



Kelly Gough and Joyce Lindemulder
The Way Things Are & How To Be

ARTISTS' STATEMENT

KELLY GOUGH and **JOYCE LINDERMULDER'S** works each incorporate a kind of dissection. A way to ask questions about "the way things are and how to be."

Kelly considers female domestic labour and the way that work is related to various metals. Her pieces isolate those metals and reconfigure them in a way that comments on the woman's bodily relationship to them.

Through the act of cutting and hole-punching Joyce also works to decontextualize; in this case, skin from any other association one might have with the way "races" are constructed. When regarded on their own, the skin tones are no longer judged in relation to the rest of the model's features. The collage pieces likewise separate and reconfigure otherwise disparate clippings from magazines and books, creating new meaning from the materials used.

Through the process of stripping wire, cords, cutting copper, and distending steel cable Kelly's works propose a kind of violent action. This is also evident in Joyce's pieces through the process of hole punching skin samples from the bodies of Vogue models. However, both Joyce and Kelly arrive at different visual destinations. Literal and conceptual layers emerge in the various dimensions, materiality and methodology represented in each work.

The artist's intention through this joint project is not to answer questions, but to ask them. Their hope is that the works in *The Way Things Are & How To Be*, created by two women artists, contains within it the energy to generate change through dialogue between the artists, the works, the gallery, and with the audience.

The Way Things Are & How To Be

works on paper/ sculpture/ performance

BY KELLY GOUGH AND JOYCE LINDEMULDER

JANUARY 24 – MARCH 7, 2015



CVAG curator Angela Somerset on site with Joyce Lindermulder and Kelly Gough.
Documentation Contributor: Quinn

JOYCE LINDEMULDER Artist Statement

My project consists of simple uncomplicated gestures: a pull or two pushing ink through a screen to make a print; tying cord around paper; making carbon tracings; and cutting shapes or hole punching circles from a magazine and gluing them down. Aesthetically there are repeated circle motifs, fleshy folds and intersecting lines, and a mostly subdued palette.

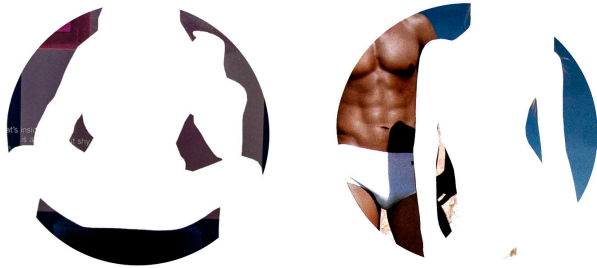
Although the gestures are simple, this body of work comes from a messy place of entanglements and overlappings. On the one hand, I am racially coded as white¹ and so I am speaking from a place of unearned privilege. On the other hand, I am biologically and culturally female and therefore also very aware of systemic patriarchy.

I make no claim as to what this project does. In *A Phenomenology of Whiteness* (2007), Sara Ahmed writes that "we can get stuck [...] endlessly caught up in describing what we are doing to whiteness, rather than what whiteness is doing" (emphasis mine). I cannot do anything to racism, to patriarchy, as if they are actual things that can be physically taken apart or dismantled. I can merely make/write/posit an idea or ask questions to provide opportunities for dialogue.

Is there hope? Whether the issue is racism, patriarchy, or class (or some messy place between) as long as we are willing to take a risk and continue to dialogue, then I believe there always is.

Note

1. For an excellent discussion on the troublesome usage of the terms "white," "whiteness," and "non-white," as well as "black" and "blackness," see: Richard Dyer, *White* (London: Routledge, 1997) 8-14.



Joyce Lindemulder, *Paradox*, 2015

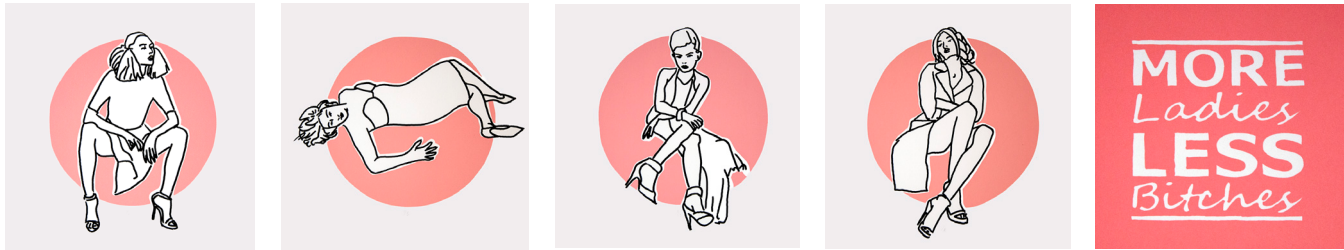
JOYCE LINDERMULDER **WORK**

Skin Tags (US Vogue Sep 2012 to Aug 2013) 2015
Magazine paper on machine-made paper

