

who claims abstraction? Echoes
from the SFU Art Collection

Jack Bush | Francisco-Fernando Granados
| Corita Kent | Roy Kenzie Kiyooka | Gary
Lee-Nova | Rita Letendre | Attila Richard
Lukács | Michael Morris

Support Material

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SFU GALLERY

Exhibition Text

Francisco-Fernando Granados' research for his 2023 solo exhibition at Teck Gallery, *who claims abstraction?*, opens an inquiry into the legacies and implications of Modernist abstraction. This attendant exhibition is presented at SFU Gallery and then at the Belzberg Library and will feature notable Modernist works in conversation with feminist and queer artists, including artists Jack Bush, Corita Kent, Roy Kenzie Kiyooka, Rita Letendre, Michael Morris, amongst others.

Granados' research into the SFU Art Collection in the early phases of the development of his large-scale, diptych mural at Teck Gallery, frequently referred to the optical experimentation, architectural linework, gestural reverberations, and colour studies found in these works, primarily produced in the period of the early 1960s to late 1980s. Granados' findings, however, challenge Modernist claims of purity, autonomy, and absolutism, refuting the presumed limitations of the works.

who claims abstraction? Echoes from the SFU Art Collection demonstrates that there are inclusive and ever-changing possibilities of encounter located within artworks, which still actively engage viewers in discourse while echoing with relevance towards contemporary practices of artists such as Granados.

Curated by Kristy Trinier with Francisco-Fernando Granados

Biography

Francisco-Fernando Granados (he/him) was born in Guatemala and lives in Toronto, the traditional territory of the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat Peoples. Since 2005, his practice has traced his movement from Convention Refugee to critical citizen, using abstraction performatively, site-specifically, and relationally, to create projects that challenge the stability, or norms, of practices of recognition. His work has developed from the intersection of formal painterly training at Langara College, working in performance through artist-run spaces, studies in queer and feminist theory at Emily Carr University of Art + Design, and early activism as a peer support worker with immigrant and refugee communities in Vancouver, New Westminster, and Surrey on unceded Coast Salish territories. This layering of experiences has trained his intuitions to seek site-responsive approaches, alternative forms of distribution, and lyrical and critical propositions.

Recent projects include *foreward* (2021–2023), a solo exhibition consisting of site specific installations in dialogue with the permanent collection at The MacLaren Art Centre in Barrie; *refugee reconnaissance* (2021), a bilingual compilation of performance scores spanning 2005–2013 published by *AXENÉO7*; *duet* (2019–20) a traveling two-person exhibition alongside Canadian modernist painter Jack Bush in collaboration with the Art Gallery of Peterborough and The Robert McLaughlin Gallery; and *co-respond-dance Version II* (2020), an artist book published in collaboration with Centre des arts actuels Skol in Montreal. Other exhibition highlights include a performance installation in partnership with Third Space Gallery and the YMCA Newcomer Connections Centre

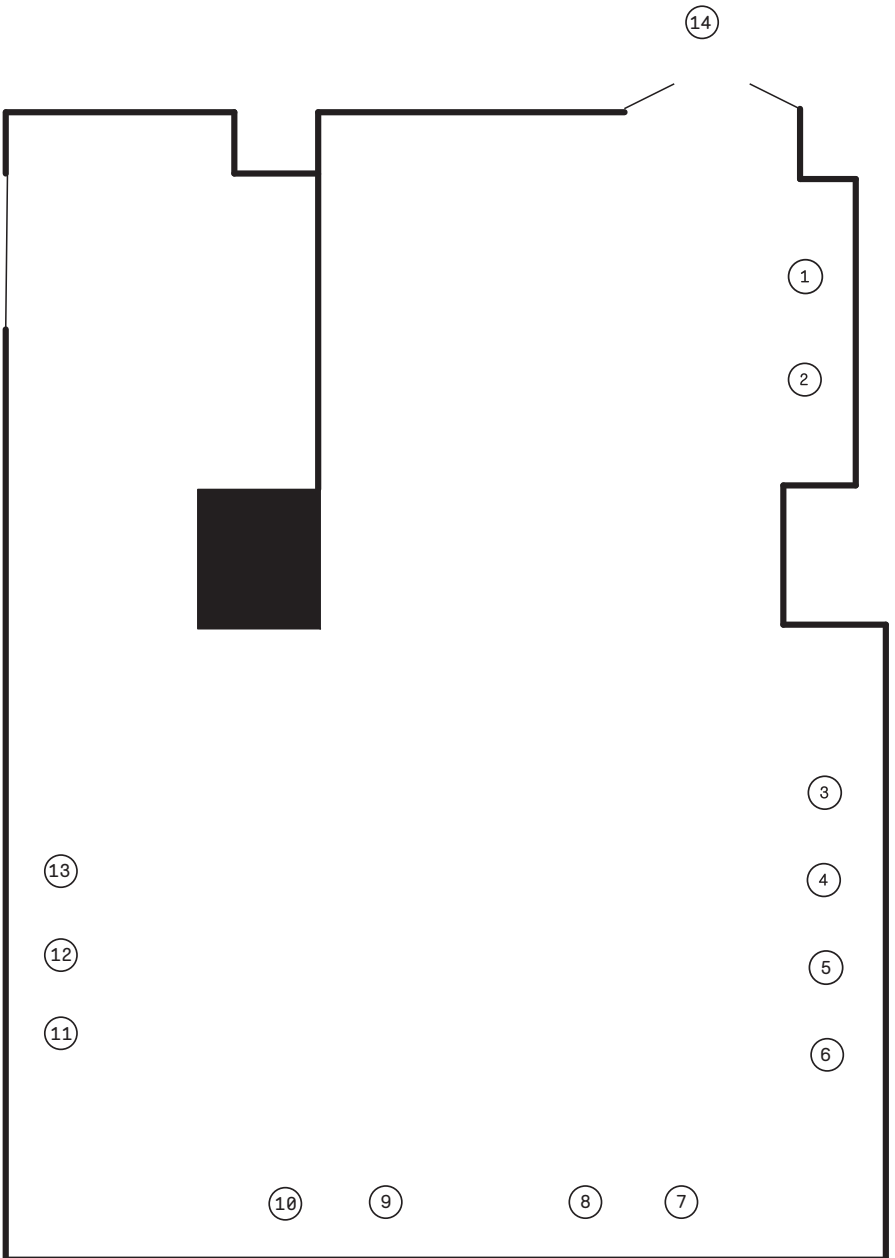
in St. John New Brunswick, public art installations for Mercer Union and Nuit Blanche in Toronto, and participation in international group shows on contemporary queer aesthetics at the Hessel Museum and Ramapo College in the United States and Malmö Konstmuseum in Sweden.

