*(half) second: look, think, again.* was curated by Erin Brown, Stacey Leung, Emily MacLean, Ashley McLellan, and Doralynn Mui. It will be running at the Audain Gallery, located at the Simon Fraser University Woodward’s Goldcorp Centre for the Arts, from 28 March, 2012 to 13 April, 2012. The exhibition features twelve artworks by six artists; paintings, photography, and short films are featured. The selected works were all chosen because they will evoke an altered response in the viewer the second time the viewer encounters them. We anticipate that after the first viewing of a work, an interpretation based on the work’s most obvious or evident impression will be reached. However, this interpretation or decision will quickly be questioned as the viewer reflects upon it, thus a second look at the work is necessary. This second look is of key importance to this exhibition as it may result in a change in affect and response, as new meanings are gleaned from the artwork.

**Curatorial Statement**

The second look: a double-take, a backwards glance, looking again, a re-examination. The works exhibited in our show, *(half) second: look, think, again.*, were chosen because they elicit a second look from the viewer. A successive glimpse of any of the works in this exhibition may yield an altered response (an interpretation, a feeling, an idea) the second time around. Whether or not things change will depend on that second look. Surrounding most, if not all, of the selected works is a certain amount of ambiguity in intended meanings and intended viewer reactions. This flux in, or fluidity of, response is linked to the idea of affects as virtual and ephemeral. Consider the realm of the virtual; limitless possibilities exist, until the defining millisecond when cognisance is realised and a decision is made by the mind as to what it is experiencing. An interpretation is formed. Affects exist in such a virtual realm before emotions and interpretations are fulfilled.
In a way, the works that we have selected prolong this process of transforming the virtual into the actual, of an affective response becoming a defined interpretation. When a viewer initially experiences an artwork, by looking at it or listening to it, there is uncertainty as to what the work actually is and in the response evoked in the viewer. In that moment, the response could be many things, many affects, many ideas, almost anything! But quickly, a decision is made about the experienced artwork, and the viewer moves on. However, the works in (half) second are such that another look is necessary to reaffirm and question what the senses just experienced. It is quite possible that a decision was made too quickly; as Brian Massumi states, “matter-of-factness dampens intensity” (86), and the certainty that led to the first conclusion fades, becoming questionable. The resulting second look is the product of the decision reversing direction and heading back to the realm of the virtual, which is not a regular event. This is an unexpected and unusual, even queer experience. The second look may result in a re-interpretation and corresponding paradigm shift that sees the subject of the artwork change in some way with respect to the viewer.

This is not to say that paradigm shifts are negative experiences. In prolonging an experience and, in a way, re-starting it, the possibility for further affective responses exists, as is the opportunity to gain something new from the artwork. The uncertainty produced by the works may provoke a “wait, what?” response from viewers, encouraging them to look again and consider what preconceived notions may have informed their first interpretation and understanding of the work. With respect to Thomkins’ theory of affect, we hope that shame and its corresponding manifestation, incapacitation, do not arise (Sedgwick and Frank 518); for this reason, a good deal of humour and oddity are to be found in the exhibition to encourage viewers
to look again. *(half) second* may be a good place for viewers to stop and consider impressions and conceptions they have and to re-examine them; to take a second look at them.

**Selected Artists and Artworks**

Diane Arbus

Diane Arbus (b. 1923) was a Jewish-American photographer who was based in New York City. She attended the Fieldston School in the Bronx for high school (Bosworth 13) after which, her parents successively enrolled her in the Cummington School for the Arts, to separate her from her eventual husband and collaborator, Allan Arbus (Bosworth 40). She constantly painted and took photos throughout her youth (Bosworth 33), mainly of friends and family members. Her serious photography work began in the 1950s in the realm of fashion, where she and Allan worked closely as partners (Bosworth 68). Allan was extremely influential in her life, but it quickly became apparent that Diane had more talent and ideas than Allan, who fully encouraged her to pursue her own photographic interests outside of fashion (Bosworth 34).

Since her early childhood, Diane was noted for her listening skills; she made whomever she was conversing with, feel that he or she was the only person in the world (Bosworth 41). Arbus was compelled by other people’s stories and lives, particularly since her own life had been confined to the Upper West Side among other “rich kids” (Bosworth 30). She felt pulled towards people on the edge of society, who lived life outside of the normal way, who had experiences that were perhaps difficult to relate to.

