

Walter D. Mignolo, "DELINKING," *Cultural Studies* 21, no. 2 (2007): 449-514.  
Jeneen Frei Njootli's performance-based work interfaces objects from Vuntut Gwetchin ancestral land with her own body as a way of taking up anthropologist Walter Mignolo's bio- and geo-politically based strategies of delinking. This calls for the circumvention of colonial-era structures that dominate self-identification by establishing perception and utterances as extensions of the physical body and site, separate from ideology and consciousness.

Oliver Sacks, "Speed," *The New Yorker* 23 (August 23, 2004): 60-69.  
Sacks notes from his own and others' observations of intoxication, illness and heightened states of awareness that the embodiment and the perception of speed are subjective. This leads to his argument that the fixed correlation between speed and time is a fallacy and that discreet moments along a given arc of time can be perceived as expanded or compressed. **Hannah Rickards** —who selected this text—investigates this shifting experience of time in her work.

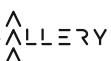
Gary Snyder, "Ecology, Literature, and the New World Disorder: Gathered on Okinawa" in *Back on The Fire: Essays* (Emeryville, CA: Shoemaker & Hoard, 2007), 21-35.

Michael Drebert's selection is a proposition to relate to the non-human world through an etiquette established from the perspective of animals. Snyder suggests that non-linguistic gestures can best serve as a "currency" of this reciprocity. Drebert's work could be considered an act of hospitality extended to a female Beluga whale named Aurora.

Rebecca Solnit, *A Field Guide to Getting Lost* (New York: Viking, 2005).  
Dawn Johnston selected Solnit's broad survey of narratives on loss and being lost. Solnit's meandering writing embodies her optimism about the circumstances of getting lost as a method for learning and knowing. She argues for the utility of living with the unresolved, the uncertain and the unknown.

Sara B. Stein, *My Weeds: A Gardener's Botany* (New York: Harper & Row, 1988).  
Derya Akay whose practice questions the rigidities of classification, cultivation and presentation has selected Stein's text which considers human activity, self-awareness and productivity through cultural relationships to weeds. Stein reveals that the pretense of universals and knowledge accumulation exemplified in modern taxonomy and agriculture are undermined by the evolutionary anomalies and adaptability of common weeds.

Michael T. Taussig, *What Color is The Sacred?* (Chicago: University of Chicago Press, 2009).  
Taussig examines England's self-perception in the 17th century through its relationship to coloured textiles which it both "desired and despised in equal measure." Novel hues and fabrics became a marker of the arrival of modernity in England as they were used to delineate transcultural and sacred exteriorities to domestic space. This text was selected by Devon Knowles who works with the cultural life of colour as a residue of industrialized labour and latent colonial relations in commodity production.

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## Geometry of Knowing

Annotated Bibliography

Jan 15 – May 15 2015

SFU GALLERIES  


This annotated bibliography is compiled from texts chosen by artists participating in *Geometry of Knowing* to provide an additional level of reflection on the themes that are broadly explored in this exhibition. While some of these selections may compliment individual art practices, most reveal general thinking on engaging tactics of fieldwork, embodiment and materiality in a manner that reveals or instigates a process of knowing.

Christopher Alexander, Sara Ishikawa, Murray Silverstein et al., *A Pattern Language* (New York: Oxford University Press, 1977).

One of the proposals that emerges from the collaborative research behind this text is that collective cultures define themselves through interconnected, organic and decentralized structures. This text, recommended by **Julia Feyrer**, proposes that social networks can be conceived of as educational sites and curriculums that provide integrated opportunities for learning. This would displace the notion of education as centralized sites of evaluation and certification.

Al-Ghazālī, *The Niche of Lights*, trans. David Buchman (Provo, UT: Brigham Young University Press, 1998).

Al-Ghazālī (c. 1056 – 1111) was a Sunni Islam theologian who was highly influential for his writing on the contradictions between reason and revelation. This text, selected by **Eli Bornowsky**, establishes a hierarchy of 'seeing' that diminishes the value of corporeal senses and rational faculties while elevating genuine perception and insight. Al-Ghazālī cautions his reader that if they are unable to see beyond the veil of representation, they risk mistaking sunlight for the sun and visuality for knowing.

