arrangements. However, these paintings were not based on reality. Artists like Jan van Huysum (1682-1749), for example, would paint up to 30 different species of flowers into a single image – including non-native species and flowers that would never be in bloom in the same place at the same time – to create an 'Impossible Bouquet'. In effect, all the arrangements appearing in Simon's works are Impossible Bouquets, made possible only by advances in cultivation or the vast imports of markets like Aalsmeer.

Like the other 34 works in the series, the two featured in *Pine's Eye* are high-definition photographs of the bouquets that Simon reconstructed in her studio. Each bouquet is set against a colour-field with a palette based on the colour scheme of the room in which the corresponding agreement was signed. Set into each mahogany frame is a text panel detailing the agreements that a particular bouquet bore 'silent witness' to, in Simon's terms. In this case they detail: Ronald Reagan's reauthorisation of covert CIA activities in Afghanistan to back rebels (including Osama Bin Laden) and a 630 million dollar weapons investment to repel Soviet forces; an agreement between Hamas leader Khaled Meshal and Fatah leader and Palestinian president Mahmoud Abbas to form a national unity government and end violence between Palestinian factions. Withholding as much as they reveal, Simon's works carry a poignancy related to the volatile or fragile nature of political agreements. In the case of the Hamas/Fatah agreement, for example, peace lasted just four months after the signing of the treaty. The ephemeral beauty of flowers evokes the fragile and temporary nature of human relationships.

Beau Dick

8. *Otter Woman*, 2016

9. *Tsonoqua*, 1980

Respected Kwakwaka'wakw Chief, indigenous rights activist and carver, Beau Dick (1955–2017) used his great skills as an artist to try to protect, preserve and share his ancestral knowledge.

The Kwakwaka'wakw have a deep cultural connection to nature, with families tracing their history back to ancestors who gained special powers from supernatural birds or animals. These powers are carried by bloodlines and allow initiated members to perform particular stories, dances and rituals. Chief Beau Dick (Walas Gwa'yam or 'big, great whale') is from Alert Bay, Vancouver Island, where such performances take place within the sacred space of the Big House. This painted building appears like a giant figure that swallows people as they enter through its grinning mouth; whilst suggesting the cycle of life – as things are consumed and then reborn from inside – the mouth motifs that appear in much Kwakwaka'wakw art reflect the belief that hunger is at the core of the human condition. In light of this belief, it is a culture that emphasises gift giving, respect for life and self-control, against the evils of an unchecked appetite.

These evils might be represented by terrifying creatures, with tricks – like smoke and hidden doors – being used within the Big House to make them extra frightening. Children are told that the sound of the wind blowing through the cedar trees is the breath of Tsonoqua, a giant, lumbering, mythical being depicted with black skin and huge red lips. Her house is full of great treasures – such as 'coppers' (copper beaten flat, the most important symbol of wealth) – to lure children into the woods. If they are not careful they will be snatched by Tsonoqua and put in her basket to be eaten later. *Otter Woman* is a shapeshifter who can trick people into thinking that she is a friend or relative whilst really taking them into the precarious spirit realm.

In Kwakwaka'wakw legends, it is believed that otters evolved from humans, which gives them a special understanding of both worlds.

Seeing his people (living in the area now designated British Columbia) as victims of cultural genocide*, Dick recognised that his culture could offer vital forms of critical resistance against the modern world. Inspired by the Idle No More movement, an indigenous protest against the despoiling of their lands, the poisoning of their waters and destruction of plants and animals (through the mining, logging, oil and fishing industries), Dick led a march against the Canadian Government. Culminating in Ottawa, Dick performed a breaking of the 'copper' ceremony outside parliament in order to shame the government for its treatment of the environment and indigenous people. Smashing the 'copper' is a potent symbol of great discontent with another's actions.

For Dick, his role as an artist was to share Kwakwaka'wakw ideas about how to care for nature and for humankind. In an interview in 2015 he said:

As an artist, it is my responsibility to restore and preserve the culture. Why? Because it is our identity. The impact of colonialism and cultural genocide continues. We're working very hard and struggling to ensure that we keep it real in this world of convenience. Others may cater to and serve industry ... but there's another world that's ... much more valuable and it's all about connectedness, not only to the mother earth, not only connectedness to the great Creator but indeed it is about connectedness to each other. This is the overall message we want to illustrate. This is what our culture provides for us and illustrates in so many ways.

* Truth and Reconciliation Commission of Canada concluded its report on the effects of the Indian Residential Schools System that the impact on Indigenous people amounted to cultural genocide.

Firelei Báez

10. *I write love poems, too (The right to non-imperative clarities)*, 2018

Dominican-American artist Firelei Báez draws upon African-diasporic mythologies, folklore and global political movements to create a visual language of resistance and healing that opens historical narratives up to new future possibilities.

With her mother being from the Dominican Republic and her father from Haiti (countries that share the island of Hispaniola and have often been in conflict since their division by French and Spanish colonists) and moving to Miami as a child, Báez is acutely aware of the racial hierarchies that people in these regions are subjected to – hierarchies of skin colour, hair and body types. These divisions relate to nature too: Báez recalls the verdant landscape of the Dominican Republic compared to the despoiled landscape of Haiti, which has now been deforested to the point where it stands to lose all its forest within two decades. From the vantage point of being, in her terms, a 'Caribbean hybrid,' Báez has developed a repertoire of powerful figures and emblems that she can deploy against systems of oppression, tying them together with a forward-looking science-fictional inflection.