Her wonderful ability to deeply connect with everyone she met is apparent in her photographs, as the subjects always appear to be engaged with the woman behind camera, which also pulls the viewer in (Kozloff 197). Arbus cared for, and was genuinely interested in her subjects, all of whom were unique and “extraordinary” (Bosworth 31) in her mind. To Arbus,
“the subject of the picture is always more important than the picture. And more complicated” (Arbus 15). Through frequently photographing people deemed odd in some way (such as midgets, giants, transvestites, and twins), Arbus brings these estranged people into the middle of a photo, where they cannot be ignored. A friend once commented that to Arbus, “the real world was always a fantasy”; her photographs allowed her to express this worldview and to share the unique, curious, and compassionate way she experienced all spectra of society. Despite her acclaim, she sunk into depression for the last three years of her life, which ended in 1971 by her own hand (Bosworth 320).

Though she is not contemporary, Diane Arbus is an appropriate artist in our show because of the themes and subject matter she explores. Many of the people she photographs are strange and unfamiliar, not people one sees at the grocery store. Partially for this reason, her work prompts a “second look”. Initially, people are compelled to look at an Arbus photograph merely because of its subject: a giant, a nudist, a child. However, upon any level of inspection, the realisation that something else is happening becomes clear: the inner workings of her subjects are viewable. The emotional involvement and empathy Arbus invested in her subjects results in the viewer being interested in these spectacular people, too. The works chosen for (half) second reflects these characteristic qualities of Arbus’ work.

*Two Boys Smoking in Central Park* (1962) (Image One), *Brooklyn Family* (1962) (Image Two), and *Hermaphrodite and Dog in a Carnival Trailer* (1970) (Image Three) may each induce different emotional or affective responses in the viewer, but all provoke double-takes and long examinations. At times slightly confusing, the images chosen are not outrageous, but they are not average: children playing in the park are actually aspiring gangsters; a family on a walk is really
four separated, lonely individuals; the performer is actually not a woman but is tired of the show. Arbus manages to capture all of the humanity and honesty in these people, and it may take the viewer slightly aback when they realize the true candidness of her photos, and the trust the subjects must have placed in her in order for her to photograph them. Though the subjects often assume a physical pose, posing is never enough to disguise the actual emotional state they are in; Arbus’ connection with her subject allows their feelings to penetrate through their position and be indexed in the photograph. This sort of honesty is rare in most images we see, and thus these photographs draw the viewer back in to experience the affect of this.

Bryn Hewko

Bryn Hewko has been working with the film and video medium from a young age. As a child, Hewko was inspired by the ability of film to profoundly change a person, and picked up his first video camera at the age of nine. Originally from Lethbridge, Alberta, Hewko moved to Burnaby, British Columbia and received an undergraduate degree in film at Simon Fraser University. Since graduating, his work has been shown in various festivals around the world. His short film, Bred in Captivity (2011) (Image Four) has been an official selection of the Montreal World Film Festival, San Francisco Short Film Festival, and will soon be screened at the Sao Paulo Film Festival in Brazil. His current projects include a web comedy series entitled Social Life.

Hewko strives to make films that will “hit some kind of a note that the spectator has always had lingering in their mind but were never really able to articulate.” His film Bred in Captivity is about “youth, personality, but also mortality.” The main intent of his work is to leave a lingering presence with the viewer, causing them to think about his films while meaning something to them on a personal level.
Bred in Captivity opens upon shots of eucalyptus leaves. After the title screen, we are introduced to an older man, sitting at a café with a young boy, sharing a serving of fries. A National-Geographic-esque documentary plays on the television set mounted on the wall.

At first look, everything seems standard, normal. The viewer assumes that they are watching a typical outing of grandfather and grandson at the local café. The realm of normalcy, however, is interrupted with the first lines of dialogue, where the young boy abruptly addresses the older man by first name. The film then shifts entirely from any semblance of realism when photographers nonchalantly peer through the window and take photographs of the two. Finally, as the two embark on a journey to “confront the koala that may be dreaming [them]” it becomes apparent that the viewer will not be treated to anything they had expected.

