

# *I digress*

Curated by Zoë Chan

**The group exhibition *I digress*** brings together artworks that oscillate between the personal and the collective, intimacy and distance, the subjective and the universal. This interplay of micro- and macro-histories is articulated throughout the artistic practices and artworks in *I digress*, where the artists engage with lived experiences as well as broader sociocultural and political contexts. Some artists work in a decidedly autobiographical or confessional vein, drawing from journals and photo albums, while others mine ephemera found in the public realm, employing a more archival or anthropological methodology. More often, the artists merge the two approaches.

**Working across diverse media** ranging from photography, video, and 16 mm film to animation, risograph printmaking, embroidery, and collage, these artists bring into focus a variety of subjects, including the intersection of class shame and diasporic experience (Anne

Koizumi); queer coming-of-age in conservative Alberta (August Klintberg); the exploitation of Punjabi students and workers in Canada (Simranpreet Anand); the myriad uncertainties and insecurities that undergird artistic life (Jo-Anne Balcaen); the trauma of displacement experienced by three generations of Inuit women (Lindsay McIntyre); and the difficulty, if not impossibility, of objectively interpreting photography (Gonzalo Reyes Rodriguez).

**The artworks in this exhibition** are displayed in tandem with vitrines containing photographs and texts which offer insight into the artists' respective processes and practices.

**This exhibition is part of the 2026 Capture Photography Festival Selected Exhibition Program.**



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JO-ANNE BALCAEN  
SIMRANPREET ANAND  
AUGUST KLINTBERG  
ANNE KOIZUMI  
LINDSAY McINTYRE  
GONZALO REYES RODRIGUEZ

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CURATED BY  
ZOË CHAN

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# 《旁逸斜出》

策展人：Zoë Chan

群展《旁逸斜出》匯集了一系列創作主題遊走於個人與集體、親密與疏離、主觀與普世之間的藝術作品。這種微觀與宏觀視角的交織，貫穿《旁逸斜出》的藝術實踐與作品之中，藝術家們既回應自身的生活經驗，也關注更廣泛的社會文化與政治脈絡。一些藝術家從他們的日記和相冊中提取素材，作品具有明確的自傳式或自白式基調；另一些則從公共領域中發掘零散素材，採用更具檔案學或人類學屬性的創作方法。更多時候，藝術家們會將這兩種方法加以融合。

本展中的藝術家運用多種媒介進行創作，從攝影、錄影、16毫米膠片到動畫、孔版印刷、刺繡和拼貼，將多元議題帶入視野，例如階級羞恥與離散經歷的交會（Anne Koizumi）；作為酷兒在保守的亞伯塔省的成長經歷（August Klintberg）；加

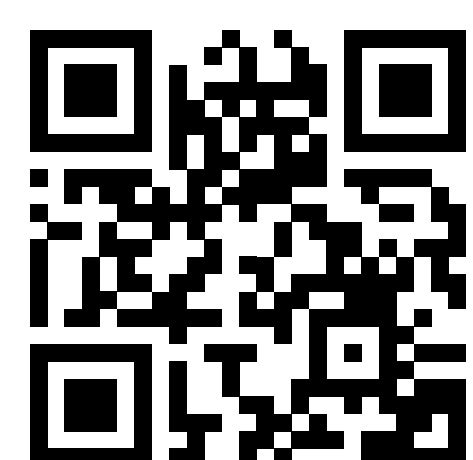
拿大對旁遮普學生和勞工的剝削（Simranpreet Anand）；藝術生涯中存在的種種不確定性和不安全感（Jo-Anne Balcaen）；三代因紐特女性所經歷的流離與創傷（Lindsay McIntyre）；以及攝影作品難以單獨被客觀解讀的局限性（Gonzalo Reyes Rodriguez）。

此外，展覽中的作品與展櫃中的照片及文字資料相互呼應，呈現了藝術家們各自的創作過程與實踐。

本展為2026年 Capture 攝影節精選展覽之一。

—— 翻譯：王晨鈺

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掃碼聆聽此文本的音頻。

# Simranpreet Anand

*Foreign Dreams, 2024/2026*

flatwoven cotton rugs, silk Phulkari embroidery on unbleached organic cotton, silk Phulkari embroidery and pigment dyes (digital print) on unbleached organic cotton, risograph prints



The Punjabi landscape is saturated with billboards, flyers, and hand-painted signs that advertise Visa and English certification services. This industry—which costs Punjabi families over one billion dollars a year—is part of a broader system that has commercialized international education, attracting students to study in Canada and trapping them with staggering tuition fees and severely limited access to housing and fair wages. These flat woven rugs subvert the designs, slogans, and posters of real businesses in Punjab.

