



GRIFFIN
ART PROJECTS

Fall 2022



Walhachin, 2006

Chromogenic Print

54" x 67"

Collection of the Vancouver Art Gallery, Gift of the Artist

Cover Image:

Guilty, 1950, 2010

Digital fibre print mounted on dibond aluminum

18" x 24"

©Stan Douglas. Courtesy of the artist, Victoria Miro and David Zwirner.

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Director's Message

Welcome to Fall at Griffin! This season's exhibition celebrates the work of eminent Vancouver/Los Angeles-based Canadian artist, Stan Douglas, through a focused retrospective-style solo exhibition drawn from private and public collections. **Stan Douglas: Allegories of the Present** spans almost thirty years of the artist's distinguished career. Featuring works from the collection of the Vancouver Art Gallery, the Audain Art Museum, private collectors and the artist's own collection, Douglas' complex photographic stagings and documentation examine intersections of labour and economy, colonization and historical construction. Within layered works of formal elegance, Douglas performs a critical investigation of visual storytelling. This exhibition primarily focuses on works that attend to political and cultural turning points or quasi-archaeological interiors that are beloved and well known in Vancouver or the region of British Columbia, with other key works that demonstrate instances in an international context.

Stan Douglas is Canada's representative at the prestigious Venice Biennale this year, where his project **2011 ≠ 1848** is featured in the Canadian Pavilion. The Biennale, an international art exhibition which began in 1895, was initially a showcase for visualizations of nationhood through the visual arts, a condition which has become increasingly problematized through curatorial and artistic enquiries in the past decades. **2011 ≠ 1848** interrogates sites of political rupture resulting in a query of the foundations of national narratives. The Venice project courses across locations and time zones, finally approximating an (apparent) call and answer in sound. Simultaneous to **Allegories of the Present**, **2011 ≠ 1848** will be featured at The Polygon until November 6.

At Griffin, **Allegories of the Present** focuses on still images which are derived from various series across Douglas' career. The project is a celebration of Douglas' major contribution to Canadian art and reflects on how his work has illuminated the fraught relationship between the way stories are told and the veracity of historical account. Stories constitute appearance in the public sphere: individuals contribute to collective life by telling their stories, revealing traces of politics embodied and made visible through individual lives lived. Douglas' unwavering gaze attends to the formal concerns of photography and its history while he sifts through the meeting point between public and private accounts, between lived experiences and the pages of history, and between the various constructions that promote ideas of truth and fiction.



A public program series titled **REMIX History**, curated by Dr. Karen Tam and organized by Griffin's Residency and Public Program Coordinator, Faune Ybarra, will feature film screenings, talks and panel discussions related to the themes of the exhibition—including sound, migration and history—with key Canadian and international artists, filmmakers and curators.

Griffin also features three residents this Fall: Emily Carr MFA graduate **Lacey Jane Wilburn** is winner of the Griffin Art Projects Graduate Fellowship Award while **Gemma Crowe** has been awarded the Griffin Art Projects Graduate Studio Award at Similkameen Artist Residency. Griffin Art Projects has also collaborated with the Polygon and Cite Internationale des arts, Paris, to launch the Canadian iteration of the France-Canada Curatorial Residency in Vancouver, with the support of The Embassy of France in Canada and the Canadian Cultural Centre in Paris. Marseille-based curator **Clelia Coussonnet** will be in residence at Griffin from **September 11 to December 2** exploring themes of bioethics and botany related to her recent research.

COMBINE Art Fair returns from **December 8 - 11** for a second season—we welcome you to enjoy local and international artists at Vancouver's newest boutique art fair! See the website for details on public programs and featured gallerists.

See you at Griffin!

Lisa Baldissera,
Director

Artist's Cabin, 2009

Digital C-print mounted on Dibond aluminum
60" x 89 1/2"

Private Collection, West Vancouver

Public Programming

**September 25th, 2022, 1PM –
ReMIX History Film Series: Screening I**

Accompanying Stan Douglas: Allegories of the Present at Griffin Art Projects, ReMIX History is a public program series including film screenings, conversations with curators and panels with artists and musicians, curated by Griffin's Adjunct Curator, Dr. Karen Tam.

The *ReMIX History* film series consists of six powerful and fascinating shorts that illuminate the unrecorded histories and experiences of Black and diasporic communities. They reimagine these events and places through the lens of the embodied archive, showing the resilient ways that artists, individuals, and collectives have resisted discrimination and structural erasure.

The series starts off with two documentaries from the 1990s. Cornelia Wyngaarden and Andrea Fatona's *Hogan's Alley* (1994) tells the unrecorded history of Vancouver's Black community, specifically Hogan's Alley, between 1930 and the late 1960s, through the memories of three Black women. The second film, *The Road Taken* (1996) is directed by Selwyn Jacob and presents the experiences of Black sleeping-car porters who worked on Canada's railways from the early 1900s through the 1960s. The harsh working conditions and racism they experienced led these men to successfully fight for the right to work in other areas of the railway, under the Canada Fair Employment Act.