His writing has been published in books including *Other Places: Reflections on Media Arts in Canada*, as well as exhibition catalogues, magazines, and art journals like *Canadian Art*, *C Magazine*, *Canadian Theatre Review*, *FUSE*, and *PAJ: A Journal of Performance and Art*. Awards and honours include grants from the Canada Council for the Arts, the Toronto and Ontario Arts Councils, and the Governor General's Silver Medal for academic achievement upon graduating from Emily Carr University of Art + Design in 2010. He completed a Masters of Visual Studies at the University of Toronto in 2012 and has taught art and theory in various capacities at OCAD University and University of Toronto Scarborough. In 2022, Granados began a PhD in Media & Design Innovation at Toronto Metropolitan University.

List of Works

1. Francisco-Fernando Granados, *Echo 1*, 2023, digital print on paper. Promised gift to the SFU Art Collection, 2023
2. Francisco-Fernando Granados, *Echo 2*, 2023, digital print on paper. Promised gift to the SFU Art Collection, 2023
3. Michael Morris, *Palomar*, 1968, lithograph, ed. 10/75. SFU Art Collection. Gift of Canada Council for the Arts, Art Bank, 2008
4. Gary Lee Nova, *Small Electrical Storm In Element County*, 1973, silkscreen. SFU Art Collection. Gift of Canada Council for the Arts, Art Bank, 2007
5. Attila R. Lukács, *Meat: New York Steak*, 1986, lithograph, ed. 51/80. SFU Art Collection. Gift of Steve Bugera and family, 1995
6. Francisco-Fernando Granados, *apostrophe (portrait)*, 2012-2013, rectified readymade, correction fluid on postcard. Courtesy the artist
7. Rita Letendre, *Silver Space*, 1972, silkscreen, ed. 2/20. SFU Art Collection. Purchase, 2007
8. Corita Kent, *parable of the artichoke*, 1964, serigraph, ed. of 100. SFU Art Collection. Purchase, 1970
9. Jack Bush, *Untitled*, 1971, serigraph, ed. 29/100. SFU Art Collection. Purchase, 1975
10. Roy Kenzie Kiyooka, *#2 – Ottoman*, 1971, silkscreen, ed. 2/50. SFU Art Collection. Gift of Toronto Dominion Bank, 1998
11. Roy Kenzie Kiyooka, *#2 Iberian*, 1971, screenprint, ed. 4/50. SFU Art Collection. Gift of Toronto Dominion Bank, 1998
12. Michael Morris, *Kinetic Technology*, 1973, lithograph. SFU Art Collection. Gift of Canada Council for the Arts, Art Bank, 2008
13. Rita Letendre, *Romir*, 1979, silkscreen, ed. 38/150. SFU Art Collection. Gift of Adrian Levitt, 1991
14. Francisco-Fernando Granados, *letters (Translation)*, digital drawing, ink on vellum, 2022–23

Exhibition Map



Bibliography

Daina Augaitis, Kathleen Ritter eds., *Rebecca Belmore, Rising to the Occasion* (Vancouver: Vancouver Art Gallery, 2008)

Judith Butler, *Frames of War: When Is Life Grievable?* (New York: Verso Books, 2016)

Bruce Canyon ed., *Live at the End of the Century; Aspects of Performance Art in Vancouver* (Vancouver: Grunt Gallery, 2000)

Mrinalini Chakravorty, Surya Parekh, Joe Parker, and Herman Rapaport, eds., *Spivak Moving: Gayatri Chakravorty Spivak* (London: Seagull Books, 2022)

Christophe Cherix, Cornelia Butler, and David Platzker, eds., *Adrian Piper: A Synthesis of Intuitions, 1965–2016* (New York: MoMA, 2018)

Paul Couillard ed., *La Dragu: The Living Art of Margaret Dragu* (Toronto: FADO Performance Art Centre, 2002)

Jacques Derrida, *Of Hospitality: Anne Dufourmantelle Invites Jacques Derrida to Respond*, trans., Rachel Bowlby (Redwood City, CA: Stanford University Press, 2000)

Cecilia Fajardo-Hill and Andrea Giunta, *Radical Women: Latin American Art, 1960-1985* (Los Angeles: Hammer Museum, 2017)

Virginia Jaramillo, *Curvilinear* (New York: Hales Gallery, 2017)

John Paul Ricco, *The Decision Between Us: Art and Ethics in the Time of Scenes* (Chicago: The University of Chicago Press, 2014)

Bridget Riley (Edinburgh: National Galleries of Scotland, 2019) Sappho, *If Not, Winter: Fragments of Sappho*, Anne Carson trans. (Toronto: Vintage Canada, 2002)

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