

An abstract painting featuring a dense composition of brushstrokes. The color palette is dominated by various shades of green, from deep forest green to bright lime green. Interspersed among these are vibrant yellow and white strokes, some of which are thick and textured. The overall effect is a sense of movement and organic growth, reminiscent of a forest scene or a close-up of foliage.

**RICHMOND
ART GALLERY**

**FALL 2022
WINTER 2023**



DEREK LIDDINGTON

The trees weep, the mountain still, the bodies rust

November 19, 2022 – January 15, 2023

The trees weep, the mountain still, the bodies rust features a new body of work by Derek Liddington in which the genre of landscape is the central focus. Having turned away from performance and drawing in recent years to explore the medium of painting, Liddington examines how we experience the landscape rather than how we see it. He challenges the material limitations of the canvas with strategies that seek to capture transformation and movement. By doing so, he confronts the historical canon of painting as a way to reconsider its legacy.

Liddington's dense canvases visually translate the idea of immersion in a forest so dense our sense of orientation is hindered. Forests are worlds formed of multiple layers, not unlike the artist's painting process. In his compositions, there are no visual clues to prioritize important elements; the rules of perspective that usually guide our gaze are discarded in favour of

emphasizing the surface. As such, the essential character of each part of the composition is emphasized, from the most imposing to the most humble. In nature, a forest's height and depth are organized according to an invisible logic: the ground's humus contains complex life forms that are essential to the regeneration of an ecosystem that is also built up in layers, with old growth forests literally growing on the edge of one another. It's difficult to locate oneself spatially and temporally in this type of environment because the logic that governs it is beyond our comprehension. Imagining ourselves in the forest involves the question of scale: the body and the temporality of human life become standards of measurement that allow us to put this world into perspective in order to better understand it and our relationship to it. But *perspective*—something these paintings don't rely on in a traditional way—requires stepping back to visually embrace the scene as a whole and capture its spirit. The experience of a forest hampers this reflex, or

at least complicates it by reminding us that we live in an all-encompassing and interconnected world in which self-abstraction is impossible, other than to delude ourselves.

As a representation, the forest translates a relationship to the world that is the opposite of gazing out from the shoreline to the infinite horizon of the sea. Although the sight of such vastness might feel vertiginous, a certain sense of authority comes from having one's feet firmly planted on the ground. But at the heart of a forest, reference points become blurred, perceptions are confused, fears are awakened. *What's that shape over there? Is it an animal or just the shadow from the canopy of trees? And is that a foot I see between the leaves, or just the outline of hills in the distance?* Liddington plays with these illusions by revealing the artifice behind his paintings' construction, the way they assert their flatness and bring us back to their material nature. By imagining ourselves outside of the forest, separate from the ecosystem that supports us, we adopt the viewpoint of someone who asserts their independence at a remove from their surroundings. It means that we avoid questioning the logic of extraction that has guided us until now and that has caused environmental consequences we've only just begun to understand. By systematically bringing us back to the surface, to what is closest to us, under our nose, Liddington shows that proximity isn't always synonymous with clarity; it can often lead to disintegration and abstraction. Perhaps this is a comment on our current times, where decisions are often seemingly made with only short-term effects in mind because considering the bigger picture is so complex that it feels paralyzing.

The trees weep. The bodies rust. The mountain, still, seems imperturbable. And yet, what is this camouflaged giant if not a sign of imminent danger, of the insatiable appetite of the capitalist system we have created? Like a fable, this exhibition weaves a narrative whose uncertain outcome hints at the chaos of moral disorder. We've been warned.

– Anne-Marie St-Jean Aubre, Curator

This exhibition was produced and circulated by the Musée d'art de Joliette, and made possible thanks to the Fondation du Musée d'art de Joliette.