The film forces the viewers to question the expectations that they had brought with them prior to the viewing. By the end of the short, the audience is more filled with questions than before they had begun watching. Bred in Captivity not only presents a character confused about his existence, but also forces the viewer to confront their own terms of existence and their personal standards of reality. The slightly strange and offbeat tone of the film draws the viewer in to undergo a subjective experience; the viewer is not sure whether to feel joy, sadness, or anger at the film’s end.

Bred in Captivity has been chosen for our exhibit based on the themes, medium, and accessibility of the piece. Bred in Captivity explores the moment of when the familiar becomes unfamiliar by allowing the viewer to set up certain expectations as the film begins- for example, of the typical familial relationship between older man and young boy, the way the world works, a typical classical narrative of conflict and resolution- but then defies these expectations and forces the viewer to throw all initial assumptions away. Furthermore, the medium of the piece, as a film
short, is accessible to both experienced art gallery visitors and to those who do not frequent art
galleries often. We plan to have a separate space sectioned off in the gallery devoted to the piece.
Lastly, the quirky and humorous tone of the piece is appropriate in context with the theme of the
“familiar becoming unfamiliar,” as the viewer is introduced to a shattering of expectations and
its consequential experiences.

Evan Lee

Evan Lee was born in Vancouver, British Columbia in 1975, where he has practiced for
the majority of his artistic career. In the development of his many diverse series, Lee has
anatomized the terrain of still life photography, drawings, archival, and video works.
Dichotomies have been interpreted in Evan Lee’s practice between “the deliberate and the
accidental, real space and illusional space” (Laurence n.pag.). Evan Lee’s 2009 series Flashers
(Images Five, Six and Seven) provides a strong analytical fulcrum for this insight, repurposing
the base into the contemplative. In keeping with duplicity of many of his other series, Flashers is
successful in its capacity to simultaneously dramatize its subjects and the photographic medium
itself.

In this collection, the artist prints found images on the unreceptive side of vintage Kodak
darkroom photographic paper and proceeds to manipulate the pigment in a painterly fashion,
making sure never to obscure the images beyond recognition (Wadsley n.pag.). This is a method
revisited from a previous series depicting BC forest fires using found BCFS Aerial Photos. The
critical point of divergence in this instance is the new subject matter that Lee submits for
consideration. In Flashers, his handling of paltry web erotica makes clear his methodological
platform; the application of the found photo as a utensil for abstraction and object of
contemplation.
In *Flashers* there is a critical tension between the paltry subject matter, and its “sensuous embodiment” (Krukowski 280). The painterly form incites a close viewing, but in the space of the gallery, the spectator may experience shame at his or her pleasurable response to the illicit internet photographs.

The affective potency of this series extends to its exposure of sexualized self-representation in digital culture. Before manipulation, these found photographs fail by way of their carelessness and lack any artistic quality. Though they are meant to be sexually provocative and affective in their own right, they lack decent composition and are sloppily rendered. This puzzling category of self-portraiture is commonly considered the detritus of photographic practice. The flash is glaringly present in each image, effacing the subject’s face in every instance. While there is an intimation of sexual intimacy, any notion of identity is suppressed. This seems to relate allegorically to the nature of Internet culture itself. The idea of the self-photograph, taken in front of a mirrored surface is also of express interest. It is implied that the photograph’s subjects regard themselves physically, but no elevated act of true self-reflection has taken place. Though the original pornographic photographs are exhaustive, facile entities, Lee infuses them with an artisanal quality that lends them life span in the mind space of the spectator. By problematizing the images formally, the cultural apparatus around the original images is itself problematized. It becomes difficult to locate one’s self in relation to the art object, as it is nearly impossible to determine the nature of the object’s form.

In keeping with our curatorial theme of “the second look”, Evan Lee’s *Flashers* series compels the spectator to investigate the art object further after new information has been acquired regarding its content, context, and formal components. Evan Lee’s formal manipulation of the found photographs is disorienting and affective because it aggravates the spectator’s
expectations of painting, photography, and portraiture. *Flashers* gives physical existence to the enigmatic relationship between the painterly and the photographic and the effect upon reception is an anxiety around the relationship between abstraction and representation.