One recurring emblem is the Tignon, a headdress that black women living under Spanish rule in eighteenth century Louisiana were forced to wear as part of an attempt at policing their bodies. Ingeniously, these women adorned them with vibrant patterns, ribbons, broaches and beads as a means of self-empowerment, becoming a fashion statement that was subsequently adopted in other parts of the world, and that in effect undermined the restrictions. The use of the Tignon in Báez's work acknowledges a painful history while celebrating resilience and the assertion of individual identity. Many of Báez' shape-shifting figures seem to be possessed by bright, patterned forms, a sign of colourful defiance and vibrant, sexual, untamed sprits. Sometimes involving serpentine forms they also reference Ayida-Weddo, a voodoo spirit of fertility, rainbows, wind, water, fire and snakes, who is known to hold the key to higher knowledge.

Another recurring motif is the Ciguapa, a mythological creature from Dominican folklore who is covered in black fur. With feet pointing backwards so she is almost impossible to track, she is the ultimate trickster. Against conventional readings that demonise her for fear of her autonomy and continuity with nature, Báez depicts her as wild and untamed, or in her words, as a 'total badass'. She often depicts her as a part botanical hybrid who channels the energy of nature. Other symbols include: a black pendant taking the form of a closed fist with thumb held between two fingers known as an azabache, which protects against the evil eye of envious onlookers and images from more contemporary protests including the clenched fist of solidarity and stone throwers, international symbols of rebellion.

I write love poems too (The right to non-imperative clarities) is part of a body of work Báez made by applying these motifs onto the pages of specific books. Whether decommissioned from libraries (perhaps wanting to rid themselves of troubling colonial narratives) or second hand bookshops in New Orleans (a city connected to the sugar trade running through the Caribbean), Báez finds interest in details that evoke a particularly Western view. The selected maps, diagrams and charts all speak to her of sterilised or rationalised relationships and hierarchies. As Báez states, 'the language in the organisation of space in our buildings and communities reflects and reinforces social relationships conditioned by gender, race and class, strengthening some groups over others and perpetuating inequality. So as an artist, I set out to create my own language of perception to question some of the contradictions inherent in the history of landscape.' Beginning with colourful poured paints that suggest a free and powerful energy, that then morphs into specific characters and symbols, Báez has created a practice that spans archaeology, folklore and science fiction, intervening into historical records to awaken other future possibilities.

Beatriz Santiago Muñoz

11. *Farmacopia*, 2013

12. *La cabeza mató a todos*
[*The head that killed everyone*], 2014

13. *Gosila*, 2018

14. *Matrulla*, 2014

15. *Black Beach/Horse/Camp/The Dead/Forces*, 2016

Puerto Rican film-maker Beatriz Santiago Muñoz creates films that explore the effects of colonialism, military testing, industrialisation and tourism on her country's landscapes.

Muñoz' documentary films come about through an interaction with people and places, rather than through a predetermined process. Against Western values such as originality, linearity, purity and presence, they focus on aspects of life that are adapted, cyclical, hybrid and happening. These values relate to the complex way that ecologies develop, the complex creole culture of Puerto Rico resulting from Spanish colonial rule, the slave trade and the displacement of indigenous Taino people, and to its equally complex botanical habitat following Spanish colonisation. Muñoz' commitment to resist the stereotype of Puerto Rico as an unspoilt exotic paradise shows that what the Spanish once thought of as 'The Island of Enchantment' has been terribly exploited. The selection in *Pine's Eye* focuses on the coexistence of people, plants, science and magic in this ever-transforming context.

Farmacopea takes its title (in English pharmacopoeia meaning 'drug making') from a catalogue of plants and their uses. Whilst offering an inventory of sorts, listing extant native species, Muñoz' film is irresistibly drawn into the stories that surround this potent flora. The Manchineel tree, for example, is so poisonous that just being near it can lead to permanent blindness; its 'little apple of death' seducing and killing many foreign sailors.

La cabeza mató a todos (*The head that killed everyone*) takes its title from a local myth in which a shooting star was reinterpreted as a head without a body raging chaos across the land. Filmed

in a post-industrial Afro-Caribbean area of Puerto Rico called Carolina, and mixing natural sounds with '60s Peruvian punk music, the film blurs time, just as it imagines a spell capable of challenging the military industries that have so damaged the island. Mapenzi Chibale Nonó – a local cultural activist who has an interest in botany – appears in the film as if a kind of vessel for these dark ambiguous forces.

Gosila is the most recent of Muñoz' works in *Pine's Eye*. The title is the caribbeanisation of Godzilla and it was filmed in the aftermath of a huge storm that hit Puerto Rico in 2017. Hurricane Maria was the largest ever recorded in the Caribbean and was one of the worst natural disasters in the island's history. It resulted in food and water shortages, power outages and the closing of hospitals. However, *Gosila* carries with it a peculiar sense of tranquillity and unease as people do what they can to recover the island – and animals are seen returning to their natural cycles – as if the rigid patterns of modern life are at once to blame for freak weather and disrupted by its apocalyptic effects.

Matrulla revisits the place of *Farmacopea*, but this time Muñoz introduces us to Pablo Diaz Cuadrado, the last remaining member of a commune set up in 1968. Cuadrado lives near Lago Matrullas, a reservoir in the region. Maintaining the plants, bees and structures around him, Cuadrado prepares for a future with no food or water. Informed by his experiences of psychoactive drugs, he describes episodes of time travel which lend to the film a sense of moving through different realities at once.

Black Beach/Horse/Camp/The Dead/Forces is set on a black magnetite beach on the small Puerto Rican island of Vieques where the US conducted military testing for 60 years. This testing has led to the suspected illnesses of many of the island's inhabitants. Within this film we see a man who looks after horses, an artist who helped to resurrect a sacred tree previously on the naval base and a man who performs rituals intended to maintain a 'cosmic balance'. The film alludes to the effect of forces at play in the balance of nature.