**September 30th, 2022 –
On Truth and Reconciliation: Indigenous Artist James Harry discusses his newest project with SOS Children's Village BC**

Join artist James Harry for a talk about his most recent piece for the National Day for Truth and Reconciliation in collaboration with SOS Children's Village BC. Harry is of Squamish (Swxwú7meshk) and European descent and is the recipient of the 2022 Griffin Art Projects Indigenous Studio Award. The presentation will be followed with a Q&A led by Griffin's Indigenous Curatorial Assistant, Emmett Hanly.

**October 2nd, 2022 1PM –
Curator's Conversation: Perspectives on the Work of Stan Douglas**

Join us for a hybrid Montreal-Vancouver Curator Talk online and in-person!

Held onsite at Griffin in collaboration with the Polygon, this event brings together curators in conversation on Stan Douglas' work. Lisa Baldissera, Director of Griffin Art Projects, will be joined by Reid Shier, Director of The Polygon Gallery, who will share his experience curating Stan Douglas' exhibition 2011 ≠ 1848 for the Canada Pavilion during the 59th edition of La Biennale di Venezia, which is currently featured at The Polygon Gallery. Joining us virtually from Montreal are Adjunct Curator, Dr. Karen Tam and Cheryl Sim, Managing Director and Curator at Phi Foundation for Contemporary Art in Montreal, who will talk about **Revealing Narratives**, the Canadian premiere of Douglas's most recent photo series, *Penn Station's Half Century* (2021).

**October 16th, 2022, 12PM-5PM –
Open Studio with Lacey Jane Wilburn**

Join our current artist in residence, Lacey Jane Wilburn, in the studio for an informal in-person chat about the work she has undertaken during their time at Griffin!

**October 23rd, 2022, 1PM –
ReMIX History Panel I: History Does Not Repeat Itself**

Griffin Art Projects' Adjunct Curator Dr. Karen Tam and The Polygon Gallery's TD Curatorial Fellow, Oluwasayo Olowo-Ake will co-host an engaging panel discussion with artists and musicians to explore migration, sound and place. The conversation will delve into acoustic mappings of history, the land and waters, sonic architecture, and the impact that migrations have had on the creation of diasporic and border-crossing sounds and music.

**October 29th, 2022. 1PM -
Wetland Project Book Launch and Panel
Discussion**

This event celebrates the public launch of the *Wetland Project: Explorations in Sound, Ecology and Post-Geographical Art*, an artists' book produced by Brady Marks and Mark Timmings. Contributors Hildegard Westerkamp and Dylan Robinson will explore ideas about listening in a panel discussion moderated by Laurie White. The panel will be followed by a wine reception.

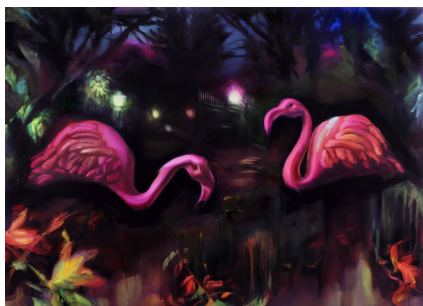
The event is generously supported by Other Sights for Artists' Projects, Barbara Cole and Figure 1 Publishing.

**October 30th, 2022. 1PM -
Conversations on Collecting**

Inspired by Stan Douglas: *Allegories of the Present*, join Griffin Art Projects and The Contemporary Art Society of Vancouver in conversation with special guests for a virtual discussion. Building on one of Griffin Art Project's mandates to make privately held art collections accessible to the public, this ongoing series is presented in partnership with the Contemporary Art Society of Vancouver.

**November 6th, 2022. 1PM -
Virtual Curator's Tour with Lisa Baldissera**

Griffin Art Projects' Director, Lisa Baldissera will present a live virtual curator's tour of Griffin's current exhibition, *Stan Douglas: Allegories of the Present*, followed by a Q+A period.



**November 13th, 2022. 1PM -
ReMIX History Panel II: Allegories of the
Present**

This virtual panel invites four artists to talk about their practices relating to history, storytelling, and archives and explores affinities with Stan Douglas's work as well as Black diasporic visual production. Michèle Pearson Clark (Toronto) addresses representation and social engagement through photography, film, video, and installations, and will also share her recent experience as Photo Laureate for the City of Toronto (2019-2022). Charles Campbell (Victoria) explores Black history through his performances and sonic installations, and through his performance character Actor Boy and the *Travels in Birdsong* and *Maroonscape* projects. Michaëlle Sergile's (Montreal) use of weaving and archives in her work questions the official historical narratives of her native Haiti as a way to rewrite histories and reinhabit spaces, while Dawit Petros (Chicago) deals with issues of colonialism, migration, space and architecture in his work, specifically *Spazio Disponibile*.

**November 20th, 2022. 1PM -
Live from the Studio with Clelia Coussonnet**

This program is a collaboration between The Polygon Gallery, Griffin Art Projects, and Cité internationale des arts, with the support of The Embassy of France in Canada and the Canadian Cultural Centre in Paris.

Join the 2022 France/Canada Curatorial Residency Program awardee, Clelia Coussonnet, to learn what she has been up to through her time at Griffin!

