

Kate Mosher Hall: The Reminder

JUN 9 - AUG 19, 2023

AUDAIN GALLERY

List of Works

1.

Untitled, 2023

Paste-up mural on paper

29 x 12 ft

2.

The Casual Dots, 2023

Flashe and acrylic

50 x 52 inches

3.

My skull, 2023

Flashe and acrylic

52 x 50 inches

4.

Tinker, 2023

Flashe and acrylic

44 x 42 inches

5.

Itsy Bitsy, 2023

Flashe, charcoal, and acrylic

84 x 84 inches

6.

Smoke, 2023

Flashe and acrylic

60 x 48 inches

7.

T is for tub, 2023

Flashe and acrylic

72 x 90 inches

8.

Dinner Party, 2023

Flashe and acrylic

92 x 84 inches

9.

High of 82° F, 2023

Flashe and acrylic

52 x 50 inches

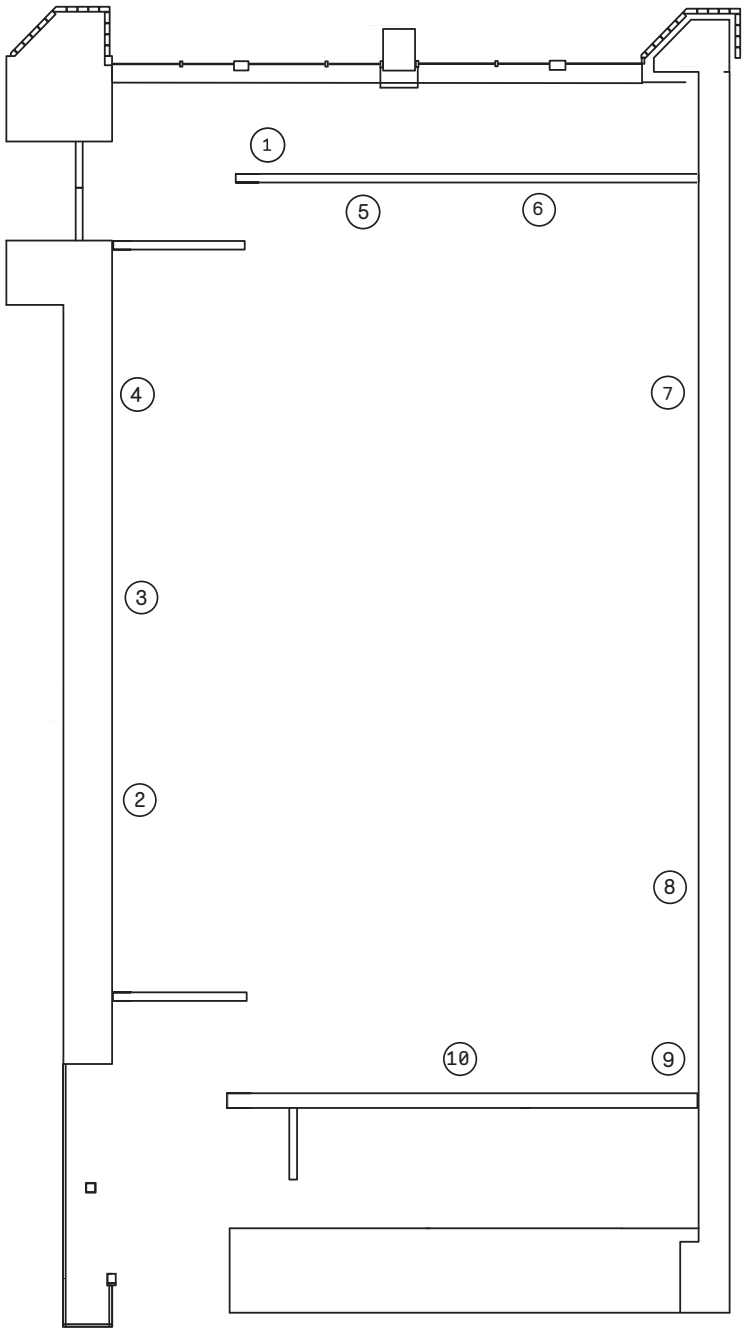
10.

