

Hazel Meyer

The Marble in the Basement

Straddling the intimate and the monumental, the comical and the serious, Hazel Meyer's site-specific exhibition *The Marble in the Basement* looks to the legacy of late Canadian artist and experimental filmmaker Joyce Wieland (b.1930; d.1998) to work across questions of inheritance, value, and care.

Centered on a pile of marble scraps that possibly once belonged to Wieland, *The Marble in the Basement* bubbles over with juicy details of its origin story that leave us brimming with questions. Is the story about how Meyer became friends with Jane Rowland, the owner of Wieland's house following the artist's death, or how Meyer got to tour Wieland's former home? Or is it about the slabs of marble found in Wieland's basement that Rowland gifted Meyer? Beyond the pleasure of these gossipy particulars, Meyer encourages us to contemplate artistic value, legacy, ownership, collecting, and official histories. She asks: "What gets stored in a shoebox? Deposited into an archive? Shoved into a corner? Catalogued as important?"

Meyer reimagines the Gallery as a Basement. Built from readily available materials, it functions as an immersive installation and a set for a series of performances to take place during the month of May. This playful space houses an eclectic selection of works including the puppet Marble; a karaoke-inspired video captioned with the lyrics from Diana Ross' feminist disco ballad "It's My House"; a textile work spelling out "WHAT IT MEANS TO GROW UP POUR;" and a drawing of a "glory hole" with a bite taken out of it.

In elaborating relationships among mismatched objects, figures, and references, *The Marble in the Basement* also displays Meyer's desire to situate her own practice within lineages of queer kinship. Contemplating the performance, which traces her relationship to Joyce Wieland's marble, she writes: "I mapped a sprawling, erratic and radiating cosmos—a queered chronology."

Hazel gratefully acknowledges support from the Canada Council for the Arts, and Shannon Cochrane of FADO Performance Art Centre, who first commissioned *The Marble in the Basement* in 2020. Special thanks to Zoë Chan and the Richmond Art Gallery. Hazel would also like to give deep appreciation to Kelsey Steeves, Calla Soderholm & the Shumka Centre's Art Apprenticeship Network, Eric Tkaczyk, Anita Rochon, Ben James, Cait McKinney, performers past and present: Moe Angelos, Stephen Jackman-Torkoff & Alysha Seriani.



Listen to an audio recording of this label.

Hazel Meyer

《地下室裏的大理石》

Hazel Meyer的特定場域展覽《地下室裏的大理石》著眼於已故加拿大藝術家、實驗電影人 Joyce Wieland (1930年–1998年)的藝術傳承，關注繼承、價值和關懷等問題，跨越了親密與宏偉、滑稽與嚴肅之間的界限。

以一堆可能曾屬於Wieland的大理石石料為中心，《地下室裏的大理石》充滿了有關這些石料來源的細節，令人好奇且疑惑。究竟這是一個關於Meyer如何得以參觀Wieland故居的故事，還是關於Meyer如何在Wieland去世後與其故居的現屋主Jane Rowland成為朋友的故事？又或者這是一個關於Jane贈予Meyer來自Wieland地下室中的大理石板的故事？除了探究這些八卦細節的樂趣之外，Meyer鼓勵我們思考藝術價值、傳承、所有權、收藏和官方歷史這些問題。她寫道：「什麼物品會被存放在鞋盒裡？什麼會被存檔？什麼會被塞進角落？什麼又會被歸類為重要？」

Meyer將美術館重新想像成一間地下室，利用現成材料製作了沉浸式裝置，這些裝置同時也是她於五月將在美術館進行一系列表演的場景。這個充滿趣味的空間呈現了各種不拘一格的作品，包括一個大理石木偶；一個受卡拉OK形式啟發、配有Diana Ross女權迪斯科民謠《這是我的房子》歌詞的視頻；一件帶有WHAT IT MEANS TO GROW UP POUR字樣的織物作品；以及一幅帶有glory hole字樣、邊緣像被咬去一口的畫作。

在闡述不匹配的物品、人物和引據這三者之間的關係時，《地下室裏的大理石》也體現了Meyer希望將自己的實踐置於酷兒傳承脈絡中的願望。在思考一場追溯她與Joyce Wieland的大理石之間關係的表演時，Meyer寫道：我繪製了一個蔓延、不規則且呈放射狀的宇宙——一個酷兒化的時間軸。

鳴謝

Hazel衷心感謝加拿大藝術委員會的支持和最初在2020年邀請她創作《地下室裏的大理石》的FADO表演藝術中心的Shannon Cochrane。特別感謝Zoë Chan和列治文美術館。Hazel還要向以下個人和項目致以謝意：Kelsey Steeves、Calla Soderholm以及Shumka中心的藝術學徒項目、Eric Tkaczyk、Anita Rochon、Ben James、Cait McKinney、以及過往和現今的表演者：Moe Angelos、Stephen Jackman-Torkoff和Alysha Seriani。



聆聽以上文字的語音