**November 27th, 2022. 1PM -
Artist Talk: Live from the Studio with Lacey
Jane Wilburn**

Join the recipient of the Griffin Art Projects Emily Carr University Education and Outreach Fellowship Award, Lacey Jane Wilburn, to learn what she has been up to through her time at Griffin!

**Lacey Jane Wilburn
Watchdogs, 2022**
Oil on Canvas
Courtesy of the Artist

**December 4th, 2022. 1PM –
ReMIX History Film Series: Screening II with
Director Q+A**

This set of powerful and moving short films that reimagines histories and diasporic futures, marks the end of the ReMIX History public program series. A special Q+A with selected directors will follow the screening.

The docufiction, **Welcome to Africville** (1999) directed by Dana Inkster is set in the historical site of Africville on the outskirts of Halifax and captures poignantly the impact on a family of the forced destruction of their community in 1969, under the guise of "urban renewal." The film speaks of lost community history and lost sexual histories and identities. Nadine Valcin's **Fire and Fury** (2007) is a fictionalized account of Marie-Joseph Angélique, an enslaved African accused of setting the Great Fire of 1734 that destroyed half of the city of Montreal. **The Crying Conch** (2017), directed by Vincent Toi, centres on a man who is drawn into a rebellion that parallels the 18th-century story of Haitian revolutionary François Mackandal. *Pouvoir* (2021) is a collaboration between filmmaker Paul Tom, Paul-Gérin-Lajoie d'Outremont High School, a group of their recently emigrated young students and the PHI Foundation.

For additional film information, visit our calendar online.

**December 8th, 2022. 6PM-9PM -
COMBINE Art Fair Reception**

Join us for the splash opening of the second iteration of the *COMBINE Art Fair* with Lisa Baldissera (Griffin Art Projects), Tobin Gibson (UNIT 17), Wil Aballe (WAAP), Monica Reyes (Monica Reyes Gallery) and a special guest gallerist, the Montreal-based Hugues Charbonneau (Galerie Hugues Charbonneau) as we celebrate another art fair season.

**December 11th, 2022. 11AM - COMBINE Art
Fair Online Panel Discussion**

Vancouver's newest art fair will be the inspiration for a discussion on the nurturing of arts ecologies. See website for details!

Register for all of our public programs at:
griffinartprojects.ca/events



The Road Taken

Directed by Selwyn Jacob
Produced by Dale Phillips, Graydon McCrea, Selwyn Jacob,
Jerry Krepakevich

© 1996 National Film Board of Canada - All
rights reserved



Poster for the Road Taken | Courtesy of NFB



Installation view: *Breaking Water*, 2022,
Contemporary Arts Center, Cincinnati. Curated
by Clélia Coussonet, with works by Andrea
Carlson, Carolina Caycedo, Marcos Ávila Forero
and Claudia Peña Salinas. Photo: Wes Battoclette.

Fall Residencies

Griffin Art Projects Graduate Fellowship Award Winner: Lacey Jane Wilburn

Lacey Jane Wilburn is a contemporary painter most notable for her cinematic renderings of domestic space that undulate between gesture and realism on canvas. Originally from Treaty 6 territory of Edmonton, AB, Wilburn studied Fine Art at the University of Grant MacEwan in Edmonton in 2009, received her BFA between Concordia University in Montreal and the l'Ecole d'Enseignement Supérieur d'art de Bordeaux, France in 2016, and obtained her MFA from Emily Carr University of Art and Design in 2022. Now based in the Coast Salish territories of the Pacific coast, Wilburn gratefully dedicates her time to painting, teaching and scuba diving.



Photograph courtesy of the artist

Paris/Vancouver Curatorial Residency Program: Clelia Coussonnet

Clelia Coussonnet is an independent curator, researcher, editor and writer. She is interested in how visual cultures address political, social and spiritual issues in different, or complementary, ways to other disciplines. Her research revolves around botanical politics and power structures, investigating political imprints on plants, circulation and resilience. As a ramification, she dives into riverine and marine environments considering liquidity, toxicity and contamination. In Vancouver, she will pursue her research, exploring how the colonial history of Canada has made use of plants to assert power over territories, considering the meanders of the city's waterways and aqueous reserves, and listening to the legacies and murmurs that lie in the earth and sediments.



Photograph courtesy of Camilo Pachón

Graduate Studio Award at the Similkameen Artist Residency: Gemma Crowe

Gemma Crowe is a new media artist and recent MFA graduate. Her contemporary dance training and filmmaking practice influences how she approaches an audience of viewers and listeners. Her thesis research is concerned with the illusory potential of sound and the sensory apprehension of movement. Crowe completed a residency at Lobe Studio working with 4DSOUND spatial sound software and delivered a presentation on embodied sonic design at the 2022 International Seminar on Sonic Design. Crowe is continuing her research into embodiment, virtual theory, and audience perception in her role as New Works XR Program Director and through the Similkameen Studio Residency.



Photograph courtesy of Michelle Moore

COMBINE Art Fair

COMBINE Art Fair Returns!