Torsten Lauschmann

16. *TOPIARY JIG*, 2020

Torsten Lauschmann carefully choreographs and automates objects, audio and images to explore speculative narratives, his new work *TOPIARY JIG* questioning the fragility of the human body by ritualising the objects intended to assist it.

Building on his 2018 Glasgow International work *WAR OF THE CORNERS*, Lauschmann utilises a strategy from science fiction to project back from an imagined transhuman future where bodies are radically enhanced by technology. Continuing a critique of what he considers to be naïve assumptions about how we might transcend our physical limitations, Lauschmann asks, what might objects presently used to support fragile or impaired bodies become?

Through the choreography of a multisensory installation, Lauschmann allows the answer to be led by fragmented, layered and sensorial elements. Disability aids, wedged between the floor and ceiling, give the architecture of the space a sense of precarity: as if they are bespoke measures that have become necessary to keep the institution itself intact. An individual's aid in our present reality, in this other dimension they seem to implicate anyone entering the space. Lauschmann is concerned by austerity, privatisation and the erosion of the welfare state, and he sees the objects as metaphors for a culture of care. The chopped disability aids, are, according to Lauschmann, dancing a Dance Macabre in a courtly nationalistic fashion. With the effects of lighting and sound the movement of some of the disability aids follow a kind of obscure automated ritual that seems to imply that they have a life of their own, or at least some animating energy that connects them to a higher purpose.

Coupled with the all-at-once impact of Lauschmann's practice this is evocative of a recent development in philosophy called speculative realism, which stresses that there is no true hierarchy between humans and other kinds of objects. Summarising an aspect of the work of Alfred North Whitehead – a critical precursor to this movement – Steven Shaviro writes, '[In] Whitehead's own terms, Western philosophy

since Descartes gives far too large a place to "presentational immediacy", or the clear and distinct representation of sensations in the mind of a conscious, perceiving subject. In fact, such perception is far less common, and far less important, than what Whitehead calls "perception in the mode of causal efficacy," or the "vague" (nonrepresentational) way that entities affect and are affected by one another ...!'

Speculative in this sense, Lauschmann seems to be aiming to describe a reality that sits beyond this 'presentational immediacy'. Some of the crutch supports hold camera phones that feed live images back onto the walls of the space, creating a feedback loop: forming echoes and ripples. This deviates from the kind of linear time that characterised modernity by instead emphasising the coexistence of past, present and future moments. With a walking frame hooked up to microphones to become a kind of wind chime, and the percussive effect of the moving disability aids (some with bells attached, like morris dancer's), there is also a sense that these objects have become musical instruments; rhythm and sound adding another layering of moments.

Lastly, digital images of computer generated topiary tree forms keep trying to establish themselves in the space, only to be cut back by a rigid grid of laser lines. Whilst modern thinking tends to separate digital technologies from the past and from nature, here they seem to be part of the same non-hierarchical system that sees humans and objects on the same level of being. Topiary is the deliberate inhibition of the natural growth of trees and shrubs to create sculptural representations; jigs can describe the set movements performed in some morris dances but can also describe a fixture for guiding a machine tool towards an 'arrested' object, especially for locating and drilling holes. Together, *TOPIARY JIG* seems to suggest these seemingly prescribed forms carry with them a certain capacity for transformation: a ritual becoming between people, objects and nature.

Kevin Mooney

17. *Apparition*, 2018

18. *Orbs*, 2018

34. *Trickster*, 2017

54. *Peasant*, 2018

Cork-based artist Kevin Mooney makes paintings that speculate about connections between the folk cultures of Irish émigrés and the cultures of the Caribbean, and their absence from Ireland's art historical record.

On taking control of Jamaica in 1655, England – at that time ruling Ireland – displaced large numbers of Irish people to Jamaica to raise the colony's population and increase its labour force. Some, considered undesirable, were forcibly displaced, some were kidnapped, and many migrated as indentured servants to work on the English sugar and tobacco plantations (signing an agreement to serve a master for a number of years, in return for passage). Many died on the crossing or later from the poor working conditions: they were nicknamed the 'red legs' on account of the effect of the climate on their fair skin, and in later years English political leader Oliver Cromwell preferred to send children, who he believed would have a better chance to adapt. Such was the impact of this process that today 25 percent of Jamaicans claim Irish ancestry. It is a story that extends across other Caribbean islands including Barbados and Montserrat, and one that speaks of the coercive uprooting of people from their traditions and lands.

During this period the Irish population dropped significantly (by around one third owing also to famine and conflict) and from an Irish perspective this history of emigration is one of great loss, as many people went away never to return. For Mooney, as a painter trying to connect with the visual history of Ireland, the seventeenth century is something of a void within the records. For him, English rule led not only to mass migration but also to a kind of exodus of cultural memories, identities and traditions.

He states that, 'when a visual culture does re-emerge in the eighteenth century in Ireland it is only within the context of a complicated, contested and compromised history emerging under colonial rule. So, engaging with this earlier period of Irish history through art involves a leap of the imagination.'