Take it serious, 2023

Flashe and acrylic

50 x 52 inches

Exhibition Map



Exhibition Text

Because when everybody starts to improvise, it sounds like noise. So then, we have something called swing. Swing is an organizing rhythm and it's a principle. It means, now it's on you... you have the responsibility to achieve balance. That means how loud you play, how long you solo, how acute you are about other members of the group—the fact that you have to know the arrangement, you have to know the chord progressions. If you play a piece that's already all written out you don't have to know that. [...]

You can't play like that. It's about finding some balance with a people who don't necessarily want to be balanced—so the desire to swing is the thing that becomes most under fire... because it requires you to share space. You hear about improvisation all the time; you never hear about swing.¹

— Wynton Marsalis

The Reminder consists of halftone wag, a swing within a temporal frame in the elongated, endless minutes of survival. The body assists this type of triage prioritization in times of emergent need: it is easier to jolt back to a state of being with attention only for minimal shades and a singular beat.

It is possible to take an image of the moment between before and after: the point at which a body is indelibly marked, set on a divergent path marked with the physiologies of pain, and the ongoing process of recovery—paired with a frenetic and exultant sidestepping of death.

The will to live often offers no compromise for the consequences of the aftermath of survivance, a type of transference to a 'new body' that carries both visions of before and after within, calling each to the surface at the call of a reminder. Acute imaginations, the reminder of a traumatic event, are filtered and distilled to greyscale and simplified information is assigned to relevant categories that

require a constant and sustained awareness: with, behind, looking through, diffusion, in front of, covered up, opacity, unknown.

Kate Mosher Hall's recent work queries positionalities — how differences in social position and power shape identity and access in society — and considers the potential of what bodies can perceive within an image, and how modes of reproduction in painting and printmaking practices allow for experiences available to bodies of survivorship.

Utilizing reprographic printing techniques such as continuous-tone dot application and gradient shade demarcation, Hall subverts the physiological way that we perceive the appearance of colour and shades, the obfuscation of content by layering ink, with emphasize on negative spaces present as an allegory to othered perspectives. Hall's moiré optical effects and interference patterns visually reference DIY poster production from her years as a drummer with the So-Cal punk band Mika Miko.

The paintings carry a density of illusion that oscillate in relation to how a viewer orients their own body adaptively to the work. They offer an invitation to become aware of one's own positionality for an embodied encounter, and to consider the gestures of care that multi-species accessible adaptation give us, to lend insight to the lived experience of those who co-exist with the impacts of trauma. Survivance events are at times ameliorated by the support of community, but most often endurance is found in the continuous swing of the reminder: what it was like before, and after.

Curated by Kristy Trinier

1. "On segregation, jazzocracy, and social change through music," Interview with Wynton Marsalis, *CBC Radio*, January 20 2021, New York, NY.

Biography

Kate Mosher Hall's paintings aim to "create space" and cultivate a special kind of "openendedness." Often combining figurative and obfuscated elements, her images hint at narrative structure, only to stymie past interpretation and closed meaning. Hall's works oscillate between frank acknowledgement of her materials —flat planes, paint, printing screens — and a seductive illusionism that draws on illustration and found images. At times the works emphasize duality and fragmentation, and at others they underscore the merger of forms and ambiguity. In playing with such structures, Hall not only seeks visual stimulus but also intrigue and psychological affect. Indeterminacy and enigma, as she puts it, allow for visual complexities that are "allegories to life experiences and broken conditions that I ultimately celebrate." Kate Mosher Hall lives and works in Los Angeles. She received her MFA from UCLA. Recent solo exhibitions include *Offset* at Tanya Leighton, 2021; *Without a body, without Bill* at Hannah Hoffman Gallery, 2021; *LOQK*, Artist Curated Projects, Los Angeles, 2019; and *Wind Breaker*, Phil Gallery, Los Angeles, 2019.

Events

Opening Reception

THU, JUN 8 / 7 - 9PM

Audain Gallery

Tour: Kate Mosher Hall and Kristy Trinier

SAT, JUN 10 / 2PM

Audain Gallery

Join artist Kate Mosher Hall and curator Kristy Trinier for a walk-through of *The Reminder* with conversation about Kate's background in print media and music, which served as the impetus for *The Reminder: Community Print Project* with Malaspina Printmakers.

Interview

The Reminder allegorically refers to the role of a drummer as an essential figure within a band dynamic, responsible for keeping the beat or tempo: their energy defines the open-endedness and potentialities of precipitating actions collectively, and the required care and attention towards sustaining this movement.