COMBINE Art Fair had its inaugural edition in December 2021 when it opened as a new collaborative model where multiple Vancouver galleries were housed under one roof. This venture saw over two hundred participants attend in the space of four days and inspired a conversation about how a 'boutique' event might contribute to the Vancouver art scene.

COMBINE will take place once again in 2022 at Griffin Art Projects Residency from December 8th to 11th, 2022. Griffin is pleased to collaborate once again this year with Monica Reyes Gallery, Unit 17 and WAAP (Wil Aballe Arts Projects). We are thrilled to welcome a new gallerist to Combine Art Fair, Montreal-based Hugues Charbonneau, whose exciting work and artists will bring new discoveries. With Griffin's mandate as a collector-driven institution to feature private collections for free to the public on the West Coast, we are pleased to support and contribute to this exciting venture.

The project began at the outset of the Covid-19 pandemic, as a way to respond to the challenges of attending national and international events, and has evolved over the course of three years. By exploring new art fair models and means of collaboration, we continue to look to contribute to the arts ecology nationally and locally.

Founding galleries Monica Reyes Gallery, Unit 17 and WAAP as well as Hugues Charbonneau Gallery will work with Griffin to create COMBINE Art Fair, which offers fresh perspectives on contemporary art and collecting. The overall project is intended to create an exciting new art fair event that supports our local art community during these extraordinary and continually evolving times while suggesting a new model for the future.

YouthHUB: Experiences in Contemporary Art

Join us for creative discussions, gallery tours, studio visits and hands-on workshops with Griffin's current artists-in-residence!

Are your students interested in pursuing the arts at the post-secondary level? Looking to gain firsthand knowledge of how an art gallery operates? Want to meet contemporary artists at the site of their work?

Griffin Art Projects is thrilled to offer YouthHUB: Experiences in Contemporary Art, an educational program designed to foster critical and creative engagement in the arts. Educators can work with Griffin's Residency and Public Program Coordinator to develop a program offering tailored to your students' needs. We offer Creative Mentorship Classroom Programs for Students in Grade 10 – 12.

If you are interested, please send an email to Griffin Art Projects' Public Programming and Residency Coordinator, Faune Ybarra (faune@griffinartprojects.ca), to start the conversation!



Call for Submissions



Applications for our 2023 BIPOC Studio Art Award and inaugural 2023 Established Indigenous Studio Art Award & 2023 Early Career Indigenous Studio Art Award are now open!

Through the **BIPOC Studio Art Award**, Griffin aims to provide support, resources, solidarity and profile for local BIPOC artists. This is a studio-only residency opportunity intended for artists living in the Metro Vancouver area. This residency will take place in January-February 2023.

Our newly-established **Early Career Indigenous Studio Art Award** and **Established Indigenous Studio Art Award** aim to present and highlight the artwork of established and emerging Indigenous artists living in the Metro Vancouver area. Griffin is committed to providing support, resources, and profile for Indigenous artists. These residencies will take place March-April 2023.

The **Established Indigenous Studio Art Award** is intended for those Indigenous artists who have a record of solo and group shows and whose art has been supported by different art institutions, private collectors, and/or granting bodies. The selected artist will act as a mentor for the Early Career Indigenous Studio Art Award recipient.

The **Early Career Indigenous Studio Art Award** invites early career Indigenous artists to apply for this studio-only opportunity. Defined as artwork that hasn't been institutionally recognized and/or supported, the Early Career Indigenous Studio Award intends to uplift and celebrate the emerging practices of Indigenous creators while putting them in conversation with an established artist.

The deadline for all 3 awards is **September 30th, 2022**. For more information and how to apply, please visit us at <https://www.griffinartprojects.ca/residency-opportunities>



Set for Win, Place or Show; Eastview, 1998

Azo dye print

30"x 40"

Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund

Stan Douglas: Allegories of the Present

Curated by Lisa Baldissera

September 9 - December 11

Curator's Note

On the occasion of his representation of Canada at the Venice Biennale, this project celebrates the work of eminent Canadian artist Stan Douglas. Douglas is a photographer, installation artist and filmmaker whose work reveals complexities that often live beyond, behind or just beneath, the metanarratives of historical accounts.

In this selected group of photographs from over thirty years of production, *Allegories of the Present* follows Douglas' eye as he examines the various image-based constructions that assist in history's storytelling conventions. His interrogations take us through visual accounts of the city of Vancouver, of the province and of key cultural sites to broaden our understanding of how film and photography can be used to trouble the fissures of such storytelling, reconstructed historical memory and archives. Through revisiting specific locations or sites, and by focusing on settings with complex or hidden histories, Douglas introduces doubt into the stories of these places, revealing their contested realities and providing slippages through filmic and archival gestures to reveal how meaning is assembled. Alternatively, some of Douglas' works contain no fictions and are not a restaging, but instead show an accretion or archive which cue us to the traces that reveal shifting economic, social and aesthetic realities. This exhibition project concerns itself primarily with architectural and social spaces to produce what Douglas calls, 'allegories of the present.'