Apparition, *Orbs*, *Trickster* and *Peasant* – appearing at intervals throughout the exhibition – invite us to take this leap of the imagination. Occasionally including motifs that appear like straw, they reflect traditions like the 'Straw Boys' from Ireland and comparable folk traditions and crafts carried by West African slaves to the Caribbean; threads tracing back to more pagan traditions rooted in nature. But these mischievous spectres also appear broken and torn. Mooney, in fact, considers them less as portraits – as representations of someone's status and individual personhood – than as gruesome trophies. Here he references, 'early Celtic traditions where the head is considered the site of knowledge, consciousness and spiritual power, to the point that the decapitated head of one's enemy was considered a prized possession. [Where] to possess it meant possessing everything they saw or knew as well as their spirit and energy.' This gives them another kind of charge. Out of the obscurity of darkness, the eyes appear hypnotic and compelling, seemingly beseeching us to find a way to look beyond the surface. As Mooney includes loose reference points to images by painters like Paul Henry (see *Apparition*) or photographer John Hinde (see *Trickster*), who in the early twentieth century produced romanticised images of Ireland's soft landscapes, gentle people and bucolic country settlements, we might consider this surface to be what remains when the violence of history is expunged by those in control. In this way, Mooney sets up his works to haunt us; hybrid, partial, zombie figures that – unhooking the usual stability of the portrait – challenge us to see what they have seen, or at least be prepared to imagine.

Laurent Grasso

19., 20., 42.-46. *Studies into the Past*, 2017 - 2019
(detailed on page 8)

21. *OttO*, 2018

Laurent Grasso unsettles traditional narratives of time and progress, on the one hand through his painstaking *Studies into the Past* that disrupt our sense of linear progress, on the other by representing the energy fields of aboriginal lands.

The Swiss historian of art Jacob Burckhardt (1818-1897) invented many of the early ideas associated with the Renaissance (the present meaning of the term also invented in the nineteenth century). On the subject of global exploration, he wrote, 'The true discoverer ... is not the man who first chances to stumble upon anything, but the man who finds what he has sought. Such a one alone stands in a link with the thoughts and interests of his predecessors...!' Accommodating the ideas of artists working in this period about the superiority of perspective and rational observation, these nineteenth century accounts created a separation of people from nature and particular ideas about visual representation.

To create *Studies into the Past*, Grasso drew on scientific analysis to learn the painting techniques of the fifteenth and sixteenth centuries. In this way he was able to work through the visual language of the Renaissance in order to manipulate the associations connected to it. Creating an alternative 'false historical memory' his paintings show familiar visual schemes interrupted by inexplicable phenomenon that ask us to question what it is that we seek.

Given the centrality of observation in the Renaissance it is not surprising that eyes appear frequently in these works. Where perspective privileged the single eye of the artist and made the spectator the centre of the world, in Grasso's paintings eyes spawn across surfaces to break the window onto the world, intruding upon the objective safety the spectator might feel. In other cases what would typically be religious phenomena are

replaced by physical phenomena like floating rocks.

As Jason A. Josephson-Storm has argued in his book *The Myth of Disenchantment*, the European idea of modernity relies upon the idea of a break from magic that in fact never took place. In another painting, spherical objects appear like strange inexplicable, geometric spectres across a landscape.

These spheres come from Grasso's film *OttO*. Continuing to question how we represent different forms of knowledge this film considers the energies of ancestral sites. Captured with drones, using thermal (heat) and hyperspectral (wide frequency spectrum) cameras across Aboriginal sacred sites that are thought to connect the living to the ancient past, the film presents various modes of looking whilst the spheres become the abstract carriers of secret stories. Jakurrpa is a very important concept in the Warlpiri culture and belief system – 'dream time' or 'the dreaming' being the 'grossly inadequate English translation' as Dr Christine Nicholls, Senior Lecturer in Australian Studies at Flinders University, puts it. It embraces a non-linear time that is at once past, present and future. Nicholls writes, 'Dreaming Narratives also have encoded in them important information regarding local micro-environments, including local flora, fauna and the location of water, deep knowledge of "country", and survival in specific locations.' In this context the spheres invite the viewer to acknowledge what we cannot know by observation alone or as phrased in the exhibition guide at Galerie Perrotin, that 'a stranger's vision can only be fictional.' *OttO* is named after both the traditional owner of this landscape, Warlpiri elder Otto Jungarrayi Sims, and German physicist Winfried Otto Schumann (1888–1974) who predicted low frequency signals caused by radiation in the atmosphere. Bringing together these different perspectives on invisible energies, Grasso intentionally creates a tenuous territory between types of knowledge that are often considered irreconcilable, relishing the points at which it is hard to establish a singular truth.

Lois Weinberger

22.–32. Selected works on paper (detailed on pages 6–7)

33. *Invasion*, 2009

Austrian artist Lois Weinberger has spent a lifetime cultivating plants in the wastelands (plants termed ruderals) in a way that deconstructs some of our false ideas about what and where nature is.

Weinberger's work often exposes how our understanding of nature is tied up with other problematic cultural values. For example, introducing neophytes (in botany: invasive foreign plants) into European cities in the 1990s, he used plants to reflect attitudes to immigration (See *What is beyond plants is at one with them, a representation of his plantings in a disused parochial train station for documenta X, Kassel, 1997*). 'Weeds' are denied status because they are seen to invade sites not designated for 'authentic' nature, whilst also not conforming to our idea that 'real' nature is comprised of native species alone.

In her book *Rambunctious Garden*, Emma Marris shows how our ideas of authenticity and a 'pristine wilderness' developed in the nineteenth century with early conservation movements that hinged on ideas of preservation, beauty and purity (considered a lack of human intervention). But the issue is that nature is always in transition so there is no static point to return to and maintain; areas of biodiversity are often not considered attractive (swamps for examples); and there are no places on earth that are 'untouched'. Millions of indigenous people have been cleared from lands to make way for natural parks, yet they harmoniously tended to them for thousands of years. In her 2016 TED talk Marris said, 'if all ... the definitions of nature that we might want to use ... involve it being untouched by humanity or not having people in it, if [they] give us a result where we don't have any nature, then maybe they're the wrong definitions. Maybe we should define it by the presence of multiple species, by the presence of a thriving life.'

