
Capturing Desire: Richmond Art Gallery Presents Four Local Artists for Photo Fest & Spring Shows

Karilynn Ming Ho

For The Left Hand Alone

Ho Tam

Cover to Cover

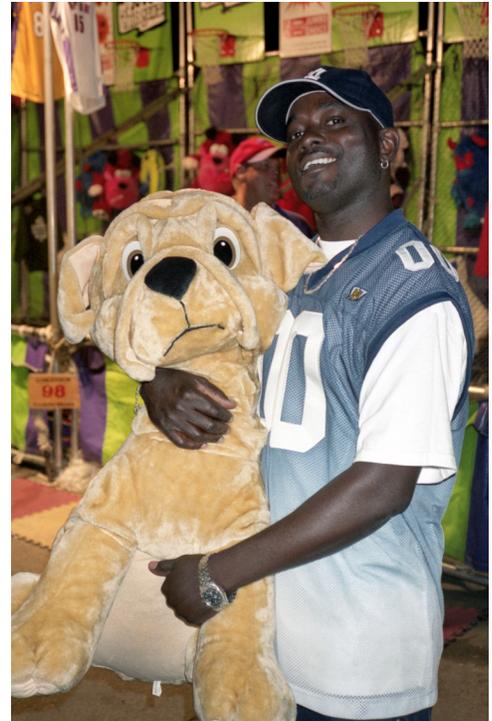
Capture Photography Festival Canada Line Station Installations

Marisa Kriangwiwat Holmes, Karilynn Ming Ho,
David Semeniuk, Ho Tam

In partnership with Richmond Public Art Program, InTransit and
Capture Photography Festival

April 6 - May 27, 2018

Opening Reception:
Saturday April 7, 2018 7 - 9 pm at Richmond Art Gallery



The Richmond Art Gallery (RAG) presents an intriguing combination of photo-based artwork within its galleries and across the cities of Richmond and Vancouver. At the Gallery, two solo exhibitions by artists Ho Tam and Karilynn Ming Ho engage the aesthetic façade of desire.

In dialogue with these exhibitions but outside the physical gallery, RAG presents four public installations along the No. 3 Road Canada Line stations and one at the line's terminus at Vancouver's Waterfront Station, in partnership with Richmond Public Art Program, InTransit and Capture Photography Festival.

In the context of No. 3 Road, a transit and commercial hub, artists Marisa Kriangwiwat Holmes, Ho Tam, Karilynn Ming Ho and David Semeniuk are each producing site-specific installations, on display through the spring and summer. This is the first time art has been displayed at Canada Line stations in Richmond. RAG Director

Shaun Dacey views this as a landmark opportunity for the Richmond community and participating artists. "Installing thoughtful and generative artwork in these public sites can produce interactions and conversations among artists and residents" he enthuses. "It is exciting to see the work of BC's emergent artistic talent connect with new spaces and publics. We thank InTransit and Capture Photography Festival for this moment."

Opening to the public with a reception at RAG on Saturday April 7, the two exhibitions and five public installations represent a cross-section of photo-based practice, responding to our changing economic and cultural landscape, the ubiq-



uity of advertising, and the influence of digital technology within our daily lives. Together the projects address the lure of the photographic image and its ability to instill desire and longing in its audience.

ABOUT THE WORKS

Ho Tam's *Cover to Cover* exhibition looks at the construction of public persona. Exhibition curator, Shaun Dacey states, "*Cover to Cover* reveals the layered subjectivities of self through a selection of photo, video, artist books and magazines spanning the artist's career." The exhibition presents a broad range of Tam's photo-based practice including his provocative snapshot photo series and collage work. The gallery installation deconstructs the artist's recent book works presenting individual series installed playful across the gallery walls.

Karilynn Ming Ho's immersive installation, *For The Left Hand Alone*, "uses the metaphor of phantom limb syndrome to explore themes of fragmented realities in a time when bombardment by digital information leaves many people feeling physically and mentally disconnected and disenchanting with reality" writes Sarah Todd.

THE ARTISTS PRESENTING WORK AT CANADA LINE STATIONS HAVE EACH DEVELOPED WORKS THAT RESPOND DIRECTLY TO EACH STATION SITE

At Brighthouse Station, Marisa Kriangwiwat Holmes' installation *Soon* is in conflict with the commercial advertising surrounding it. Both in reference to, and disruptive against the global clothing brand adverts displayed across the glass façades of the station, Holmes' piece initially blends into this environment but on closer inspection disrupts expectations. The work echoes the cacophonous visual experience of the station.



