

Capturing Intimacy: Richmond Art Gallery and Richmond Public Art presents three local artists for Photo Festival

## Capture Photography Festival Canada Line Station Installations

### Diamond Point, Adad Hannah & Tom Hsu

April 1 – September 1, 2019

Richmond Art Gallery in partnership with Richmond Public Art present engaging photo-based artworks across the cities of Richmond and Vancouver for Capture Photography Festival. Outside the physical gallery, public installations will be seen at Brighthouse and Lansdowne Canada Line stations in Richmond, as well as one at the line's terminus at Vancouver's Waterfront Station. Each installation highlights intimacy and place: our personal connections to each other or family stories that connect us to each other and our communities.

Closest to the Gallery, Brighthouse station features iconic salmon motifs with many stories behind them, by Diamond Point from Musqueam. "If you ask anyone in our community of their fondest childhood memories, connecting them to their family and ancestors, many will tell you fishing stories" she explains. The young artist worked with family and community members to create *Fraser River Families*. "This work profoundly illustrates a Musqueam history in Richmond, one of environmental and salmon stewardship, fishing and family connections" comments project curator Paula Booker. This commission honors intimacy and knowledge shared, family time and the long and enduring relationship Musqueam have with the land and waters of what is now known as the Fraser River estuary and Richmond.

At Lansdowne Station, *The Solarium (H+A)* by Adad Hannah uses a system of custom-made mirrors and built forms to create a portrait of a Richmond couple in their home. The mirrors create extra facets of shape and reflection. These augment and interrupt the usual experience of photographic portraiture, as extra eyes and hands or side glances between the couple become part of the portraits. Shot in the Richmond home of the couple pictured, *The Solarium (H+A)* is a continuation of Adad Hannah's interest in the history, mechanics, and technology of photography.

At the Waterfront Station terminus of the Canada Line, Tom Hsu's series of seven photographs capture momentary glimpses of summer for commuters rushing through the barren transit corridor. His closely cropped imagery of flesh, flora, and fire provoke memories or fantasies of mid-summer wanderings. A midnight foray in the forest or a hot day at the beach, each photograph opens up to endless possible experiences of place. "Vancouver is an ever present participant in this the series, always there in the background, or is it our experience of place





that imprints the expanded frame of Third Beach or East Van onto these images?” wonders project curator Shaun Dacey. Tom Hsu’s series of 35mm photographs present fragments of intimate moments and each is an experience stilled and cropped for effect.

The Richmond Art Gallery commissions for Capture Photography Festival 2019 shrug off the brusque anonymity that constrains so much of our lives in transit and public spaces, opting instead to celebrate moments of intimacy, the times we share with family and the threads that connect us to each other.

## ARTIST BIOGRAPHIES

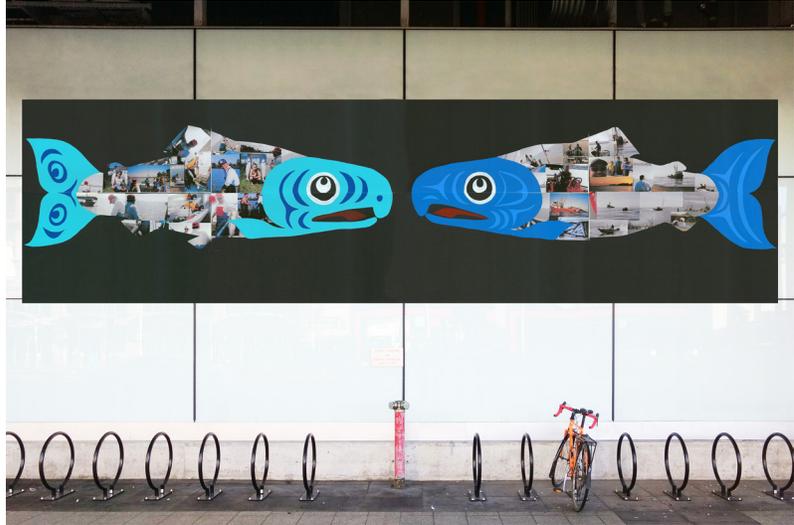
**Adad Hannah** was born in New York in 1971, spent his childhood in Israel and England, and moved to Vancouver in the early 1980s. For over a decade, he has been exploring historically trenchant themes through elaborate bodies of work that include installation, video, and photography. Inspired by the historical practice of tableaux vivant (translated as “living pictures”), Hannah’s work invokes the durational form of early cinema while referencing the history of photography, often through reinterpretations of art historical moments.