Douglas notes how often local conditions are shown to be symptoms of the global: "History does not repeat itself. Things do come back, symptoms do recur but they often recur because what caused it in the first place never actually went away. In my work, I want to go back to look at these possibilities of what if it did not work out the way it did. So, looking forward, looking back, I always want to consider that the thing we have is not necessary; it's not the only way things could possibly be."

By borrowing widely from narrative structures such as the early Japanese Akira Kurosawa classic *Rashomon*, Hollywood film or a classic literary work, Douglas performs an archeological investigation, stripping back layers of the image system and the functioning of political and historical narrative to reveal how they produce critical understanding. The resulting works challenge perception and knowledge, leading back to social and political superstructures that produce or arise from them, allowing his audience to begin to question how collective knowledge is assembled. Douglas' work demonstrates through references to film and photographic construction, how important it is that we notice that things are not always as they seem.

- Lisa Baldissera



Stanley Cemetery, 2006

Chromogenic print

51.4" x 102.4"

Collection of the Vancouver Art Gallery, Gift of the Artist



Ballantyne Pier, 18 June 1935, 2008
Digital C-print mounted on Dibond Aluminum
45" x 116"
Private collection, West Vancouver
16

Stan Douglas

Multimedia Vancouver/Los Angeles artist Stan Douglas uses photography, cinema, live theatre and various technologies such as mobile apps, virtual reality and multi-channel video to create works that scrutinize history by examining social tension during watershed moments, thereby unearthing branching narratives. By studying the methodology of mass media and the unachieved utopian aspirations of modernist aesthetics, Douglas interweaves place and time within contemporary societal reality to create new speculative stories and examine colonial class structures through the lens of collective memory, both locally and globally.

Born in 1960, Douglas studied at Emily Carr University of Art and Design in the early 1980s, and was awarded an honorary doctoral degree from his alma mater in 2009. Douglas quickly became an instrumental figure in the development of the Vancouver School of photoconceptualism, staging both historical scenes of crowds with period accuracy and detail as well as explorations of change and crisis around the world, including Cuba, Angola, Detroit, Berlin, New York, and throughout British Columbia's interior.



Douglas has reached significant critical acclaim and several notable accolades, including repeated features in the Venice Biennale (1990, 2001, 2005, 2019, and 2022), the Hasselblad Foundation International Award in Photography (2016), the third annual Scotiabank Photography Award (2015), The International Centre of Photography's Infinity Award for Art (2012) and was knighted as a Chevalier of the Ordre des Arts et des Lettres by the French Minister of Culture. Douglas was also one of the first Canadian artists to be represented by David Zwirner Gallery, New York.

Reception/Room 1



1. Nick Miller

Stan Douglas on Penn Station's Half Century, 2021

Video

7 Minutes 39 Seconds

Image: Still from documentary

New York's Pennsylvania Station was, in its time, considered an architectural marvel, spanning eight acres within the city serving as a place of transit and symbol of opulence. Despite this, the station was demolished in 1963, after only being open for 53 years, to make room for a new sports complex, Madison Square Garden. When Stan Douglas was commissioned to create a permanent installation in New York's Moynihan Train Hall, he produced nine images of subtly significant moments of Penn Station's history, titled *Penn Station's Half Century*. These images depicted stories of acrobats stranded overnight in the station, the arrival and departure of important figures and Hollywood film sets. This documentary by Nick Miller showcases the process behind the creation of these images.

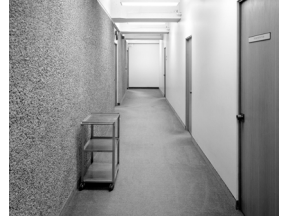


2. **Guilty, 1950, 2010**

Digital fibre print mounted on dibond aluminum
18" x 24"

©Stan Douglas. Courtesy of the artist, Victoria Miro and David Zwirner.

Guilty, 1950 is a part of Douglas' *Midcentury Studio* series, in which the artist takes the role of an anonymous postwar photographer in Vancouver, similar to veterans who took up photojournalism. Douglas conducted extensive research for the series, combing through archives containing hundreds of thousands of photos taken during the era. Entries in this series include shots of advertisements, entertainers, everyday moments and scenes of criminals evoking the feel of film noir. *Guilty, 1950*, is one such photo; it depicts a well-dressed figure recoiling from the flash of an unexpected photographer, hiding his face from being captured in an image potentially destined for the newspapers as well as shying away from the glare of the light.



3. ***Subject to a Film: Marnie***, 1988-1996

Silver Gelatin Prints

13.4" x 17.5"

Collection of the Vancouver Art Gallery,
Gift from the Ann and Marshall Webb Collection in
honour of the 75th Anniversary of the Vancouver Art Gallery

Stan Douglas has always had a preoccupation with cinema, with many of his photographic and video work referencing specific films. *Subject to a Film: Marnie* is one such work, being a recreation of Alfred Hitchcock's 1964 film, *Marnie*. Douglas staged a meticulous reenactment of a moment of tension in the film, titled *Subject to a Film: Marnie*, where the title character is robbing the office where she works. However, the set has been modernized, with computers replacing the typewriters of the original film. The scene loops endlessly as Marnie is about to make her escape, implying she is trapped, doomed to repeat her crime. These stills chronicle the making of the film.