– Simranpreet Anand, artist statement

# Jo-Anne Balcaen

## *State of Mind (Grumpy Thoughts About Art)*, 2012–ongoing

laser print on paper

Courtesy of the artist

*State of Mind* is a series of text-based posters that chronicle the emotional subtext that lingers just beneath the surface of the creative process. Covering an entire wall or hung outside as a banner, they straddle the line between personal confession and emotional detachment.

The use of the poster format, fonts, and repetition are a reference to cultural ephemera, but instead of announcements for concerts, lectures, or other events, they are an archive of the artist's life, deliberately working against the jargon of gallery exhibition texts that provide a framework for understanding an artist's work. I eschew their standard narratives to share what most artists might prefer to hide: a spectrum of vulnerable moments marked by self-doubt, cynicism, desperation, and despair, but also, ultimately, the excitement and optimism that drive the artist's creative impulse throughout their career.

– Jo-Anne Balcaen, artist statement

# Jo-Anne Balcaen\*

## *State of Mind*, 2026

digital print on vinyl

Courtesy of the artist

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– Jo-Anne Balcaen, artist statement

\* More works from Jo-Anne Balcaen's *State of Mind* series are currently on display in the exhibition *I digress* at Richmond Art Gallery until July 5, 2026.

# Gonzalo Reyes Rodriguez

## *Portrait: Technoir, 2021/2026*

photographs

2-channel 4K video

left: 22:46 min.; right: 23:52 min.

Courtesy of the artist and David Peter Frances, New York

In *Portrait: Technoir*, two video channels unfold simultaneously. On the left, an archivist carefully catalogues a found album of personal photographs. On the right, conversations with writer Diego Del Valle and investigative reporter Adriana Gallardo analyze the same images, constructing speculative narratives around the figure identified only as "Technoir." Their interpretations intersect with broader sociopolitical histories, including the AIDS crisis, NAFTA, and questions of sexual orientation. As their readings alternate between interweaving and dispersal, certainty gives way to projection: the closer they seem to identify Technoir, the further they drift from verifiable truth.

**The work draws on the legacy** of structural film, specifically Hollis Frampton's 1971 film *Nostalgia*, with its deliberate disjunction between image and narration. As in Frampton's film, form becomes a structuring device: the archival process and the act of interpretation remain intentionally out of sync, foregrounding duration, delay, and the instability of meaning. Refusing singular context or definitive objectivity, the work emphasizes photography's dual status as both document and projection, situating viewers within the unsettled space between evidence and imagination.

– Gonzalo Reyes Rodriguez, artist statement

# August Klintberg

## *Lookbook, 2025*

mixed media and hand-cut aluminum sequins applied with stainless steel lace pins and staples on archival, acid-free, Japanese kozo paper, hinge-mounted to museum board on basswood, Plexiglas box

Courtesy of the artist and Pierre-François Ouellette art contemporain

**In this work,** I am investigating how print cultures have provided tools for me to shape and study my own sexuality and gender including diverse sources such as: the seasonal *Sears* catalogue, *Victoria* magazine, *Thrasher*, and the *International Male* catalogue, among others—all materials I encountered between the ages of roughly twelve and fourteen. Each of these publications has latent uses in gender-queer expressions of sexuality, desire, and worldmaking, and *Lookbook* creates a single photographic environment from such disparate items. I am manifesting a speculative fusion of visual sources and codes to pose the simple but profound question: “How would my life be different if I had been raised believing queerness was good rather than bad?” This question is influenced by theorist, artist, and writer Eve Kosofsky Sedgwick’s “How to Bring Your Kids Up Gay” (1989).