At Lansdowne Station, Ho Tam presents *Barber-shops*; a series of four photographs of barber-shops in Manhattan's Chinatown. Inside this city within a city, hundreds of hair salons serve Chinese residents and visitors. Tam's photographs capture these shops as key sites for community building, exchange and identity construction. Installed on No. 3 Road in Richmond, the work connects to the thriving Chinese diaspora in the area and the rapidly evolving commercial architecture of the site.

At Aberdeen Station, Karilynn Ming Ho's alluring installation *Mirror Flower, Water Moon* utilizes deceptive technologies. The images are derived from Universal Adversarial Perturbations (UAP), visual textures and algorithmic vectors meant to disarm, confuse and deceive artificial intelligence. Ming Ho's images show us tactics and technologies that deceive, connecting natural and digital actions that are just beyond the reach of human perception. The title, *Mirror Flower, Water Moon* is from a Chinese proverb, denoting something that can only be seen, but not grasped -- like a flower in a mirror or the reflection of the moon in the water.



At Bridgeport Station, located in close proximity to the Fraser River, artist David Semeniuk's *Perimeter* series focuses on Vancouver's shared border with Richmond. "Over the last 200 years, this site has been rapidly transformed, from an Indigenous-managed estuarine environment and settlement to an industrial working river," project curator Paula Booker observes. "This history and the shift toward leisure and luxury accommodation here is alluded to, with a log boom in the Fraser River seen alongside the marginal edge of a golf course."

At the Canada line terminus, Waterfront Station in downtown Vancouver, RAG presents Ho Tam's, *Guys at the Fair*. This playful series is a selection of seven portraits shot at the 2003 Canadian National Exhibition (CNE) in Toronto, where the artist approached men who had won stuffed animals from carnival game booths. Dacey states "*Guys at the Fair* interrogates the mediated construction of masculinity, revealing diverse facets of the self through endearing, humorous and at times awkward intimate portraits of men."

Richmond Art Gallery would like to acknowledge the support of the BC Arts Council, City of Richmond, Richmond Public Art Program, InTransit and Capture Photography.

ARTIST BIOGRAPHIES

Marisa Kriangwiwat Holmes is a Hong Kong born, Richmond-based artist. Recent exhibitions include *Bad Flavour, Wonderful Taste* at Centre A, and *What is Temperature? What is Pressure?* at Wil Aballe Art Projects. Holmes was the winner of the 2017 Lind Prize. Upcoming exhibitions include the Polygon Gallery and the Capture Photography Festival (CSA Space).

Karilynn Ming Ho is a Vancouver-based interdisciplinary artist working with video, performance, multi-media installation, sculpture and collage. Her work draws on existential themes as a means to examine formal and conceptual ideas around screen culture, technology, performativity and the body. Ming Ho has exhibited in solo shows across Canada including the Glenbow Museum in Calgary, Trinity Square Video in Toronto, Optica Centre d'art Contemporain in Montreal, and Khyber ICA in Halifax. Her work has been screened widely in film and performance festivals in Canada, the US, and France.

David Semeniuk is a Victoria-based formally trained environmental scientist and a self-trained artist. His scientific practice focuses on the relationships between the ocean and climate. Semeniuk's art practice addresses how the histories of capital and the production of scientific knowledge have influenced the production and exhibition of photography. He uses art objects to investigate spatial and temporal scales of environmental changes, the way we experience these changes, and ways of representing them. *Perimeter* series:
www.davidsemeniuk.com/perimeter-2013

Ho Tam was born in Hong Kong, educated in Canada and the U.S. and worked in advertising companies and community psychiatric facilities before turning to art. He practises in multiple disciplines including photography, video, painting and print media. His first video, *The Yellow Pages*, was commissioned by the public art group PUBLIC ACCESS for an installation/projection at the Union Station of Toronto in 1994/95. Since then Tam has produced over 15 experimental videos. He was included in the traveling exhibition *Magnetic North: Canadian Experimental Video* by Walker Art Center, Minnesota. His feature documentary film *Books of James* was awarded Outstanding Artistic Achievement (Outfest, LA) and Best Feature Documentary (Tel Aviv LGBT Film Festival). He also publishes several series of artist's books and zines. Tam is an alumni of Whitney Museum Independent Studies Program, Bard College (MFA) and recipients of various fellowships and artist's grants.

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LOCATION

Richmond Cultural Centre
7700 Minoru Gate
Richmond, BC V6Y 1R9

CONTACT

gallery@richmond.ca
604-247-8300
richmondartgallery.org

VISIT

Monday - Friday: 10 am - 6 pm
Saturday - Sunday: 10 am - 5 pm
Free Admission