Note: All works in the exhibition were created by Stan Douglas, with the exception of the documentary *Stan Douglas on Penn Station's Half Century*

4. *Circa 1948*, 2014

Digital Application

Courtesy of the National Film Board of Canada

Photos: Stills from app

Circa 1948 is an interactive augmented reality app for the iPhone and iPad created by Stan Douglas that allows a user to explore two locations in Vancouver that no longer exist: the original Hotel Vancouver and Hogan's Alley. The two locations highlight the stark differences and uncanny similarities between East and West Vancouver: Hogan's Alley, a working class neighbourhood and the centre of Vancouver's Black community, and the ornate old Hotel Vancouver that would be doomed for demolition in the following year. Both locations have been digitally recreated down to every last minute detail, within which users can also discover 45 dialogue interactions with spectral figures within the app to piece together an incomplete story surrounding a woman accused of murdering her husband. Through this work, Douglas dissects the immediate postwar years as Vancouver transitioned from the trauma of war into the values and morality of the 1950s.

5. *Hogan's Alley*, 2014

Digital c-print on dibond aluminum

62" x 122"

Private collection, West Vancouver

A companion work to *Circa 1948*, Stan Douglas has taken an impossible photograph of Hogan's Alley. *Hogan's Alley* is a digitally-rendered large-scale photograph of makeshift housing within the titular neighbourhood, constructed through extensive study of archival photography and film of Vancouver's lost community. The streets are drenched in shadow, inspired by the gritty yet crisp aesthetics of film noir. This work boldly challenges photography as a medium, as it is an image that could never be captured in the reality it is indistinguishable from, yet depends on the existence of this physical space in time.



Room 2

6. *Olde Curio Shop*, 2010

Digital c-print mounted on dibond aluminum
62 3/8" x 86 3/4"

Audain Art Museum Collection. Purchased with funds from the Audain Foundation.

A part of Stan Douglas' *Interiors* series (2009-2010), *Olde Curio Shop* depicts a porcelain-laden set of shelves of a White Rock antique store that closed in 2010 after 70 years of operation due to the passing of its owner, Barrie Cohen. The rest of the shop not shown is similarly crowded, floor to ceiling, only navigable by a narrow path. While, at a glance, the objects appear cluttered and disorganized, a closer look reveals the careful stacking of teacups, precariously balanced, organized in only a way that Cohen, himself an eccentric, could ever know. Douglas' *Interiors* express the personality of a space—how decades of cultural buildup intertwine to create the conditions for those places to take the forms they inevitably settle into and document the aggregation of objects within such places as markers of history.



10. *Artist's Cabin*, 2009

Digital C-print mounted on Dibond aluminum
60" x 89 1/2"

Private collection, West Vancouver

Another of the *Interiors* series, *Artist's Cabin* presents the home of Al Niel, a legendary Vancouver musician, writer and artist, and his partner Carole Itter. Niel is widely considered to be the one who popularized jazz and bebop in Vancouver in the 1940s, going on to co-found Vancouver's Cellar Jazz Club (the first underground jazz club in Vancouver) and shifting the paradigm of jazz in the city into the latter half of the century with his multidisciplinary performances that melded music and visual art forms into one. Niel's home had previously been a houseboat, which had been provided for him during his employment as a night watchman for a marine construction company in the 1960s, though he continued to reside there until shortly after the time this photo was taken. As a piece within the *Interiors* series, we see again a sense of careful organization of an outsider space, now lost to time.

Win, Place or Show (1998) features an infinitely looping set of scenes shot from several angles that are continuously re-edited by a computer program. While the actions of the piece repeat after around 6 minutes, enough footage had been captured that one would only see the same permutation of the scenes after 20 000 hours. In the film, two men in a 1950s modernist apartment in Vancouver's Strathcona neighbourhood discuss horse racing, news, conspiracy theories and more before breaking into a fistfight. The film is projected upon two screens placed side by side, each of which showing a different view of the action and challenging the viewer's perspective of the spatial relation between the two men. The title of the piece, *Win, Place or Show*, refers both to the horse racing bets the men discuss, but also the utopianism of the modernist dream being juxtaposed with its reality—that despite all of the grandiose aspirations of the past and plans put into action, we still live in the consequences of these historical turning points. These three still images feature views of the set designed for the project itself in a mise-en-abyme format, revealing its constructed nature.



7. Set for *Win, Place or Show*; Eastview, 1998

Azo dye print

30" x 40"

Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund



8. Set for *Win, Place or Show*; Westview, 1998

Azo dye print

30" x 40"

Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund



9. Set for *Win, Place or Show*; Overview, 1998

Azo dye print

30" x 40"

Collection of the Vancouver Art Gallery, Vancouver Art Gallery Acquisition Fund



11. **Maritime Worker's Hall, 2006**

Chromogenic Print

51.2" x 102.4"

Collection of the Vancouver Art Gallery, Gift of the Artist

Maritime Worker's Hall depicts an unlit and uninhabited auditorium contrasted against a grand mural romanticizing scenes of labour on the West Coast, bathed in gold light. This mural, painted by Fraser Wilson in 1947, depicts the extraction of natural resources from the land and the spewing of smoke from factories and ships into blue and yellow skies. The only workers within the painting are noticeably White and male; there is no trace of Indigenous stewardship of the land nor that of racialized migrant workers. Only a whitewashed fiction of a Canadian worker is present and the effects of the exploitation of resources and fossil fuels on the environment are ignored. Intended to make the invisibility of labour visible, this space has instead erased the bodies of workers of colour and of diverse gender, which is further exposed by the absence of any figures within the hall itself.