In this context, Weinberger's works in wastelands can be seen to be prescient signs of how attitudes need to change. Against 'pristine nature' Weinberger argues that the best gardeners are those who abandon their gardens, because structure and neatness is the antithesis of nature. Moreover, by cultivating in-between the cracks in pavements (*External Areas*, 1996) or soil in synthetic shopping bags (*Portable Garden*, 1994) he emphasises that the effects of nature are everywhere, and cannot be excluded from urban spaces. He terms his interventions 'perfectly provisional areas', creating projects that are, in a sense, falling apart as they are made. His distinction between the visible effects of nature – which inform many of our false interpretations of it – and the real, invisible, multiple and cyclical processes that underlie it, is also important for our understanding of his enigmatic works on paper. Where aesthetic objects use symbols to construct concepts of nature, Weinberger wants to evoke that which stands outside such representations. His drawings for future gardens, wilderness gardens or underground gardens, highlight a way of working that is distinct from planning. Avoiding clear spatial models they utilise chance elements and tangles of lines to suggest unruly connections without clear edges or boundaries.

Invasion (real tree fungi spray-painted with luminous paint), is at once a strange intrusion into the space and conventions of the gallery and a clearly synthetic encounter. As Anna Tsing argued in *Mushroom at the End of the World*, mushrooms flourish in the failing zones of capitalism and epitomise multispecies survival in ruined landscapes. Like strange way finders, they remind us – with Weinberger's broader practice – that to better the environment, we must learn to drop preconceptions about a pristine nature and accept contamination, transition and compromise.

Ana Mendieta

35.-41. Selected works on paper 1983-1985
(detailed on page 8.)

Ana Mendieta (1948-1985) was a hugely significant Cuban-American artist known for photography, film, video, drawing, sculpture and site-specific installations often representing her attempts to reconnect to the universe.

Having had to flee revolutionary Cuba with her older sister at the age of 12, Mendieta dedicated much of her life to trying to reconnect with some lost point of origin. Through her exploration of ancient cultures from across the world, this longing became connected with a broader spiritual desire to connect with Mother Earth. Rejecting labels, Mendieta departed from much of the feminist art, land art or performance art being made by her contemporaries in the 1970s. Until her untimely death in 1985 much of her practice was undertaken in private, being as much a personal ritual through which to attune to the cycles of nature as it was an artistic statement.

From 1972 Mendieta started to travel to natural and sacred sites making works by inserting her own body into the landscape and covering it in mud, feathers or leaves so as to merge into it. From 1973 she also began to make effigies of her own body in the landscape. These *Siluetas* works – documented through film and photography – generalised the human form to ask broader questions about humanity and nature.

Building upon her studies in archaeology, Mendieta always carried a fascination for ancient cultures and their proximity to nature. Unable to return to Cuba in the 1970s, Mexico became a key site for her research and practice. Mexico's traditions fascinated Mendieta and she felt it was culturally and spiritually close to Cuba. Here, funerary rites, burial sites and the Day of the Dead ceremony fed into her thinking about how rituals mark a person's return to the universe in death. Her outlook however remained global and she continued to look for universal symbols through research that also included Mayan, African, Afro-Cuban, Haitian and Brazilian cultures. When in the

1980s she was able to return to Cuba safely her research would further expand to include the indigenous Ciboney and Taino traditions. In the mid-1980s she would also travel extensively to visit prehistoric sites – including those in Ireland, Egypt and Malta – to be in contact with the forms and energies of ancient human places.

The drawings in *Pine's Eye* reflect a later period of Mendieta's practice, where – to some degree reconciled with her sense of identity – she sought to make her work more accessible. One of her many residencies in the 1980s included one to the American Academy in Rome where she was able to develop her drawings. They carry the strong female forms of her earth-body works, which were often given names that have been translated as Grass Goddess, Shell of Venus or Oracle, and resemble wombs, caves, portals, tombs and sacred sites. In a statement about her practice, written in 1984 she wrote:

During the past 10 years my work, as a dialogue between nature and the mythical female body, has evolved dialectically in response to diverse landscapes as an emotional, sexual, biological affirmation of being ... My purpose and interest is rooted in nature's symbolic meaning. My works do not belong to the modernist tradition, which exploits physical properties and an enlarged scale of materials. Nor is it akin to the commercially historical-self-consciousness assertion of what is called post-modernism ... My art is grounded on the primordial accumulations, the unconscious urges that animate the world, not in an attempt to redeem the past, but rather in confrontation with the void, the orphanhood, the unbaptized earth of the beginning, the time that from within the earth looks upon us.

Haegue Yang

47.-51. *The Intermediates*, 2015-2017 (detailed on page 9)

52. Floor element, 2020

53. Sound element (Text-To-Speech), 2020

Haegue Yang's prolific and multifaceted practice brings together an arrangement of works in the Georgian Gallery including sculptures made of artificial straw called *The Intermediates*, an abstract floor vinyl and a new sound element, pushing the boundaries of how sculptural practice can engage us sensorially.

The Intermediates (2015-ongoing) result from Yang's exploration of straw weaving, used in many parts of the world to construct everyday objects or – in the case of some pagan and folk cultures – to create otherworldly costumes or ritualistic objects. Having once expressed her attempt to familiarise herself with life in Germany as 'a very lonely process of self-colonisation' the connection of these traditions to people and the land seemed to open up, in Yang's own words, 'a gateway ... to access a new place as an outsider.' The series *The Intermediates* developed from a desire to move beyond regional differences and to describe a possible global set of connections, therefore evolving to include forms from diverse cultures. Their family name (*intermediate* meaning 'coming between two things in time, place, character') and the fact that the sculptures are all made from synthetic straw make clear that they are distanced from rational ideals of 'authenticity', 'purity', 'originality' and 'genuineness'; terms that are anachronistic to folk and pagan cultures and might serve to obscure them. *The Intermediates* reflects a conscious blurring of distinctions between these rational ideals and traditional imaginations. Writing about the significance of this aspect of *The Intermediates* in relation to nature, Chus Martinez wrote:

We talk and act from the perspective of Western culture, ignorant of other cultures and historically disrespectful of indigenous lives and cultures, and therefore cannot

know but only sense the significant relevance of Yang's work's expressiveness in relation to our past. They are mediators because they render clearly our aberrant modes of separation: culture and nature, civilised and uncivilised, urban and rural, ancient and futuristic, familiar and unfamiliar ... They possess a folkloric character not only because they resemble folkloric objects but also because they do so in front of us, in the centre of the so-called 'digital age'.