**Nikki S. Lee**

Nikki S. Lee, born Lee Seung-Hee in 1970, is a film and photography based artist. She completed a Fine Arts degree in photography while attending the University of Korea. She continued her photography practice by completing an undergraduate degree from the AAS Fashion Institute of Technology in commercial photography. She then continued to New York University to complete her Masters of Arts in photography.

and asks them to be apart of their group. The photographs are the result of the transformative process Lee undertakes.

Nikki S Lee’s *Project* series (1997-2003) is a compilation of large sized photographs, smaller sized prints, and a book, which includes some of the photographs. When shown at the Albright-Knox Art Gallery in Buffalo, New York, each work was presented as a $21\frac{1}{4}'' \times 28\frac{1}{4}''$ chromogenic color print. Though Lee has created many of these projects, the ones to be shown for the show, *(half) second: look, think, again*, will be: *The Lesbian Project* (1997) (Image Eight), *The Hispanic Project* (1998) (Image Nine) and *The Hip Hop Project* (2001) (Image Ten).

The reason behind the selection of Lee’s *Project* series is the ability they hold to force the viewer to take a second look. This work brings into question the ideas of identity and belonging. While viewing these works, the spectator is exposed to these low quality, every-day snap shots, taken by what looks to be a point and shoot camera. There doesn’t seem to be anything particularly interesting in these mundane shots of a group of lesbians, or a gathering of Hispanics. However, once the viewer sees more and more photographs, there is a slow realization that there is a recurring character in each of the situations. Lee has placed herself in these communities, and either her friend, or a friend she has met from the project takes these snap shots of her in her new persona.

What these works bring to light is the question of what molds who we are? Are we creating ourselves based on us, or are we creating our personas based on those around us. Lee has managed to create this discourse though implementing herself in these groups in what seems like a seamless way. Thus the viewer is forced to ask oneself who are they, and where do they belong?
Gillian Wearing

Gillian Wearing is London-based conceptual artist, born in Birmingham, England in 1963. She received her education at the Chelsea School of the Arts and earned her BFA at Goldsmiths College of London. Wearing has presented numerous solo exhibitions, working primarily with photographs and videos.

Wearing’s work, self-described as the “editing of life,” can be described as the process of discovery. She has stated that “she is always trying to find ways of discovering new things about people, and in the process discovering [her]self” (Wearing). This desire to discover has contributed to a prevalent theme of confession and exposure in her work. *Signs that say what you want them to say and not signs that say what someone else wants you to say* (1992-1993) consists of a series of photographs of people that Wearing had encountered on the street, holding a piece of paper with spontaneously written messages on them, resulting in photographs which were highly confessional in nature. For example, a police officer holds a sign that reads “Help!” The seeming paradoxes in life are prevalent subjects in Wearing’s work. She navigates through tensions of private and public life, fiction and fact, as well as choice and destiny with a sense of quirky humour. The pieces chosen for this exhibit, still photographs of Wearing disguised as others through the use of masks, explores these tensions with an autobiographical spin.

At first look, *Self Portrait as My Father* (2003) (Image Eleven), from Wearing’s *Album* series, appears to be a standard portrait of an elegant man. However, a closer inspection would reveal a slightly waxy quality, and perhaps a disconnect of the eyes from the rest of the face. Finally, the viewer is exposed to the fact that the portrait is not actually of an elegant man but is of the artist herself, recreated as her father through the use of prosthetics. The piece is one of a
series of photographs in which Wearing recreates herself as various members of her family, such as her mother, uncle, and brother. Wearing speaks of the series as her way to express her "idea of being genetically connected to someone but being very different. There is something of [herself], literally, in all those people - we are connected but we are each very different" (Wearing).

Similarly, Wearing recreates herself through the use of the mask in *Self Portrait at Three Years Old* (2004) (Image Twelve). Here, the tensions between the adult self and childlike innocence come to a head, and the spectacle of the adult self peeking through the child’s mask forces the viewer to ask questions about mortality, identity, and of who they have become.

What marks both these pieces are the way in which they allow the viewer to initially pass by the portraits with little thought, under their guises of normalcy. However, they shock the viewer upon the realization that what they see is not all that is there. We chose these pieces for the exhibit based on this quality to force the viewer to take a second look at the work. The viewer is forced to look again, and in the process, to ask themselves questions of identity, family, choice and genetic destiny.