12. *Ballantyne Pier, 18 June 1935*, 2008

Digital C-print mounted on Dibond

45" x 116"

Private collection, West Vancouver

Ballantyne Pier, 18 June 1935 unfolds a scene of newly unionized longshoremen being chased down by police during a riot that occurred after a general strike and protest against their firings and replacement by opportunistic scab workers. A part of Douglas' four-part series *Crowds and Riots* (2008), this work is emblematic of the series as a whole: cinematic in quality and grand in scale. For the entirety of the photographic series, Douglas either found real locations (such as Vancouver's abandoned sugar refinery in this piece) or recreated sets with dense period accuracy (such as in his landmark commission, *Abbot and Cordova*, 7 August 1971) and posed actors in costume as if he were creating a film. By doing so, Douglas inspects the grouping of human figures, how people organize, both willingly and unwillingly, as they are compressed against and torn away from each other.

13. *Building 10, Las Terrazas*, 2004

31" x 38 3/4"

C-print mounted on honeycomb aluminum

Collection of Mina Totino

Stan Douglas' *Cuba Photos* series (2004-2005) and film *Inconsolable Memories* (2005) recall the artist's trips to Cuba, and scrutinize changing economic structures in the country almost half a century after the 1959 revolution. Photographs of ruined and repurposed spaces in Havana and rural areas suggest the revolution was never truly completed, where the past lingers still in buildings being used for purposes entirely different than their original intention. With most photos devoid of any kind of human presence, they evoke the feeling of a film set or abandoned ghost town, both unchanging and reborn into something new.



Room 3

**15. Detail of
Klatsassin
Portraits; Cook,**

2006
Black and White
Laserlight Jet Print
33" x 27"

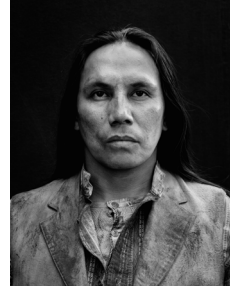
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and
David Zwirner.



**16. Detail of
Klatsassin
Portraits; Prisoner,**

2006
Black and White
Laserlight Jet Print
33" x 27"

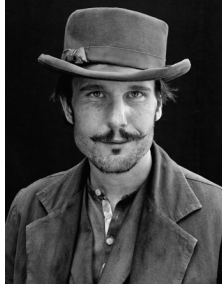
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.



**17. Detail of
Klatsassin
Portraits; Thief,**

2006
Black and White
Laserlight Jet Print
33" x 27"

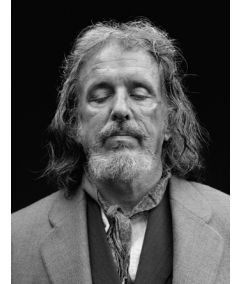
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David Zwirner.



**18. Detail of
Klatsassin
Portraits; Gambler,**

2006
Black and White
Laserlight Jet Print
33" x 27"

©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.



In Stan Douglas' 2006 film *Klatsassin*, an old prospector of the 1860s gold rush in BC shares a story with his young partner—he tells him of the murder of a deputy that occurred at a roadhouse several years earlier. Yet, this story is obscured by the unreliability of several narrators; each is accused of the murder, and recount conflicting version of events to a judge. Douglas has once again randomized the ordering of scenes within the project, to be played on loop for days without the possibility of repetition. Evoking Akira Kurosawa's 1950 film *Rashomon*, in which a murder trial is muddled by the diverging stories of those who witnessed the crime scene, Douglas takes this premise a step further through his randomization, proving it is not only conceit but intersectional traumas of oppression, racism and the overburdening of information that prevent human coherence.

The name of the film, *Klatsassin*, refers to a real Tsilhqot'in chief, which translates to "We Do Not Know His Name." Klatsassin was put on trial and hanged after being coerced by officers into believing he would be entering into peace talks, as he had organized an attack on White men who were building a road through his nation's territory and been driven into hiding because of it. Someone in Klatsassin's war party escaped custody, however, which sparked Douglas' idea for the film in which no characters are given names. A portrait series of the characters within the film was also produced.



14. **Tong Building, Quesnel Forks, 2006**

Chromogenic Print

18.8" x 23.6"

Collection of the Vancouver Art Gallery, Gift of the Artist

Taken alongside Douglas' film *Klatsassin* (2006), *Tong Building, Quesnel Forks* depicts the interior of a decaying cabin. This building once housed Chinese workers on the Gold Rush Trail, constructed by the Chee Kung Tong organization as one of many locations for immigrants and labourers to build community. This site and other locations photographed in the series alongside *Klatsassin* had been abandoned for many years, yet their structures still stand, evoking the memory of the activity of those who once frequented these spaces in their daily lives. In spite of the overgrowth and detritus, this place is still living as a part of the mythologized history of the time it was in use.



