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Richmond Art Gallery
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NEWS RELEASE

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June Yun, *Even Birds Choose Trees to Perch*, 2004
handmade paper, wood, Chinese ink and light, installation detail

The Richmond Art Gallery is pleased to announce it will re-open on September 8 after being closed for renovations. The art gallery which features exhibitions of regional, national and international contemporary works of art will open with three new exhibits running from September 9 to October 29, 2006.

June Yun; *Even Birds Choose Trees to Perch*

For the exhibition, *Even birds choose trees to perch*, Vancouver-based artist June Yun uses hand-made paper formed on wood and an internal illumination. Yun covers the surface with drawings and ancient Chinese calligraphy to create a narrative with water and mountains as the central imagery. She uses symbolic poetry to tell the story of an exile with strong links to her homeland, China. The artist employs Taoist and Zen philosophy to develop ideas of conceptual harmony. The impression in the space is of a gentle light of Chinese lanterns, which have been influenced and transformed by Western ideas and forms. They almost become a grid, but form into patterns that are reminiscent of characters from a language that is almost identifiable.

June Yun has exhibited in China, England, Belgium and recently in the Lower Mainland of British Columbia. She received a Bachelor of Arts in Fine Arts from the Anhui University and a diploma from the Central Academy of Fine Art, both in China, and a Master of Fine Arts from the University of Newcastle upon Tyne in England in 2000.



Charlotte Wall, *Boundless II*,
2006, lightjet duratrans, 35' x 9'

Charlotte Wall; *Boundless I and II*

Charlotte wall's work in this exhibition questions and tests the nature of structural limits. The artist

presents two pieces which comment on the boundaries encountered by the mind, body and spirit. In the gallery space, her piece, Boundless I, takes note of movement and agility in limited and clearly defined spaces and is a response to the circumstances encountered in confined spaces. Boundless II, in the Minoru window, consists of two large images, one seen from the outside of the gallery and another seen from the inside. is installation challenges ideas about the role of community institutions and the forces that are generated between them. The artist comments on the possibility of interconnectedness and movement between and through boundaries, exposing and allowing for new combinations of energy.

Charlotte Wall received a Bachelor of Fine Arts from Emily Carr Institute of Art and Design and has been involved in exhibitions in Vancouver and Toronto since 1999. She has studied education, music, literature, multi-cultural art practices and commercial design and has been developing her art practice for the past decade.



Shima Iuchi, Illuminations of Kamloops, 2004
cooper, rice paper with soil poly medium, lights, sound 15 x 15x 8'

Shima Iuchi; Illuminations

Shima Iuchi combines her respect for and knowledge of Japanese traditions such as papermaking and the use of lights, with her interest in the social and geographical landscape of her adopted country. She is concerned with the history of people of Japanese heritage and ecosystems of British Columbia's west coast. The project she is presenting, Illuminations of Kamloops, is an interactive, multi-dimensional installation. Her work combines the traditional Japanese techniques of paper crafts, an audio component of collected personal narratives and a site-specific, geographic exploration. It was produced under the auspices of the Kamloops CURA project. Iuchi's interest in travel, mapping, and in locating her own senses of place form a particular context for this work.

Shima Iuchi came to Canada in 1998 and earned a Bachelor of Fine Arts from the Thompson Rivers University in 2003. Iuchi continued her studies with photography programs at the Maine Photographic Workshops, Rockport, ME and was in the Artist Residency Program in Photography at the Cooper Union School of Art, New York, NY. She has exhibited her work in solo and group exhibitions in Canada, United States and Japan. Currently, Iuchi works as the Visual Arts Studio Work Study at the Banff Centre.

The **opening reception** is on Friday, **September 8 from at 6:30 – 8:30pm**. All the artists will be in attendance. The exhibition continues until October 29, extended from the original scheduled date of October 22.

The Richmond Art Gallery is located at 180-7700 Minoru Gate in Richmond. For more information or to obtain images, please contact us at 604.231.6457 or 604.231.6454.

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Artist Statement Shima Iuchi

The installation represents the Kamloops landscape as it is shaped around the confluence of the three Thompson Rivers and by oral story telling. Such stories have been recorded during community mapping sessions for the Kamloops CURA project and will reside inside the sculpture –to be accessed through the audience's interaction with the work. The three landscape components have a translucent skin or covering over a copper framework that is intended to convey a comfortable presence for viewers and to encourage them in looking at the landscape/sculpture from multiple viewing/listening positions. The paper and skeletal framework is imagined in response to Japanese lanterns and from the more complex floats of Aomori's annual Neputa festival. A local inflection comes from my use of Kamloops' soil in the making of the Abaca paper, a practice developed three years earlier in *From the Sky*, an artist's book done with Yoshimi Kasagi. Here, these various interests come together in a sculpture that has been challenging to conceive of in its physical complexity and also conceptually in thinking of it being a collaborative activity with the other researchers as well as the audience participants.

Artist Statement Charlotte Wall

My art is sculptural and mixed-media installation, at times site-specific. Media have included video, sound, metal, wood, glass, etc. The choice and construction of material represents an interest in utilizing materials in uncharacteristic ways that enables them to speak in a multi-layered language. The tension and energy created between different materials facilitates this language to push the dimensions and the dynamics of the work.

I aim for a strong experiential quality in my work and I consider the viewer to be an integral part of each installation, so that the human presence in the space completes the work. It is the physical human body which suggests the appropriate scale and tone, while the density of the emotional body impacts the psychological and philosophical aspects of the work.

Presently I am engaged in examining an area that creates a space for itself between different sources of "knowing". That space, unconsciously inhabitable, borders both intellectual reasoning and the innate or primordial instinct. These borders define and shape the unknown space.

It is this territory that my work endeavours to simulate and present as experiential, being at once both visible and invisible. This constitutes the necessity of using measurements and definitions of indeterminate origins and forms. It comes into focus only in glimpses but at times has the ability to respond to the vibrations of formlessness.

I have worked and studied in various fields; education, music, literature, ethnic and multi-cultural art and, for ten years in commercial design. All of the above interests and experiences have influenced my art practice, which has had my full attention since 1995. Some of that time has been spent at the Emily Carr Institute of Art + Design resulting in a Diploma for Studio Arts and a Bachelor of Fine Arts Degree. Although my interests have led me to numerous parts of the world, my work and studies are presently in Vancouver, B.C., Canada.

Artist Statement Jun Yun

My work focuses on Chinese, English and North America cultures by transforming my own personal experience with intellectual rigor. I aim to integrate my research into western contemporary arts with my knowledge background of traditional Chinese art. The central theme of my work employs Yin & Yang and Zen philosophy to develop ideas of conceptual harmony. Thus, my recent work creates simple, poetic abstractions in a variety of mediums, such as mixed media, video, digital images and installation work.