The following interview was conducted between artist Kate Mosher Hall, SFU Galleries Curatorial and Engagement Intern Tracey Ho, and Curator Kristy Trinier.

Tracey: What is your favourite work in this exhibition? What are the connections between the artworks?

Kate: It's common to note that my favourite works are often changing: sometimes I find that I work in bodies of work, or groupings of artworks. As a kid, I had a great interest in collecting and creating groupings of objects. Back then, the Spice Girls were a really big deal. And it got me thinking about group dynamics: the idea of distinctive individuality within the grouping of the band, a whole. I never identified with the five prototypical characters within the Spice Girls [Scary, Baby, Sporty, etc.], so in our childhood play, I was always the "director" of our neighbourhood performances. I would coordinate and think about the band as a group...[I was] more of a *Teenage Mutant Ninja Turtles* fan, to be honest.

Kids are only presented with a limited set of options or archetypes to digest and interact with. This is fundamental to identity construction: you are presented with the "star" character, but what if you don't want to be the star of the show? Even then, I related

to the B-Side, sidekick, the “reject” characters.

All in all, I have to consider how all of the artworks connect as a group. Within the exhibition there are larger and more demanding works that command attention, and have a certain presence. I have an affinity for that more demure, weird artwork, *The Casual Dots*, which remains a question mark for me. It stays open: it could be a spotlight or a door opening.

There’s a lot of contradictions happening in the set-up of that piece that are not conforming to the narrative of the structure I established. For example, the circle-within-a-circle is created with a wind-shield wiping gesture of pigment, washed to create contrast and to highlight this blur at the centre of the “spotlight.” The hand-painting and details give the impression of other optical effects.

Kristy: How did you create the marks and other optical illusions in the work — the soft forms floating on the surface of the painting that resemble the type of image projected from a scratch across the lens of a camera?

Kate: Those marks are made by taking the pressure-washer and going into the silkscreen and blasting out the dot pattern inside the stencil: like an analog, in-screen form of mark-making. I work to create these set-ups of imagery within in the artwork: imagine you are looking at light, or a curtain, or a blur, but there are also these components that are happening outside the range of this scenario.

Tracey: How did you learn these skills and find ways of modifying or adapting the techniques to create those types of effects in the paintings?

Kate: My printmaking practice was established a long time ago. As a student at a community college in Los Angeles, and as a musician (a drummer in a punk band, Mika Miko), I was always making our band posters and print ephemera. I had such a curiosity for the process, and dove deeply into the technical knowledge. I professionally worked as a printmaker for artists in the community. As a printmaker, I developed skillsets to make such a variety of images, and refer to this library to determine the best way to create a desired outcome in my own works.

Kristy: How do you use this visual language, or vernacular to evolve the compositions?

Kate: There is definitely a lexicon behind this series of works, a hybridity of core image elements reworked in differing combinations [*My Skull, and Itsy Bitsy*]. Firstly, I develop the concept: a scene that I can picture in my mind, and then work out in Photoshop, a digital image collage that I transfer to a silkscreen.

In the work, *Itsy Bitsy*, the “spiderweb boxes” are overlaid on the figure holding the projected screen. The projected image falls on the floor and along the sides. A blacked-out edging shapes along the border, which could refer to a negative, but that element is unresolved — it’s improvised and an open question. Another grouping of paintings depicts the “mirrored infinity

rooms”: T is for Tub, is literally a tea-pot image set within that particular visual lexicon. So, this practice of modulating the imagery and illusions I find most compelling: mashing them together, repeating this process to see what is possible in each work. In summary, years of practice as a printmaker are required to produce this type of work technically.

Figuring out how to set foregrounds and backgrounds in different resolutions was a breakthrough for me. Also, inverting the method in which I am producing the work: usually when you are printmaking you are producing an image on white paper. However, a lot of these paintings begin with a black ground — working inverted and backwards.

I am self-taught in both Photoshop and digital imaging software. When I was provided instruction to printmaking, it was a rudimentary introduction — basically, how to take a drawing, scan it and set it as a bitmap. As I learned more about the possibilities of digital software, you can see the evolution of the image-making progress as well. I would say my world of making and thinking is centred on the permutations of variables.

Kristy: Yes, at Malaspina [Printmakers Society] we could see how the printer, Val Loewen, adapted her embodied choreography for inking the photo-lithography set up based on the change in temperature that afternoon.