19. **Stanley Cemetery, 2006**

Chromogenic print

51.4" x 102.4"

Collection of the Vancouver Art Gallery, Gift of the Artist

Also produced alongside *Klatsassin* (2006), *Stanley Cemetery* depicts an overgrown graveyard in BC's Interior. Once-pristine fences slump with chipped paint beneath their own weight, and while there is evidence of logging in the area, nature has reclaimed this space. Only four graves are present; the only one with a visible date lists the year as 1875. Once again, evidence of human activity and the potential of story is here, yet now this place is forgotten and any plans for this place may never be seen to fruition.



20. Interior of the Church at Yuquot, 1996

Dye coupler print

18.2" x 22.2"

©Stan Douglas. Courtesy of the artist, Victoria Miro and David Zwirner.

Yuquot, a Nootka Island community translating to "Friendly Cove," was subject to a colonial claiming of land by the Spanish and English in the 1770s due to its value as a strategic location for fur trading. A fort was erected, including a Catholic church. Today, this church has been repurposed by the Mowachaht/Muchalaht people and is used as a cultural centre, with carvings to honour their chiefs. In 1996, Stan Douglas created a film and series of photographs to examine the conflict between the English and Spanish during the colonization of the Nootka Sound and its lasting effects today.

21. Walhachin, 2006

Chromogenic Print

54" x 67"

Collection of the Vancouver Art Gallery, Gift of the Artist

Another photograph presented alongside *Klatsassin*, (2006) *Walhachin* presents a grand view of a ghost town of the same name in the Thompson River region in BC's interior. Advertised as an upper-class farming community for affluent Englishmen, Walhachin boasted luxuries and leisure uncommon to colonial communities, with an elegant hotel and many of the residents employing maids and servants. Yet, this farming community had found itself in the midst of one of the most arid sections of BC, and despite the construction of a system of flumes trestles, the community couldn't irrigate enough water to keep their orchards alive. Still, it was not the environmental hardship that killed Walhachin—it was the First World War. Many of the residents returned to Europe to fight for their country and never returned, leaving Walhachin totally empty by 1922. Today, much of the land is used for cattle ranching, with a quarry for mining rock for railbed ballast.





22. Accompaniment to a Cinematographic Scene: Ruskin, B.C.; Western Edge of the Dam Below Hayward Lake, 1992

Chromogenic Print
12" x 9"
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.

23. Accompaniment to a Cinematographic Scene: Ruskin, B.C.; Bridge to the Ruskin Powerhouse, 1992

Chromogenic Print
12.1" x 9"
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.

24. Accompaniment to a Cinematographic Scene: Ruskin, B.C.; Powerhouse Entrance, 1992

Chromogenic Print
12" x 9"
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.

25. Accompaniment to a Cinematographic Scene: Ruskin, B.C.; Eastern Edge of the Dam Below Hayward Lake, 1992

Chromogenic Print
12.1" x 9"
©Stan Douglas.
Courtesy of the artist,
Victoria Miro and David
Zwirner.

Stan Douglas' *Pursuit, Fear, Catastrophe: Ruskin, BC* (1993) is the artist's experiment into silent film. A grand piano without a player sits in a pool of light before a projection of the film, which begins to play Arnold Schoenberg's composition, *Accompaniment to a Cinematographic Scene: Danger Threatens, Panic, Catastrophe*, by itself shortly into the film. The film tells the story of a missing Japanese worker at the local dam and power plant in 1939, and his friend's attempts to find him that are met with apathy from local law enforcement. In true Stan Douglas fashion, the film seamlessly repeats infinitely.

The film cannot escape its own context, as the town began as a collective commune, named after the art critic and utopian social theorist, John Ruskin. The town had a large Japanese population before the Second World War, many of whom worked at local mills and the neo-gothic art deco hydroelectric dam after it was built in 1929. After the war, the Japanese people who were sent to internment camps during the war in 1942 never returned to Ruskin, and the original commune collapsed. The dam and power plant is a central character in the film, representing progress and dominion of man over nature, which, after the war, was no longer the predominant mindset, and the utopianism of the commune resulted in a town with complacent and racist law enforcement. Colonial powers subjugated and policed the land, but this is the reality that came of it. A series of photographs were taken to accompany the film.



Hogan's Alley, 2014

Digital c-print on dibond aluminum

62" x 122"

Private Collection, West Vancouver

©Stan Douglas. Courtesy of the artist, Victoria Miro and David Zwirner.

Acknowledgements

Griffin Art Projects is situated on the traditional, ancestral and unceded territories of the səliłwətaʔtəməxw (Tsleil-Waututh), Skwxwú7mesh-ulh Temíxw (Squamish), šxwməθkwəy əməʔtəməxw (Musqueam), and S'ólh Téméxw (Stó:lō) Nations. We are honoured and grateful to undertake our work here.

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