**The disordered,** sprawling visual field of *Lookbook* is composed in quadrants, organized through a system of registration marks often composed of segmented found photographs from a men’s underwear catalogue. Other found images—desktop computers, car batteries, flower arrangements, luxurious domestic interiors, and so on—represent my teenaged interpretation of a prosperous and financially secure future for myself, in contrast to messages I was being told as a teenager about how sad, disenfranchised, and hopeless life as a queer person would be.

– August Klintberg, artist statement

# Anne Koizumi

## *In the Shadow of the Pines*, 2020

video (stop-motion animation and archival footage)

8 min.

Courtesy of the artist

**Making my short documentary *In the Shadow of the Pines*** was a way of trying to connect with my father, even after his death. I'd considered making my personal narratives the subject of my work before, but I was afraid to pursue and uncover the stories that — for many years — I'd tried to hide. [...]

**I wanted to approach the project** as a documentary, which required a lot of research. The interviews you see in the film were the first thing I did when I began almost four years ago. I started with my family members in Calgary, Alberta, then I travelled to Japan to speak to my father's brothers, extended family members and friends. My father never spoke about his childhood or of his life in Japan. It was through all these interviews that I learned about his life, and was able to construct his story for the film.

**My father was born in Osaka**, Japan in 1943. When he was a year old, his father died of tuberculosis and his mother was left to care for five children, alone. Eventually, an orphanage in Kumamoto offered her work as a caregiver and in exchange, the family was given a place to live.

**The archival footage** of the orphanage in *In the Shadow of the Pines* was actually shot at the orphanage. The missionaries made an educational film titled *Fujita* in 1949, to show their overseas work in Japan. [...] I used this interview footage and archival video, plus family photos, paper cut-outs and stop-motion animation to weave this documentary together.

**I've been making** independent short stop-motion animations for fifteen years, so I naturally thought to work in this medium for *In the Shadow of the Pines*. For this film, stop-motion made perfect sense: I was exploring childhood and when we think of childhood, we often associate it with plasticine, puppets, miniatures and tactile forms such as paper cut-outs.

– Anne Koizumi, *CBC Docs*, November 30, 2021

This work includes a brief sequence of flashing images. Viewer discretion is advised.

## Lindsay McIntyre

### *her silent life*, 2012

Super 8 film, 16mm film, digital video to high-definition video  
31 min.

Courtesy of the artist

**Consisting primarily of high-contrast**, hand-processed black and white images, *her silent life* is a film that traces the storied life and exile of Kumaa'naaq, an Inuk woman [and the artist's great grandmother] who died at the approximate age of ninety-one in Edmonton in 1990. A series of interlocking 16mm sequences place my mother and my grandmother (Marguerite) on opposite sides of the same story. The film primarily documents some small pieces of the traumas passed down through this bloodline—some biologically, some in practice and in deed, and some by omission. While the journey I took in the making of this film consisted of an attempt to understand my matrilineal history, I found that this history is buried under thick layers of patriarchal, colonial lies. And for the most part, through every generation, the response to these lies has been, and still is, silence.

**The film explores these** and other silences through reconnected fragments of oral stories told by the women of my family—myself, my mother, and my estranged grand mother—all in an effort to understand the woman we all shared, Kumaa'naaq. Through six connected themes of silence – *the original silence, the silence of hatred, the silence of fear, the silence of a generation, the silence of sadness, and the final silence*—Kumaa'naaq's silent life is traced. [...] The stories that populate these silences are held in the hands of women, where family stories are traditionally heard and told. In my family, however, oral matrilineal stories were interrupted. Through a learned mechanism rooted in shame, some of us still practice a kind of colonial amnesia—a deliberate ignorance, which ends, ultimately, in silence.

- Lindsay McIntyre, "Silence as Resistance: When Silence Is the Only Weapon You Have Left," in Erin Morton, ed., *Unsettling Canadian Art History* (Montréal: McGill-Queens University Press, 2022), 113.

# Alan Wood

## *Beach Walk*, 1992

silkscreen print on paper

Richmond Art Gallery Permanent Collection

# **Alan Wood**

***Beach Walk Study #1 (exhibition copy), 1992***

photocopy print on paper