About the Curator

Anne-Marie St-Jean Aubre is the Curator of Contemporary Art of the Musée d'art de Joliette since 2017. She programs and curates the contemporary art exhibitions, develops the exhibition tours, and organizes the performance and dance residencies. Her research explores how identities are constructed at the intersections of several discourses, including culture, gender, sex, and race. She holds a Bachelor of Arts in Visual Arts and



French Literature from the University of Ottawa and a Master's degree in Art History from the Université du Québec à Montréal.

About the Artist

Derek Liddington (b. 1981) lives and works in Toronto. After obtaining a BFA from Nova Scotia College of Art and Design where he focused on video and performance, Liddington completed an MFA at Western University in 2007. Liddington's practice holds a continuous interest in cultural memory and its iterations through abstraction, representation, and modernist forms of visual language. Liddington's work has been exhibited nationally and internationally, including performances in Athens, Greece and Onagawa, Japan, and select presentations in Toronto (AGO), Madrid (ARCO), Berlin (Art Berlin Contemporary), and New York (Frieze Art Fair, NADA). Liddington has had solo exhibitions at Cambridge Galleries (Ontario, Canada), SAAG (Lethbridge, Alberta), AKA Artist Run Center (Saskatoon, Saskatchewan), and the AGYU (Ontario, Canada). Liddington's work is represented by Daniel Faria Gallery (Toronto).

The artist gratefully acknowledges the support of:



Canada Council
for the Arts

Conseil des Arts
du Canada



UPCOMING EXHIBITION

MIKE BOURSCHEID

Sunny Side Up and other sorrowful stories

January 28 – April 2, 2023

Mike Bourscheid melds family anecdotes, fictional tales, domestic work, and tropes of masculinity—from clown to cowboy—in his new body of work *Sunny Side Up and other sorrowful stories*. Bringing together several sculptural works and a short film starring the artist, *Sunny Side Up and other sorrowful stories* functions as a stage or set ready to be activated. Bourscheid's signature sense of play and pathos percolates through this series of carefully hand-crafted and bespoke costumes, furniture, props, prosthetics, and puppets—many of which were originally featured in the film. Gallery-goers will discover his delightfully inventive sculptures fashioned from a surprising mix of found and everyday objects—hair extensions, a leather saddle, a suitcase, and even a Ouija board.

About the Artist

Mike Bourscheid's sculpture and performance-based practice involves the fabrication of ungainly or ridiculous appendages and prosthetics, in order to channel alternate personae as a device for addressing aspects of masculinity, European pomposity, and patriarchal power. Bourscheid represented Luxembourg at the 57th Venice Biennale in 2017, and his recent exhibitions include Kunstverein Heidelberg (Germany), LIAR NYC (USA), and Kunstpalais Erlangen (Germany). Recent projects include a performance for Push Festival at Western Front (*Idealverein*, 2020, Vancouver) as well as a commissioned performance by the Vancouver Art Gallery for their Offsite location (*Ledgers*, 2019, Vancouver). Mike Bourscheid has an upcoming solo exhibition at 1646 (The Hague, Netherlands). He is based in Luxembourg and Vancouver.

The artist thanks the Canada Council for the Arts for funding the production of *Agnes*, and Fonds culturel national, Luxembourg (FOCUNA) and Künstlerhaus Bethanien Berlin for making the installation possible



CHILDREN & YOUTH PROGRAMS

RAGA SCHOOL ART PROGRAM

Tours, Workshops & Teachers Resources

The School Art Program introduces students and teachers to the exciting world of contemporary art. Led by professional art educators, our programs teach inquiry-based art-viewing strategies that encourage students to make personal connections with art while developing visual literacy.

For the 2022/23 school year, we are offering online art lessons, classroom art kits for rent, and in-person gallery tours with hands-on workshops for K to 12 students.

Please book your visit or classroom art kit at least three weeks in advance by contacting our School Art Program Coordinator, Melanie Devoy at mdevoy@richmond.ca.

Info/register: richmondartgallery.org/schools



OPEN CALL

CITY HALL GALLERIA

Located just across the street from the Richmond Cultural Centre, City Hall Galleria is an offsite exhibition space overseen by Richmond Art Gallery. As part of its outreach to the local community, City Hall Galleria primarily highlights artists from Richmond and/or artworks with a close connection to Richmond in terms of themes and subject matter.

