

North Vancouver artist Emily Neufeld reflects on Canada's colonial history by way of abandoned Prairies farmhouses

Emily Neufeld

Prairie Invasions: A Lullaby,

August 21 – October 18, 2020

Exhibition Launch:
Saturday, August 22, 1:00 – 4:00 PM

Richmond Art Gallery is pleased to present the solo exhibition, *Prairie Invasions: A Lullaby*, by emerging artist Emily Neufeld.



Since 2015 Neufeld has been performing artistic interventions inside houses slated for demolition in the Lower Mainland and abandoned farmhouses across the Canadian Prairies. Within the remnants of these sites, she looks for traces of the lives and histories of those who have once resided there. Neufeld's actions underpin her desire to understand the powers and influences shaping a place and the incremental changes that occur over time.

Neufeld travelled to a dozen farmhouses over the summer of 2018 as part of her research for *Prairie Invasions: A Lullaby*. These are a few of many deserted homes punctuating the Canadian Prairies that were built by settler migrant farmers who came in waves during the 1800s and has ultimately formed part of the complex history of colonization in Canada. As decades passed, many family farms became conglomerates of larger holdings, or farmers retired and then farmhouses were left behind.

Once on-site in one of the six homes selected for this project, Neufeld responded intuitively, performing activities and making sculptures from materials found in the homes and yards. She likens the activities to "funerary rites" which she considers acts of benevolence, such as relocating an empty barn swallow's nest, 'thatching' a roof long opened to the elements with local grasses, or tacking a faded bedroom wall with dozens of native Brown-eyed Susans found near the house.

Born and raised in Alberta, Neufeld's engagement with the Canadian Prairies is genuine. Neufeld's Mennonite great-grandparents arrived in Manitoba in 1874 from the Russian Empire. The Prairies came to be the home of over 21,000 Mennonites who arrived between 1923 and 1930 aided by the Canadian Mennonite Board of Colonization and the Canadian Pacific Railway.

The exhibition is comprised of photographic documentation of Neufeld's interventions, objects she retrieved from the farms, and purpose-built cylindrical lightboxes.

Neufeld draws a comparison between the "migration of my Mennonite ancestors" and "the displacement of Indigenous peoples, to the European barn swallow that forced other birds out from the land cleared for farms." Neufeld wrests with the attachments and different relationships that Indigenous and Settler peoples have to the land and her roles as Settler, granddaughter and artist. Her title for the exhibition, *Prairie Invasions: A Lullaby*, expresses the tensions of a colonial reality and a sweetness of familial experience

EXHIBITION RELATED EVENTS

PANEL DISCUSSION ON *PRAIRIE INVASIONS: A LULLABY*

Saturday, October 3, 2:00 PM – 3:00 PM

Exhibiting artist Emily Neufeld joins in a discussion moderated by Curator Nan Capogna with guest panelists Cease Wyss, artist & ethnobotanist, and Amy Norgaard, KPU Farm School Soil Science Instructor.

Panelists will share their insights into themes of local land use, how humans impact the environment and how this relationship with a place informs art-making.

Join in the discussion during this free online webinar.

COST: Free

LOCATION: Online through Zoom

REGISTER: richmondartgallery.org/rahe

RAG RICHMOND ART GALLERY

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LOCATION

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

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Image: *Prairie Invasions: A Lullaby*, installation detail, 2019, photograph, wall, 148 x 97 x 2 inches. Photograph of sculptural intervention. Courtesy of the artist.

北温哥华艺术家艾米丽·诺伊费尔德通过加拿大大草原上的废弃农舍反思加拿大的殖民历史

艾米丽·诺伊费尔德 草原摇篮曲

展期：2020年8月21日至10月18日
开幕酒会：星期六，8月22日，下午1点至4点

列治文美术馆很高兴呈现新兴艺术家艾米丽·诺伊费尔德 (Emily Neufeld) 的个展《草原摇篮曲》。



自2015年以来，诺伊费尔德一直在低陆平原上濒临拆迁的房屋以及加拿大大草原上的废弃农舍内进行一系列艺术性“干预”行为。在这些遗迹中，她寻找曾经居住在那里的人们生活的痕迹与历史。诺伊费尔德的举动增强了她了解一个地方的形成需要的动力和影响力的愿望，并从中去察看随着时间发生的变化。

作为筹备《草原摇篮曲》而进行的研究的一部分，诺伊费尔德于2018年的夏天前往了十几个农舍。这些遍布加拿大大草原上的废弃农舍是由在1800年代期间几波移民的农民建造的，并在后来成为了加拿大复杂的殖民历史的一部分。这些是在许多荒芜的房屋中穿插着加拿大大草原的地方，这些草原是由定居的移徙农民建造的。几十年过去，许多家庭农场变成了联合的大家族企业；或者，一些农民退休了，然后他们农舍就被遗弃了。

一旦进入了为该展览选择的六所房屋，诺伊费尔德就会做出直观的反应，在屋内进行活动，并使用在屋内和院子中发现的材料制作雕塑。她将这些活动比作“葬礼”。她认为这是“善行”，比如说：迁移一个空的燕子巢，用当地的草盖上敞开的屋顶，或者将几十个在房子附近发现的菊花钉在褪色的卧室墙上。

诺伊费尔德在加拿大阿尔伯塔省出生和长大。她与加拿大大草原地区有着真诚的联系。诺伊费尔德的门诺派 (Mennonite) 曾祖父母于1874年从俄罗斯帝国抵达加拿大的曼尼托巴。加拿大的大草原地区逐渐成为了21000多名门诺派教徒的家园。他们在加拿大门诺派殖民委员会和加拿大太平洋铁路公司的协助下，于1923年至1930年间抵达加拿大。

展览中包含：诺伊费尔德的“干预”摄影作品，她从废弃农场带回的物品，以及特制的圆柱形灯箱。

诺伊费尔德将她的“门诺派祖先的迁徙”与“加拿大原住民的流离失所”，和“欧洲的燕子迫使其他鸟类从耕地迁出”之间进行了比较。诺伊费尔德承认原住民和移民定居者 (Settler) 与土地的不同关系，并在她自身作为移民定居者、孙女和艺术家的不同角色中进行较量。她的展览标题的直译是“大草原的入侵：摇篮曲”，表达了殖民现实和她个人记忆中甜蜜的家庭经历之间的张力。

相关活动

专题讨论会：有关《草原摇篮曲》

星期六, 10月3日, 下午2点至3点

艾米丽·诺伊费尔德将与艺术家兼民族植物学家 Cease Wyss 和 KPU 农场学校土壤科学讲师 Amy Norgaard 对话, 分享他们对以下主题的意见: 当地土地使用, 人类是如何影响环境的, 以及人与地方的关系对艺术创作的启发。

本讨论会将由列治文美术馆策展人南·卡波尼亚 (Nan Capogna) 主持。

语言: 英文

费用: 免费

地点: 在线, Zoom 平台

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图片:《草原摇篮曲》展出作品, 2019年, 摄影, 148 x 97 x 2英寸, 图片承蒙艺术家提供。