Yang's practice is often led by a desire to mobilise the senses, which also entails the use of abstractions and geometries, as in the case of the floor element here, echoing the cupola of the Georgian Gallery. The nonagonal (nine-sided) design derives from George Ivanovich Gurdjieff's (mystic philosopher and spiritual guru, ca. 1866-1949) Enneagram, which was also referenced in Yang's commissioned work *Handles* (2019) at MoMA, New York. The Enneagram appears in Gurdjieff's 'Sacred Dances'. Made from holographic and black vinyl, the floor element is an optical play with perspectives and light and becomes a stage for Yang's sculptures.

A new sound element introduces the cloned voice of the artist, which was made possible by the support of CereProc Ltd. (a company formed through the University of Edinburgh, which utilises advanced text-to-speech technologies). This technology enables new disembodied relationships to the voice and allows Yang to raise questions about its 'neutrality' or 'authenticity'. Narrating the epic novel by Victor Hugo (1802-1885), *The Man Who Laughs* (1869), the cloned and supposedly accentless voice generated by the machine is linked by the artist to the tale of monsters, vagabonds, outsiders and the odd beings and their 'bare life' outside.

BIOGRAPHIES

Firelei Báez

(Born 1981 in the Dominican Republic, lives and works in New York)

Solo exhibitions include: *Firelei Báez at Witte de With*, Center for Contemporary Art, Rotterdam, the Netherlands, 2019; *Immersion into Compounded Time and The Paintings of Firelei Báez*, Mennello Museum of American Art, Orlando, FL, 2019; *Modern Window*, The Museum of Modern Art, New York, 2018/19; *Firelei Báez*, The Andy Warhol Museum, Pittsburgh, PA, 2017. Báez recently participated in the 10th Berlin Biennale, 2018, Prospect.3 New Orleans, 2014, Bronx Calling: The Second AIM Biennial, 2013, and the 6th Latino, Caribbean, and Latin American Biennial at El Museo del Barrio, 2011. She is on the shortlist for Artes Mundi 9, 2020 and the recipient of many awards, including the Soros Arts Fellowship, 2019, the United States Artists Fellowship, 2019, the College Art Association Artist Award for Distinguished Body of Work, 2018, the Future Generation Art Prize, 2017, the Chiaro Award, 2016, and Joan Mitchell Foundation Painters & Sculptors Grant, 2011.

Beau Dick

(1955-2017, Alert Bay, Canada)

Chief Beau Dick, Walas Gwa'yam (1955–2017), was a Kwakwaka'wakw (Musgamagw Dzawada'enuxw First Nation) artist and activist who was acclaimed as one of the Northwest Coast's most versatile and talented carvers. In support of the Idle No More movement, Dick performed two spiritual and political Copper-breaking ceremonies on the steps of the British Columbia legislature in Victoria in 2013, and on Parliament Hill in Ottawa in 2014. Dick created several important public works, including a transformation mask for the Canadian Pavilion at Expo 86 in Vancouver and the Ga'akstalas Totem Pole for Stanley Park, carved with Wayne Alfred and raised in 1991. His work has been shown in exhibitions around the world, including at the Royal British Columbia Museum, Victoria, B.C. 1976; Canada House, London, United Kingdom, 1998; the 17th Biennale of Sydney, Australia, 2010; and Documenta 14 in Athens, Greece, and Kassel, Germany, 2017. He was the recipient of the 2012 VIVA Award and was artist-in-residence at the University of British Columbia's Department of Art History, Visual Art and Theory from 2013 to 2017.

Laurent Grasso

(Born 1972 in France, lives and works between Paris and New York)

Laurent Grasso has artworks in prestigious public collections across the world. He has an upcoming large-scale installation at the Musée d'Orsay, Paris and he has had many solo shows including: *OttO*, Perrotin, Paris, 2018; *Paramuseum*, Palais Fesch, Ajaccio, Corsica, France, 2016; *Soleil Noir*, Hermès Foundation, Tokyo, 2015; *Disasters and Miracles*, Kunsthaus Basel, Muttenz (Switzerland), 2013. Grasso was featured in the 13th Havana Biennial, and showed in many group shows, including recently the Toronto Biennial, Canada, 2019; *Equilibrium & Engagement*, 21st Sydney Biennale, Sydney, Australia, 2018; 38th EVA INTERNATIONAL Ireland's Biennial, Limerick City, 2018; *Jardin infini*, Centre Pompidou-Metz, Metz, Paris, 2017.

Alan Hunt

(Born in 1988 in Alert Bay, where he lives and works)

Of Kwakwaka'wakw and Tlingit ancestry, Hunt is a Hereditary Chief residing in Alert Bay, BC. He dedicates himself to the cultural practices of his people as a singer in ceremonies and as an active participant in the potlatch. He comes from a long line of great chiefs who were active in ceremony and the preservation their people's customs and traditions. Hunt received his chieftainship from his grandfather, Chief Alfred (Hutch) Hunt, in 2015. Hunt began art-making and carving regularly in 2011. In 2013, he began a long-term apprenticeship under master carver Beau Dick, which lasted until his death in 2017. Like Beau Dick, Alan Hunt dedicates his practice to the promotion of Kwakwaka'wakw culture. Hunt has also enjoyed the honour of being mentored by renowned carvers Wayne Alfred, Marcus Alfred and Bruce Alfred.