Hannah has exhibited at the Musée national des beaux-arts du Québec (2008), the Musée d’art contemporain de Montréal (2008), Zendai MoMA, Shanghai (2009), Ke Center for Contemporary Art (Shanghai 2008), the Vancouver Art Gallery (2007), the National Gallery of Canada (2011, 2006), Ikon Gallery (Birmingham 2006), the 4th Seoul International Media Art Biennale (2006), Casa Encendida (Madrid 2006) and Viper Basel (2004). He has produced works at museums including the Montreal Museum of Fine Arts, the National Gallery of Canada, the Vancouver Art Gallery, the Rodin Gallery (Seoul), and the Prado Museum (Madrid).

**Tom Hsu** is a studio-based visual artist from Richmond, BC, who investigates the curious condition of spaces, and their correlation to the bodies that attend them. He comes from a base in analog photography, and this stability allows him to extend into made, found, and choreographic sculpture, all of which deal with the everyday mundane. He sees photography as a double-edged device which allows him to show but also to hide. His most recent exhibition, *Here, under our tongue* (Vancouver, 2018) at Burrard Arts Foundation, explores how images linger within thought, as well as their instantiation in the temporal layers that accompany them in their processing. In *A Hint Will Keep You Wandering*, (Vancouver, 2018) at Yactac Gallery, Hsu utilized kinetic sculpture in the space, allowing his photographic practice to dance with objects both found and created. The direction of his current work develops relations between what the medium of photography is both physically and conceptually. Tom Hsu currently lives and works in Vancouver, Canada and holds a BFA in Photography from Emily Carr University of Art and Design.

**Diamond Point** is a contemporary Coast Salish artist and a member of the Musqueam First Nation. She incorporates traditional Coast Salish elements in her work elements as a way to represent the beautiful teachings and history her ancestors have passed down through generations since time immemorial. In 2014, Point had the privilege of showcasing her work in the exhibition *Claiming Space: Voices of Urban Indigenous Youth* at the Museum of Anthropology. In 2018, she created designs for the new Totem Park residences at the University of British Columbia that have been named after traditional Musqueam village sites, *čəsnaᓃəm*, *həᓄᓄləsəᓄ* and *q̓ələχən*.

In May 2019, Diamond Point's artwork will be used as the logo for the Humanities, Arts, Science, Technology Alliance and Collaboratory (HASTAC) conference held at UBC, which sits on the traditional and ancestral territory of the hən̓q̓əmi̓ñəm speaking people. She also has a passion towards a career in education and currently studies at UBC and is in the NITEP Indigenous Teacher Education Program in the Faculty of Education. Upon graduation, Point hopes to work as a secondary Socials and Art teacher. Point feels incredibly fortunate to have had the opportunities to express her Indigenous identity and culture within many realms. As an emerging artist, she intends to create artwork that connects the old with the new but remain respectful to traditional Coast Salish design elements.



**For high-resolution images or to arrange an interview, please contact:**

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**RAG RICHMOND ART GALLERY**

[richmondartgallery.org](http://richmondartgallery.org)

*The only public gallery in Richmond, the Richmond Art Gallery (RAG) is a municipal gallery supported by the non-profit Richmond Art Gallery Association. In operation since 1980, the Gallery presents exhibitions by regional, national and international artists, maintains a permanent collection of over 400 works, and presents innovative and diverse programming for children, youth, and adults. Richmond Art Gallery is dedicated to promoting dialogue among Richmond's diverse communities through the presentation of contemporary visual art.*

**LOCATION**

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Images: Adad Hannah, *The Solarium (H+A)*, 2019, installation at Lansdowne Canada Line Station; Tom Hsu, installation at Waterfront Canada Line Station, 2019; Diamond Point, installation at Brighthouse Canada Line Station, 2019.