**William Wegman**

William Wegman (b.1943) is a New York based artist who works with a wide range of mediums: video, photography, painting, drawing, sculptures, and site-specific installations, to explore his conceptual and formal concerns. He received his BFA in painting from the Massachusetts College of Art and Design in 1965, and his MFA from The University of Illinois at Champaign-Urbana. Wegman spent his undergraduate career as a devoted painter, but quickly abandoned it in the late 1960s, along with many other artists of this generation, who felt painting, was dead (Jeffries and Wegman 2). Wegman became one of the early pioneers of video in the 1970s, which he used mainly to document his conceptual work ("William Wegman” n.pag).
Video lead to photography and later to drawing, and eventually in the mid-1980s, Wegman began to paint again ("William Wegman" n.pag). However, Wegman first became known for his video works in the 1970s, which included his Weimaraner dog, Man Ray.

A Common thread in all of Wegman’s work is his use of humour, a tool he employs “…to mediate the unsettling, discomforting realities of things that, in life and for Wegman in art, often don’t add up (Simon and Wegman 2).” Wegman’s use, and subsequent abandonment of mediums, his inclusion of found objects (He considers Man Ray a found object), and his use of humour create a wide array of materials and ideas from which to draw to explore and examine daily life (Simon and Wegman 2). Further, the ease by which Wegman switches between mediums, and his ability to create work for both an art audience and the wider public, makes Wegman’s exploration of contemporary life uniquely accessible to a wide-range of people.

_Stomach Song_ (1970-71) (Image Thirteen) begins with Wegman sitting down in a chair placed in front of the camera, and taking off his shirt so he is only wearing denim cut-offs. The frame of the video cuts off Wegman’s head, drawing attention to his bare torso. As soon as Wegman begins to talk in a low voice, you can see his stomach and chest form a face; the stomach is the mouth and his chest forms two eyes. Wegman begins to sing a low “hoo-hoo-hmm,” with the gestures of each sound changing the faces expression. After repeating this a few times, Wegman raises his arms and hums in a higher voice, changing the torso-face into a new character. The new face appears leaner than the previous face; this paired with the higher voice causes the viewer to think that this new face also has a different gender than the previous face. This new face sings a couple hoo-hoo-hmm’s before switching back to the first character, after which, the video quickly ends.
Stomach Song causes the viewer to pause and look again at the video. The viewer looks back at what first appears to be a man’s torso, but which has been distorted by the posture of the artist and the position of the camera, which cuts off his head. This pause creates an affective uncertainty in the viewer, an uncertainty stemming from what is seen and heard. Out of this affective moment, the viewer is able to find the humour in the artists queering of the torso and face, to create a new face that finds expressions in song. It is no longer a question of what the viewer is seeing, but how was this not recognized immediately? This affective moment is expanded when the torso-face switches genders and becomes a new face humming the same tune. What at first seems like a somewhat vain self-exploration becomes an exploration of one artist as two new characters interacting through song. The viewer is dislocated from standard representations of the body and pulled into a moment where the artist and audience together explore the possibilities opened up by entering into the imaginative world from which, these new faces come.

Spelling Lesson (1973-74) (Image Fourteen) begins with Wegman sitting at a table with his dog, Man Ray, reviewing Man Ray’s answers to a spelling test he is assumed to have recently completed. Wegman congratulates Man Ray for spelling “park” and “out” correctly, but has to review the proper spelling of “beach,” which Man Ray has spelt “beech.” Throughout the video Man Ray stares at Wegman, tilting his head back and forth, with his face taking on a look of concern. At the end of the video, when Wegman is reviewing “beach,” Man Ray lets out a small groan and leans forward to lick Wegman’s face. Wegman forgives Man Ray but encourages him to do better next time.

Just as Stomach Song causes the viewer to pause and look again, so too does Spelling Lesson. However, in this video, Wegman uses his dog, Man Ray, as the struggling student to his
sympathetic instructor. In doing so, Wegman queers the typical owner-pet relationship to project onto Man Ray the struggles of human development. By doing this, the viewer recognizes in this video, a typical moment in the process of learning, which becomes humorous when carried out by an owner and his pet. Again, Wegman creates a moment of affective uncertainty, as the viewer shifts back and forth between empathy for the dog learning to spell and the man trying to teach, and the humour of the situation. Ultimately, the familiarity of the scenario is made strange by the owner-pet relationship, which allows the viewer to connect to the humourous representation of contemporary life.