Gaston Bachelard, *Poetics of Space*. trans. Maria Jolas (Boston: Beacon Press, 2013).

Neil Campbell's suggested text advocates for the exploration of inhabited space as a means of pre-conscious observation which, according to Bachelard, contributes to an uncorrupted form of knowledge acquisition. He proposes that one's perception of a field, based on phenomenological encounters, reveals the centrality of one's own humanness and experience to understanding a given object of inquiry.

Daniel Buren, "Beware!", in *Five Texts*, trans. Charles Harrison and Peter Townsend (New York: John Weber Gallery, 1973), 10-22.

David MacWilliam has chosen this brief essay by French artist Daniel Buren to compliment his own use of exposure, manipulation and deference to the inherent will of a given material through out his work. Buren considers how the repeated colour-stripe motif, which was ubiquitous to his art installations, illustrated how the gestures and residue of production combined with the space of presentation were highly consequential to the fulfillment of a concept's potential as a work of art and line of inquiry.

Italo Calvino, *Six Memos for the Next Millennium* (Cambridge, MA: Harvard University Press, 1988).

Jimmie Durham's selected text examines writing as a peripheral position of disinterest and distraction. Calvino proposes strategies of fragmentation and encyclopedism as a means to represent the complexities and simultaneities of reality as well as to displace the singular, personal perspective which inhibits genuine understanding.

Abraham Cruzvillegas and Clara Kim, *Abraham Cruzvillegas: AutoConstrucción: The Book* (Los Angeles: Roy and Edna Disney/CalArts Theatre, 2009).

**Abraham Cruzvillegas** challenges the ideal of architecture as a singular, conceptual gesture with the practice of autoconstrucción or self-building. He attempts to ameliorate the oppression inherent to industrialized production with proposals for built-environments based on the collaborative expressions of community, tradition, necessity and intuition. He therefore destabilizes modern social and cultural systems of value. Rather than aesthetics and ideology, it is matter that produces matter. Cruzvillegas' work follows this arc to autodeconstrucción, which extends the multiplicity of expression to the practice of self-identification.

Euclid and Thomas L. Heath, *The Thirteen Books of Euclid's Elements: Translated from the text of Heiberg* (New York: Dover Publications, 1956).

The translators and editors of this text, selected by **Carole Itter**, dedicate a section of their introduction to the importance of Heiberg's decision to publish, alongside his edition of Euclid's *Elements*, the scholia inscribed in the margins by past readers. The importance of this marginalia is its relationship to the larger discourse of the development of mathematical science of which Euclid's work was only a part. These notations are therefore indirect measures of the state of scientific knowledge across time as well as a literal illustration of the production of knowledge occurring in the margins.

Ian Hacking, "Reals and Representations," in *Representing and Intervening* (Cambridge, MA: Cambridge University Press, 1983), 130-146.

In Hacking's examination of humans and representation, selected by **Kika Thorne**, communication and learning take place through constructed systems of representation, which are essential for the homo depictor, a species that utilizes language to perform themselves as rational beings. He suggests the tendency to represent and re-represent exposes reality as an anthropological invention.

Sol LeWitt to Eva Hesse, "14 April 1965," in *Converging Lines: Eva Hesse and Sol LeWitt*, ed. Veronica Roberts (New Haven: Blanton Museum of Art/Yale University Press, 2014).

Sol LeWitt writes that learning is a repeated push towards boundaries, both technical and intellectual, that govern arbitrary dichotomies of good versus bad. LeWitt's suggestion to Eva Hesse, that she allow her work to be susceptible to the multitude of processes and ordeals which occur in the artist's studio, mirrors the accessibility that **Brent Wadden** grants to peripheral factors in the production of his weaved pieces.

Weston La Barre, *The Peyote Cult* (Hamden, CT: Archon Books, 1975).

These study notes describing Le Barre's research into the cultural associations of the cactus peyote, also consider the pragmatism of pursuing sensory and psychic derangement as a field for understanding and redefining the circumstances of knowing. This selection by **Kara Uzelman** also suggests why the relationship between intoxication and ritual is so effective for the transfer of knowledge. This relates to Uzelman's curiosity around how institutional authorization and research frame the psychotropic experience.