Kate: We are constantly navigating and negotiating how something can be printed one day, and it comes out

completely different when you print another day. Managing this challenge of perfecting consistency in reproduction is the intent of printmaking. Eventually you have decision-making fatigue. I can mess with a drop-shadow for an entire day in Photoshop...going through the different blurs, densities and opacities, or moving the source of the light when I want to bend the shadow.

It requires you to construct an imagined world: if I project a light source and imagine a viewer perceiving it, everything matters. I think, "if the shadow drops here, that means light is coming from the top left, which means the viewer is hypothetically positioned there," or whatever...repetitively.

Then I think of the paint. The hand-painted details are improvised, they are all loose additions to the sense I have of the composition, as well as the marks made from the printmaking process. When I was making professional work for other people I could never let those marks remain or be seen. Now I let them exist, and allow interventions to occur within this grid of constraints I imagine and construct. That is the part I love, when you can break it up and allow the materiality of the medium to participate and be smarter than you [in your intentions for the work].

Kristy: We've discussed the importance of the ways you preface an encounter with an artwork — in a way that opens possibilities. There's a difference in the personal, biographical aspects that an artist embeds within their artwork and what a viewer might bring when perceiving it. The merging, or colliding, of the two can be an intense, rich space found within the public sharing of your works.

Kate: There's such a difference between the public versus private ways of giving information to others within my works. If there's an overlap there's a blur. The immediacies of visual language are powerful compared to the sensitivities at play in written or spoken languages.

Kristy: The visual languages you have created are full of nuance and contain divergent, allegorical symbols and metaphors that are quite personal, but remain open for others to share the narratives and meanings. These works were created in a very specific place and time in your life, but may only be presented together once in proximity and conversation with each other — we don't know the future lifespan of each work.

Kate: Within this body of work there are worlds in each painting behind every set of layers. You know, they connect across in groupings but there are threads which bind them together. Billie, my angel, my support pup, is present in an entire body of works but exists behind the imagery of this particular series.

Dogs, or images of animals, function as a protagonist in a narrative arc in children's books. For example, they strategically function as a bridge for the reader to imagine themselves as a part of the story; the animal creates tension, because if the storyline is disrupted or broken up, the connection into the illusory world of the book is severed for the child reader.

When my support dog Billie passed, I presented an entire exhibition of works at Hannah Hoffman, concerned with the mourning of my support dog, and the ways in which she was a

cord, tethered in front of me, prefacing my interactions in the world. I am thinking of embodiment of an image, how she can be projected in my current present, as this invisible protagonist. Dogs' extra-sensory abilities extend beyond their immediate physicality. I like to think that the images of my works can speak or be present at either distances or close proximal connection.

Special Projects

The Reminder: Community Print Project

JUN 9 – AUG 19 2023

Audain Gallery

Kasper Feyrer | Jake Kimble | Ron Tran |
Katayoon Yoosefbigloo | Charlotte Zhang

In connection to her solo exhibition *The Reminder* and her expansive printmaking practice, Kate Mosher Hall and SFU Galleries have invited four artists to participate in a *Community Print Project*. Each artist has been commissioned to create a limited edition of ten prints, with support from Malaspina Printmakers, which are available for purchase. Reproductions of the artworks will be posterized throughout Vancouver neighbourhoods.

Curated by Kristy Trinier

Produced in partnership with Malaspina Printmakers Society
Kate Mosher Hall: *The Reminder* is generously supported by
Hannah Hoffman, Los Angeles.

Biographies

Katayoon Yousefbigloo is an interdisciplinary artist and musician working with degraded media to reverse-engineer cultural narratives and mythologies. Her work often takes shape in media installation and performance, but leaves ephemera of photography, text, and merchandise. She is a founding member of the experimental art collective Liquidation World, and holds an MFA from the School of Contemporary Arts at Simon Fraser University.