**Guest Lecturer: Laura U. Marks**

Laura U. Marks is the Dena Wosk University Professor of Art and Culture Studies at SFU’s School for the Contemporary Arts. She has worked extensively with affective theory, particularly in the mode of Deleuzian aesthetic philosophy. Her recent research around “enfolding-unfolding aesthetics” offers a rigorous supplement to the curatorial theme of *(half)* second, as it identifies the role of art and imagery in effectively isolating and communicating information from a virtual and infinite plane.

In her guest lecture, Laura will investigate the writings of Canadian theorist Brian Massumi as a source material for *(half)* second, introducing public audiences to notions of affect as a moment of transformation in the reception of the spectator.
Advertising

Goal:
To reflect the fun and offbeat nature of the exhibit, as well as promote its accessibility to audiences from all walks of life. We wish to stress the accessibility of the exhibit to a large age range, but as especially suitable for younger audiences due to the offbeat nature of the pieces. As well, we wish to promote the accessibility of the exhibit to both experienced gallery go-ers, as well as to those who do not frequent art exhibits often, as previous art knowledge is not expressly needed to understand the pieces.

Media and Methods:

Keeping in mind the exhibit duration (approximately 2 weeks), and the intended budget, these are the proposed methods of advertising:

A. Internet
   • facebook event
   • email to local university mailing lists and secondary school heads
   • media release to art blogs and online news sites
   • Instant Coffee email blast

B. Material promotions
   • informational lollipops (to reflect the quirky aspect of our exhibit) to distribute at universities, high schools, local small businesses (coffee shops, stores in Gastown)
   • flyers to distribute at universities, high schools, public libraries, community centres
   • posters on public library bulletins, Granville Island area, Main Street area, Gastown, Commercial drive area

C. News Outlets
   • submit media release to CBC news, local radio stations, online news sites, newspapers such as Georgia Strait and Vancouver Sun

D. Other
   • reach out to high school educators and offer funded field trips for students to attend the exhibit
**Budget**

Costs:

- CARCC group exhibition fee: $321 per artist (5) +$500 for Wegman - $2105
- CARCC film showing fee: $417
- Up to 1000 printed free brochures with info and artwork images ¼ of page: $40
- Estate of Diane Arbus reproduction fee for temporary show: $147 per work (3): $441
- CARCC copyright fees for newspaper or journal advertising: $25
- Actual fee for running ad in Vancouver Sun: $128
- CARCC copyright fees for posters up to 600 cm², run of up to 250 prints: $246
- Painting: $50
- Printing, shipping artworks: $200
- Vinyls for windows at Woodward’s: $45

Total costs: $3697

Revenue:

- SFSS Student activity grant: $500
- Canadian Council for the Arts Grant for Emerging Curatorial Practice: $15000

Total revenues: $20000.

The Audain Gallery is a non-profit gallery; all left-over revenue will go to the Audain Gallery and will help contribute to future costs, e.g. borrowing or purchasing artworks.
Appendix A: Images

4. Bryn Hewko, Still from *Bred in Captivity*, 2011-11-08


Appendix B: Personal Statements

Erin Brown

I feel that my personal contribution was most prominent in the discussion of our curatorial theme. We began work on our project by brainstorming artists and artworks that each of us found to be affective in their own right. From this initial point, we found that a unifying theme was the “second look” elicited by each piece. From my background in communications studies, I brought to our discussion the notion of a “paradigm-shift”, whereby the system of orientation towards each of the art objects would undergo drastic change as a result of new descriptive information. In the case of Gillian Wearing’s portraits, the spectator would experience a paradigm shift when their framing of the image changed from ‘self-portraiture’ to the reality of the image’s contents, an adult Gillian wearing a mask. The notion of a “paradigm-shift” was an integral link in connecting our art objects to the affective theory of Brian Massumi, outlined in The Autonomy of Affect.