Torsten Lauschmann

(Born 1970 in Bad Soden, Germany, lives and works in Glasgow)

Select solo shows: *Torsten Lauschmann: War of the Corners*, the Gallery at Plymouth College of Art, 2019; *Torsten Lauschmann*, the Model, Sligo, 2019; *War of the Corners*, Reid Gallery, (within Glasgow International), 2018; *After Images*, Tate St.Ives, Portemore Studios, 2016; *Bend*, Dundee Contemporary Arts, 2014; *At the heart of everything a row of holes*, ACCA, Melbourne, 2012; *Startle Reaction*, John Hansard Gallery, Southampton, 2012; *Torsten Lauschmann*, Arnolfini, Bristol, 2018. Select group shows and screenings: *Images Moving out Onto Space*, Tate St Ives, 2015; *Docfest*, Kassel, 2015; *Assembly: A survey of recent artists' film and video in Britain 2008–2013*, ICA, London, 2013; *The Space*, BBC Online Version of *Digital Clock*, 2013.

Ana Mendieta

(1948-1985, Havana, predominantly lived and worked in New York)

The Estate of Ana Mendieta Collection, LLC, in collaboration with Galerie Lelong & Co., recently catalogued and digitised the entirety of Mendieta's moving image works, discovering that the artist remarkably made more than 100 in the ten-year period in which she worked in the medium. The ground-breaking exhibition of her moving image works, *Covered in Time and History: The Films of Ana Mendieta*, was organised by the Katherine E. Nash Gallery, University of Minnesota in 2014, and has since travelled to several institutions worldwide. Major retrospectives include: *Ana Mendieta: Traces*, organised by the Hayward Gallery, England, in 2013, and travelled to the Museum der Moderne Salzburg, Austria, and the Galerie Rudolfinum, Czech Republic. *Ana Mendieta: Earth Body, Sculpture and Performance 1972–1985* was organized by the Hirshhorn Museum and Sculpture Garden, Washington, D.C., in 2005.

Kevin Mooney**(Born 1973 in Leicester, lives and works in Cork)**

Solo exhibitions include: *Fragments of San Borondon*, Triskel Arts Centre, Cork, 2019; *Apparition*, Sternview Gallery, Cork, 2018; *Seeing Things*, Artbox Projects, Dublin, 2017; *Twilight Head Cult*, Ormston House, Limerick, 2016; *Wave*, Pallas Projects, Dublin 2014; *Dog Island Tales*, Talbot Gallery, Dublin, 2014. His group shows include 38th EVA INTERNATIONAL, Ireland's Biennale, Limerick City, 2018; *What Is and What Might Be*, Highlanes Gallery, Drogheda, 2015; *Making Familiar*, Temple Bar Gallery, Dublin 2012.

Beatriz Santiago Muñoz**(Born 1972 in San Juan, Puerto Rico where she lives and works)**

Recent solo exhibitions include: *Gosila*, Der Tank, Basel, 2018; *Nuevos Materiales*, Museo Amparo, Puebla, 2018; *Safehouse*, Sullivan Galleries, Chicago, 2018; *A Universe of Fragile Mirrors*, PAMM, Miami, 2017; Song Strategy Sign, New Museum, New York, 2016; *La Cabeza Mató a Todos*, TEORética, San José, Costa Rica; *MATRULLA*, Sala de Arte Público Siqueiros, México D.F., 2014. Recent group exhibitions include: *Whitney Biennial 2017*, New York; *Prospect 4*, New Orleans; 8th Contour Biennale, Mechelen, 2017; *Under the Same Sun: Art from Latin America Today*, Guggenheim Museum, New York, 2016; *Ce qui ne sert pas s'oublie*, CAPC-Bordeaux, 2015; *Post-Military Cinema*, Transmission Gallery/Glasgow International, 2014. In 2017 she received the Tiffany Comfort Foundation Grant, she was 2016 USA Ford Fellow and received a 2015 Creative Capital visual artist grant.

Taryn Simon**(Born 1975 in New York where she lives and works)**

Simon's work has been exhibited with Artangel in Islington, London 2018; and at the Massachusetts Museum of Contemporary Art, North Adams, Massachusetts, 2018–2019; Louisiana Museum of Modern Art, Humlebaek, Denmark, 2016–2017; Park Avenue Armory, New York, 2016; Albertinum, Dresden, 2016; Galerie Rudolfinum, Prague, 2016; Garage Museum of Contemporary Art, Moscow, 2016; Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing, 2013; Museum of Modern Art, New York, 2012; Tate Modern, London, 2011; Neue Nationalgalerie, Berlin, 2011; and Whitney Museum of American Art, New York, 2007. Her work is in the collections of the Metropolitan Museum of Art, New York; Tate Modern, London; Solomon R. Guggenheim Museum, New York; Centre Pompidou, Paris; Kunstmuseum Lucerne; and Los Angeles County Museum of Art and was included in the 56th Venice Biennale, 2015. Simon's honors include the Guggenheim Memorial Foundation Fellowship in Photography and a Photo London Master of Photography award.