City Hall Galleria does occasional calls and accepts submissions throughout the year.

Our next deadline is November 22.

Visit our website for more details about how to submit.

richmondartgallery.org/city-hall-galleria





OFF-SITE

PUBLIC ART ON THE CANADA LINE

On view until February 28, 2023

In partnership with Public Art Richmond, Capture Photography Festival & InTransit BC

KYLA BOURGH

Objects given to my mom because she is Asian

Lansdowne Station

Bourgh’s installation presents objects that have been given to the artist’s mother over the past fifty years. The photographed objects exist in an unclear cultural locale that challenges the viewer to unpack their own prejudices and perspectives.

CHAD WONG

Empty Spaces that Fill My Heart

Aberdeen Station

Wong’s diptych connects Richmond and Vancouver’s Chinatowns. He presents abstracted fragments of the awnings and hallways of the Hong Kong-style cafes and Chinese Canadian malls he grew up visiting, of the marshland for this participatory event.

PUBLIC PROGRAMS

All programs are free unless otherwise indicated.

ARTIST TALK & TOUR WITH DEREK LIDDINGTON & CURATOR ANNE-MARIE ST-JEAN AUBRE

Saturday, November 19, 2:00 – 3:00 pm
Opening Reception: 3:00 – 5:00 pm

Join featured artist Derek Liddington and Musée d’art de Joliette’s Contemporary Art Curator Anne-Marie St-Jean Aubre for an informal tour and discussion of his exhibition. This event will be followed by the Opening Reception of *The trees weep, the mountain still, the body rust*.

ARTIST SALON SERIES

This free program is an opportunity for emerging and established visual artists to learn, network, and discuss opportunities with other arts professionals and artists, either online or in person. Each session hosts a different guest presenter who offers professional development advice, practical tips, and inspiration for artists to keep on making their work. The group also exists as a Facebook group for postings of artist opportunities, calls and local events: facebook.com/RichmondArtistsSalon. Missed a session? Check out our extensive video library of previous talks online: richmondartgallery.org/ragathomevideo#artistsaloon

ARTIST SALON WEBINAR WITH LYSE LEMIEUX

Wednesday, November 30, 7:00 pm

An online conversation with interdisciplinary artist Lyse Lemieux. The artist will share her insights into her long-standing career in art and what the impact of having a daily studio practice is on the development and growth of an art practice.

Info/register: richmondartgallery.org/lemieux-salon

COLLAGE PARTY: CUT-AND-PASTE LANDSCAPES WITH CRISSY ARSENEAU

Saturday, January 14, 1:00 – 4:00 pm

Kick off the new year with this relaxed social event for ages 16 and up! Guest artist Crissy Arseneau will lead an informal presentation of her collage techniques, followed by a hands-on collage-making session inspired by Derek Liddington's exhibition. Delve into a myriad of materials to create three-dimensional collages, cutting and pasting our way to expressive mixed-media pieces that capture the feeling of a landscape. All supplies provided, open to all artistic skill levels. Limited seating, registration is required.

Info/register: richmondartgallery.org/collageparty

ONGOING PROGRAMS

FREE EXHIBITION TOURS FOR GROUPS

In-person or online exhibition tours can be booked for a tour and discussion with your group or adult class of up to thirty participants. RAG staff provide insight and discussion for each exhibition, based on the needs of your group. Mandarin tours are available upon request and subject to staff availability. Book your weekday or weekend group visit at least three weeks in advance by contacting our Education & Public Programs Coordinator, Kathy Tycholis: ktycholis@richmond.ca



BECOME A RAGA MEMBER

Members are an important part of the Richmond Art Gallery Association and contribute to the Gallery's growth and vitality by supporting our educational and outreach programming. Join our growing membership and become a supporter of the visual arts.