My second main contribution to the project was my suggestion of Evan Lee’s “Flashers” series in the exhibition. In the past I had researched Evan Lee’s work extensively, and felt that the “Flashers” series was unique in terms of its form and content. I was very enthusiastic about the series’ relationship to our curatorial theme, and I feel that the series was ultimately an effective selection for the exhibition.
Stacey Leung

Throughout the process of creating this gallery show, as a group we maintained a high focus on group work. We were able to work through many things together such as the budgeting, figuring out a title and deciding on a venue. What I did as my own tasks were to create our 3D sketch-up file to create a more interactive viewing for the audience during our proposal, creating our brochure design to hand out to the class, and design the poster for our event. I was able to compile this information with the help of Sabine Bitter, who I contacted for the Audain templates, as to stay true to the gallery. As for the artists we chose, we all agreed on the artists as a collective, yet we decided that each person would focus on one or two of them. My main focus was gathering information and deciding which works to include for the artist Nikki S. Lee. I decided she would work well in our show for her ability to play with the idea of identity, and create a new viewing experience for the audience. Overall my contribution to this group was participating in all of our group meetings, which we held weekly, and handling more of the computer heavy tasks.
Emily MacLean

This exhibition project has been the best group project I have ever been involved in, partially because it was an engaging assignment, but mainly because I had strong people with which to work. Major decisions regarding overarching theme and direction of the show were taken on by the group as a whole. A tentative direction was agreed upon by all members initially, with compromises being made to achieve a really interesting theme to all members. We had lengthy discussions regarding artwork and artist selection, as well as to clarify links to the theoretical ideas we have discussed in class.

Aside from the “we” contributions given above, I proposed the inclusion of Diane Arbus in our show, and successively wrote her biography and justification. I wanted to make sure I was contributing equally (since I don’t know of very many artists), so I volunteered to write our curatorial statement. I used ideas from FPA 311 and 310, as well as things we had discussed as I attempted to make a thoughtful explanation for (half) second. I also compiled the budget, though we worked it out together. I mentioned the idea of the Audain Gallery as our location, and I was happily surprised that it fit so well.

I think I participated fully in this exercise; I attended all meetings and contributed to discussion, probably less when deciding on artists, but more when theorising and linking our project to class ideas, etc. I also think I kept moral and encouragement up during the project, since I am an (annoyingly) upbeat person in group activities, as I think high energy situations produce better results than being constantly serious.
Ashley McLellan

For this curatorial project, I felt that all the members of our group actively participated and contributed equally to finish all aspects of the project. We held regular meetings and were able to make many decisions on the theme, artists, artworks, location, and installation collectively. As far as group projects go, this is one of the most positive experiences I have had, as I felt everyone was on the same page.

I felt that my biggest contribution for the creative aspect of the exhibition was the discussion of the curatorial theme. I feel my knowledge of Brian Massumi’s “Autonomy of Affect” (1995) helped us solidify the idea of the “second look.” I also selected and researched William Wegman’s two videos, *Stomach Song* and *Spelling Lesson*, because I felt the second look was a key part of experiencing these works. Further, these works add a sense of humour to the exhibition, contributing to the use of affect as a positive transformation.

Another contribution was putting together the word document to create one uniform document with all our individual work together. I also spoke with a curator to learn about resources such as Carfac, that helped with some of the smaller tasks. However, overall I think we all contributed equally and worked to our stronger points to create this exhibition.
Doralynn Mui

While much of the planning for our (half) second proposal has been completed as a group; as we discussed our presentation format, exhibit theme, budget, and selection of artists, works, and location at our weekly group planning sessions; my main responsibilities included researching, writing the articles, and presenting on the artists Bryn Hewko and Gillian Wearing, as well as preparing the advertising scheme and promotion samples.

I corresponded with Bryn Hewko through email to secure a full-length copy of his film and to receive his permission to include his work in the presentation. Also, as Hewko is a newer, less well-known artist, being a recent graduate of the SFU film program, I also interviewed him to discuss the intent behind his work, his background and artistic experience. This also allowed me to prepare the artist bio, a description of his work and the rationale for its inclusion in the exhibit.

For Gillian Wearing, I selected the specific works to use in the exhibit, wrote the artist bio and rationale for the inclusion of her works.

Lastly, I was also responsible for writing the advertising scheme. For this role, I researched appropriate advertising methods for art exhibits while thinking of other creative ways of advertising. I also designed and prepared the informational lollipops to distribute to the class.
Bibliography


