



E L E G Y

- ① Reinhard Reitzenstein *He is as Headstrong as an Allegory* 2022 carved wood, branch
- ① Reinhard Reitzenstein *Twigged* 2021-22 wood, bronze, steel
- ② Greg Hefford *Are we there yet?* 2022 printed graffics, foam, fabric
- ③ Ed Pien *Our Beloved* 2016 144 framed digital prints
- ④ Catherine Heard *Sentinel* 2022 plywood, found wood, glass eyes, gold leaf
- ⑤ John Dickson *Font* 2022 epoxy shell, water, ink, painted plywood, pump
- ⑥ Lyla Rye *Slowly glides the shadow, too quickly flies the hour* 2022 video
- ⑦ Lyla Rye *Buried Communication Cable* 2022 video
- ⑧ Kendra Yee *Till* 2022 fabric, mixed media, hardware
- ⑨ Kendra Yee *Tilling* 2022 ceramic - The Magic Gumball Machine of Fate
- ⑩ John Dickson *Sad Sack (Dumb Bell)* 2022 canvas, rubber latex, water
- ⑪ Max Streicher *Lament* 2022 painted fabric, styrofoam flotsam

NetherMind

- 1 REINHARD REITZENSTEIN
He is as Headstrong as an Allegory 2022 carved wood, branch
to observe; to watch; to understand, to work out; to recognize; to expose; to catch sight of; to become aware of; to find out; to grasp; to see through; to comprehend; to get the picture; to see the light of day. www.reitzenstein.art
- 1 **Twigged** 2021-22 wood, bronze, steel
The title is also the conceptual description. It has no other meaning and is purely catalytic in nature. www.reitzenstein.art
- 2 GREG HEFFORD
Are we there yet? 2022 printed graphics, foam, fabric
It's a question people on a voyage have asked many times, often from the backseat of a car. It is also a bigger philosophical question as one considers their own personal journey. Dice were first hung in planes by WW2 pilots to bring them luck. Their journey was a gamble and they looked to this symbol for hope and luck. For many the church is the vehicle in a spiritual journey. Have we attained the state of mind or arrived at the spiritual place we were heading? Are we there yet? www.mcwoodstudios.com
- 3 ED PIEN
Our Beloved 2016 framed digital prints
Floral offerings seem indispensable in most cultures' funeral rites. Our Beloved is a monumental installation, comprising 144 images of funeral flowers. While some are fresh and resplendent, others are dying or have long since decayed. Artificial ones also figure prominently here. These floral offerings are photographed from the General Cemetery in Santiago, Chile. The colourfully decorated burial sites there seem to overflow with love and joy of lives once lived. Presenting floral images is my attempt to borrow, in order to share some of these touching emotions and pay respect to our missing and murdered indigenous women and girls. www.edpien.com
- 4 CATHERINE HEARD
Sentinel 2022 plywood, found wood, glass eyes, gold leaf
Twin sentinels, their bodies amalgams of industry and nature, stand watch. Surrounded by a golden haze, they may be fiery angels or children of the future gazing backward to our time. www.catherineheard.com
- 5 JOHN DICKSON
Font 2022 epoxy shell, water, ink, painted plywood, pump
The vortex is a phenomenon that occurs at a range of scales: water going down a drain, the swirling of a hurricane, the movement of stars around a black hole. It seems to be a fundamental structural form. A vortex can be destructive but is also transformative, the centre acting as a passage between two states. The dark character and associations of the black whirlpool in Font, and its unexpected presence within the baptismal font, contrasts and contradicts the idea of baptism, which one associates with purity, regeneration, and innocence. www.johndickson.ca
- 6 LYLAR YE
Buried Communication Cable 2022 HD video with audio 10m 05s
Despite the sense of time standing still in a cemetery, the movement of light reminds us of the ongoing, relentless passage of time. Orange vested workers scurry by, hinting at the brevity of our time on the planet. Ground squirrels act as vigilant guardians watching over the cemetery amongst flags reading: Buried Communication Cable. They sound warnings from above to below ground and, I propose, from the animal to the human world, on the impact of our actions. www.lylarye.com
- 7 **Slowly glides the shadow, too quickly flies the hour** 2022 HD video with audio 30m
I was struck by a humble wooden burial marker in Banff's old cemetery that cast a shadow like a sundial. In Slowly Glides... the image rotates to keep the shadow in the same position throughout this time-lapse video. I thought of this as an idiosyncratic attempt to halt the progression of climate change. The title is a condensed version of a sundial motto found in the court of The College of Avallon, Yonne, France, and recorded in The Book of Sun-Dials, 1872, by Margaret Scott Gatty. www.lylarye.com
- 8 KENDRA YEE
Till 2022 fabric, mixed-media, metal hardware
Flags are raised above our heads to honour the Anthropocene Epoch. The work is erected within a no-man's land — stuck between a symbol of defeat representing our failures to the environment and finding the hope with the responsibility of moving forward, serving the land with care and attention as the climate changes.
- 9 **Tilling** 2022 ceramic edition of 50 for The Magic Gumball Machine of Fate
Each edition features a ceramic domino printed with abstracted glaze motifs reminiscent of single-celled organisms. Using reclaimed clay, the rectangular form acts as a Petri dish, bringing attention to the surrounding invisible worlds. @kendrayee
- 10 JOHN DICKSON
Sad Sack (Dumb Bell) canvas sealed with rubber latex and filled with water from 1993 NetherMind exhibition
This heavy, drop-shaped, fabric vessel hangs beneath the bell tower hatchway, vaguely imitating the church bell that is no longer there. It is mute, and has a solemn animal-like presence. It speaks of the body through its mass, the pull of gravity and its pure physicality. The bell tower room is old, dim and dusty, and feels forlorn and neglected, infusing this object with a sense of sadness and loss. www.johndickson.ca
- 11 MAX STREICHER
Lament 2022 painted fabric, electric blower, styrofoam flotsam
A life-size moose carcass is presented for our contemplation. It is made of fabric, inflated and draped over an assemblage of styrofoam flotsam. "Lament" is a kind of "pieta": Typically an artwork in which we witness Mary's grief over her dead son. It is a very complicated notion that we might hear God's voice in creation as we are destroying it. The laments of the Hebrews in exile, to a seemingly absent God, come to mind. From our own Penitential Rite: "So move us to grieve the loss of life, that we learn to cherish and protect your world." www.maxstreicher.com