Kasper Feyrer was born in $l\acute{a}k^{w}\acute{e}n\acute{e}n$ Territory, and now lives and works in the unceded lands of the $s\acute{e}lilw\acute{e}t\acute{a}\acute{ł}$, $S\acute{k}w\acute{x}w\acute{u}7mesh$ and $x^{w}m\acute{e}0k^{w}\acute{e}y\acute{e}m$. They root their practice in an embodied engagement with celluloid filmmaking and sculpture, with emphasis on the body's relationship to these media. Feyrer graduated with a Meisterschülerin from the Städelschule in Frankfurt, Germany in 2010, and received a Bachelor of Media Arts, Emily Carr Institute of Art + Design in 2004. They have held solo exhibitions at Dazibao, Montreal (2019); Catriona Jeffries, Vancouver (2018); POTTS, Los Angeles (2017); Western Front, Vancouver (2014); Catriona Jeffries, Vancouver (2012); and Artspeak, Vancouver (2010). Their work has been included in group exhibitions at the Vancouver Art Gallery (2017, 2016); the Art Gallery of Alberta, Edmonton (2013); and Presentation House Gallery, North Vancouver (2012). In collaboration with artist Tamara Henderson, Feyrer has presented exhibitions at Bonniers Konsthall, Stockholm (2016); Morris

and Helen Belkin Art Gallery, Vancouver (2016); Institute of Contemporary Art Philadelphia (2015); and Walter Phillips Gallery, Banff (2013).

Jake Kimble is a multidisciplinary Chipewyan (Dëne Sųłı́né) artist from Treaty 8 Territory who currently lives and works on the stolen territory of xwməθkwəyəm, Skwxwú7mesh Úxwumixw and səlı́lwətaʔł Nations. Most recently he attained a BFA in Photography from Emily Carr University of Art + Design while also holding a Degree in Acting from Vancouver Film School. Kimble's practice mainly revolves around acts of self-care, self-repair, and gender-based ideological refusal. By doing so with a sense of humour, Kimble allows the audience to exhale, unclench, and even chuckle in spaces where laughter is often lost.

Ron Tran is an artist who was born in Saigon, and currently lives and works in Vancouver. His practice incorporates sculpture, photography, video, performance and installation. He is invested in the social and political nature of space which he foregrounds through interruptive strategies and collaborative practices that engage the public and gallery. His work addresses shifting understandings of public and private space, and questions ideas of individual ownership. Tran studied at Emily Carr University of Art + Design and has participated in group and solo exhibitions in North America, Europe, and Asia. Tran participated

in the 6th Berlin Biennale (2010). He was selected for the Künstlerhaus Bethanien residency in Berlin (2014). He was awarded for Mayor's Arts Awards (2015). His work has been featured in *Avant-Gardes of The 21st Century* (2013), published by Phaidon Press. Tran was awarded two-year Research and Creation grants from the Canada Council for the Arts in both 2018-2019 and 2022-2023; their current research involves the production of new lotus silk textile work in Vietnam.

Charlotte Zhang is an artist living and working on the traditional territories of the Snuneymuxw First Nation and the Tongva peoples. She is interested in reenactments of shared fantasy, social scripts produced by spectacle, the libidinal investments and erotic economies which undergird state-sanctioned violence and other practices of nation-building, the perpetual collapse of invincibility and injury, punishment and celebration; vengeance.

Bibliography

Anthony Elms, Celeste DiNucci, and Mark Christman, eds., *Milford Graves: A Mind-Body Deal* (Los Angeles: Inventory Press and Ars Nova Workshop, 2023)

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Ann Dufourmantelle, *Power of Gentleness: Meditations on the Risk of Living* (New York: Fordham University Press, 2018)

Nisi Shawl, Gerry Canavan eds., *Octavia E. Butler: Kindred, Fledgling, Collected Stories* (Boone: Library of America Edition, 2021)

Cookie Mueller, *Walking Through Clear Water in a Pool Painted Black* (Los Angeles: Semiotext(e), 2022)

Gary Indiana, *Do Everything In The Dark* (Los Angeles, Semiotext(e), 2023)

Brontez Purnell, *100 Boyfriends* (New York: Farrar Staus and Giroux, 2021)

Liam Warfield, Walter Crasshole, Yony Leyser eds., *Queercore: How to Punk a Revolution: An Oral History* (New York: PM Press, 2021)

Leila Peacock, "Quiet Eyes, Magic Guts," in *The Serving Library*, no 9: <https://www.servinglibrary.org/journal/9/quiet-eyes-magic-guts>

Situated in Vancouver and Burnaby, SFU Galleries occupies the unceded territories of x̣ṃəθkẉəỵəm, Skwxwú7mesh, Səḷíḷẉətał, and ḳʷiḳʷəχ̣əm Nations. Acknowledging that the activities of SFU Galleries unfold on colonized Indigenous territories is both a recognition that settler colonialism is an ongoing structure and a commitment to support the capacity of art to unsettle these conditions.

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SFU GALLERIES