Johanna Unzueta**(Born 1974 in Santiago, lives and works in New York)**

Select solo exhibitions and projects include: Eli and Edythe Broad Art Museum, Michigan State University, 2019; *Sala de Arte Público Siqueiros*, Mexico City, 2018; the Jewett Art Gallery, Wellesley College, Wellesley, 2017; Galeria Gabriela Mistral, Santiago de Chile, 2016; Proyectos Ultravioleta, Guatemala City, 2013; Queens Museum of Art, New York, 2009; Or Gallery, Vancouver, 2008. Recent group exhibitions include *What's Love Got to Do With It?*, The Drawing Center, New York, 2019, *Searching the Sky for Rain*, Sculpture Center, New York, 2019, *We Do Not Need Another Hero*, X Berlin Biennale, 2018, *Embodied Absence: Chilean Art of the 1970s; Now*, The Carpenter Center for The Visual Arts, Harvard University, 2016, Cambridge, Massachusetts, 2016.

Lois Weinberger**(Born 1947 in Stams, lives and works in Vienna)**

Debris Field, Museum Tinguely, Basel, 2019; *Retrospective*, Watari-Um Museum of Contemporary Art, Tokyo, 2019; Salle Principale, la galerie, Paris, 2018; nGbK, Neue Gesellschaft für Bildende Kunst, Berlin, 2017; Kunsthalle Mainz, 2015; Gift, S.M.A.K, Gent, 2015. Select group shows include: Reborn Art Festival, Ajishima Island, Japan 2019; *Matters of Concern*, Fondation d'Entreprise Hermès, Brussels, 2019, documenta 14, Athens and Kassel, 2017; *Infinite Garden. From Giverny to Amazonia*, Centre Pompidou Metz, 2017; Sculpture Triennale, Bingen, 2017; Making Worlds, 53rd Venice Biennale Austrian Pavillon, 2009; documenta X, Kassel 1997.

Haegue Yang**(Born 1971 in South Korea, lives and works in Berlin and Seoul)**

Selected recent solo exhibitions: The Bass Museum of Art, Miami Beach, 2019, The Museum of Modern Art, New York, 2019, South London Gallery, 2019, Govett-Brewster Art Gallery, New Plymouth and the Institute of Modern Art Brisbane, 2018, La Panacée-MoCo, Montpellier, 2018; La Triennale di Milano, 2018; Museum Ludwig, Cologne (2018), Kunsthaus Graz, 2017; KINDL – Centre for Contemporary Art, Berlin (2017), Hamburger Kunsthalle, 2016; Serralves Museum, Porto, 2016; Centre Pompidou, Paris, 2016; Ullens Center for Contemporary Art, Beijing, 2015; Leeum, Samsung Museum of Art, Seoul, 2015. Forthcoming projects include her first North American survey show *Emergence* at the Art Gallery of Ontario in Toronto, April 2020, *Strange Attractors* at Tate St Ives, May 2020, *The Cone of Concern at the MCAD*, Manila, June 2020, and a solo show at the National Museum of Modern and Contemporary Art, Seoul, 2020-21.

ENDNOTES

Page 11: Beau Dick is cited from a filmed interview with Reid Gallery for his exhibition *Revolutionary Spirit* (March 4 - October 18 2015). Available at: <https://www.youtube.com/watch?v=H5lbtAujato>

Page 13: Johanna Unzueta is cited from an interview with Theresa Sigmund, *Johanna Unzueta – Where Industrial Buildings Come in Pocket Sizes*, Contemporary And (C&), 4 June 2018. Available at: <http://amlatina.contemporaryand.com/editorial/johanna-unzueta-where-industrial-buildings-come-in-pocket-sizes/>

Page 17: see endnote for page 11.

Page 19: 'Firelei Báez: In Conversation with Naima J. Keith' in *Firelei Báez: Bloodlines*, published by Pérez Art Museum Miami, Miami, 2015, page 22.

Pages 22-23: Steven Shapiro, *The Universe of Things*, University of Minnesota Press, 2014, page 28.

Page 25: Kevin Mooney is cited from correspondence with the gallery with his kind permission.

Page 26: Jacob Burckhardt, *Civilization of the Renaissance in Italy*, Project Gutenberg Etext, page 144. Available at: <http://www.paduan.dk/Kunsthistorie%202008/Tekster/The%20Civilization%20of%20the%20Renaissance%20in%20Italy%20-%20Burckhardt.pdf>

Page 27: This section refers to Jason Ā Josephson-Storm's *The Myth of Disenchantment*, The University of Chicago Press, Chicago, 2017. It also cites Christine Judith Nicholls from 'Dreamtime' and 'The Dreaming' – an introduction, 22 January 2004. Available at: <http://theconversation.com/dreamtime-and-the-dreaming-an-introduction-20833>

Page 28: Emma Marris' book is *Rambunctious Garden: Saving Nature in a Post-Wild World*, Bloomsbury, New York, 2013. Her TED talk *Nature is everywhere – we just need to learn to see it*, available at: https://www.ted.com/talks/emma_marris_nature_is_everywhere_we_just_need_to_learn_to_see_it?language=en

Page 31: Ana Mendieta is cited written documents: Texts by Mendieta © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co. and Galleria Raffaella Cortese.

Page 32: The line 'a very lonely process of self-colonization' is taken from Haegue Yang's video essay, *Squandering Negative Spaces*, 2006. Yang is also cited from a conversation with Barbara Steiner, curator of the exhibition: *Art Craft. Between Tradition, Discourse and Technologies*. Steiner, Barbara. Hrsg.: Kunsthhaus Graz. 2019, page 27.

Pages 32-33: Chus Martínez, 'Nature Loves to Hide: On Haegue Yang', in *Haegue Yang: ETA 1994-2018*, ed. Yilmaz Dziewior, Cologne, 2018, page 8.

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Talbot Rice Gallery

The University of Edinburgh, Old College, South Bridge

Edinburgh EH8 9YL, UK

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