Members enjoy the following benefits:

- Invitations to members-only events
- 10% discount on Gallery programs and events
- 20% discount on Gallery publications
- And much more!

Cost: Memberships start at \$25.00

Info: richmondartgallery.org/membership

PERMANENT COLLECTION

Discover our collection digitally! Richmond Art Gallery has launched a new digital database of our permanent collection. Containing nearly four hundred works of art in a variety of media collected from 1982 to 2020, our collection is representative of the history of our exhibitions and a broader history of artistic production in British Columbia and beyond.

The permanent collection includes works by established BC artists such as Anna Wong, Wayne Ngan, Susan Point, Greg Girard, and Gu Xiong among numerous others. Our collection tells the story of local artists, ambitious exhibition projects, and a dedicated community. Most works were donated by artists who exhibited at the Gallery, while others were purchased by the Gallery or donated by members of the community. richmondartgallery.org/ragcollection

PAGE HOPE SMITH ART LOUNGE

The Page Hope Smith Art Lounge provides a friendly and comfortable space for visitors of all ages to further explore our exhibitions. Discover the Gallery's collection of publications, interviews with featured artists, a children's reading nook, hands-on art-making activities, and a community art wall. The space changes with each exhibition, so make sure to stop in every time you visit!

RAG RICHMOND ART GALLERY

Richmond Art Gallery (RAG) is a non-profit municipal art gallery established in 1980. The Gallery produces an array of exhibitions and programs that connect, empower, and provoke conversation with our diverse Richmond, BC communities. RAG actively contributes to Richmond's cultural communities through our commitment to supporting artists via its exhibitions, educational programs, publications, and permanent collection.

SOCIAL MEDIA

Facebook: [richmondartgallerybc](https://www.facebook.com/richmondartgallerybc)

Twitter: [rag_gallery_bc](https://twitter.com/rag_gallery_bc)

Instagram: [richmondartgallerybc](https://www.instagram.com/richmondartgallerybc)

Youtube: [richmondartgallery](https://www.youtube.com/richmondartgallery)

Tag us: [#richmondartgallerybc](https://twitter.com/richmondartgallerybc)

GALLERY HOURS

Monday – Friday: 10:00 am – 6:00 pm

Saturday – Sunday: 12:00 pm – 5:00 pm

More info: richmondartgallery.org/visit-us

Admission is free or by donation

LOCATION

Richmond Cultural Centre
7700 Minoru Gate
Richmond, BC V6Y 1R9



CONTACT

galleries@richmond.ca

604-247-8363

richmondartgallery.org

Consult our website for COVID-19-related visitor protocols: richmondartgallery.org/visit-us



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Credits – Cover: Derek Liddington, *The clouds hovered above the valley, taking the form of him, the form of her, the form of us (closed mouth)*, 2022, oil on canvas, detail, Photo: LFDdocumentation, Courtesy of the artist and Daniel Faria Gallery; pp. 1-2: Derek Liddington, *The trees weep, the mountain still, the bodies rust*, installation views, 2022, Musée d'art de Joliette, Photo: Paul Litherland, Courtesy of Musée d'art de Joliette; p. 3: Mike Bourscheid, *Agnes*, 2022, video stills, Courtesy of Thomas Richardson, Emil Olsen, and the artist; p. 4 (top): Photo: Kai Jacobson; p. 4 (bottom): Dona Nabata, *Outside of History*, 2022, installation view at City Hall Galleria; p. 5 (top): Kyla Bourgh, *Objects given to my Mom because she is Asian*, 2018/2021-22, installation view at Lansdowne Station, Courtesy of the artist; p. 5 (centre): Chad Wong, *Empty Spaces that Fill My Heart*, 2021-22, installation view at Aberdeen Station, Courtesy of the Artist; p. 5 (bottom): portrait of Derek Liddington, Photo: LFDdocumentation; p. 6 (top): portrait of Lyse Lemieux, Photo: A. McWilliams; p. 6 (bottom): Crissy Arseneau, *I'm Lost in Admiration*, 2021, Courtesy of the artist