Skin Tags (March 2012) 2014
Magazine paper on machine-made paper

Skin Tags Redux 2014
Screenprint (set of two)

This project begins with the question: “What does it look like if I take the skin colours of everyone in a Vogue¹ magazine, and separate those skin samples from the bodies?” In *Skin Tags (Vogue, Sep 2012 to Aug 2013)* and other iterations, I am left with several more questions. Where does white end and non-white begin? Which photographic and print processes are used and why? What is shadow, what is not? What about reflected light on skin? Can we always be sure of what we think we see, or what we think it means? I am implicated in this project. Does my bias move me to select lighter areas of skin on light skinned models? Do I choose darker or lighter skin on dark skinned models? Although I attempt to step back in order to conduct a clinical observation (hence the grid), my subjectivity is evident in spite of myself. Fingerprints in glue, columns and rows are slightly crooked, some skin tags were glued on wrong and then had to be ripped off and replaced (or sanded), the odd smudge of dirt, etc.



Joyce Lindemulder, *More Ladies, Less Bitches*, 2015

More Ladies, Less Bitches 2014
Screenprint (set of five) 44 x 49.5 cm (17.3 x 19.5 in)

As I flipped through issue after issue for *Skin Tags* I was struck by how the magazine generally posed female models. What does this magazine in particular tell me/us about “how [I am/you are] to be?” What does it mean when someone calls me a “lady?” What is a woman who is not a lady? If I say no, am I a bitch? The poses prescribe a way of being that reads as to me as “More Ladies, Less Bitches” please!

Note
1. Vogue magazine has been published since 1892, and has a current average circulation of 1,229,880 (as reported by Conde Nast at: <http://www.condenast.com/brands/vogue/media-kit/print>). The median income of readers is \$60,536 (US) and 66% of readers have at least some college education. Only five men have ever appeared on the cover (and not alone). On November 1, 1949 the cover of Vogue contained the caption “Fashions For A Man’s Eye.”

Suggestions (a.k.a. How To Be) 2014
Machine-made rag paper, carbon.

Further questions become: What are the adult women/ girl children doing (with the same image repeated over a million times)? Why are they posed in the positions they are? What are they selling? Who reads this magazine? Whose gaze is ultimately being targeted?

Paradox 2015
Magazine paper on machine-made paper (set of eight)

The absence of the white body is a paradox: the white body is nothing, not racially coded, and yet it is in that nothingness, that there is power; white bodies are of an endless variety and still representative of humans in general (see Richard Dyer’s *White* (1997)). For example, the space probe Voyager contained a pictorial greeting that consisted of a pair of humans with European bodies.

Do/Undo 2015
Magazine paper, cord

Tearing through the Vogue magazines for the large *Skin Tags* work left a pile of cut and punched magazine sheets. Recalling Sara Ahmed’s assertion in *Declarations of Whiteness* (2004) nullifies the portion of the work where I, racially coded as white, attempt to create change through the *Skin Tags* works. Because racism still functions as a dominant, yet often overlooked (by whites) ideology it leaves me with an important question. Does this body of work reify the ideas of whiteness and patriarchy or does it do something else? Perhaps I haven’t undone anything, but simply reiterated the ideas in the magazine. I can hope that perhaps something has shifted.

Complicity 2015
Work table (Jeff Hartbower), paper, carbon, tracing tools
122 x 244 x 93 cm (48 x 96 x 36.5 in)

A participatory/complicit/public work at CVAG.



Joyce Lindemulder, *Do/Undo*, 2015

Joyce Lindemulder, *Suggestions (a.k.a. How To Be)*, 2014



Joyce Lindemulder, *Skin Tags* (Vogue, Sep 2012 to Aug 2013), 2015



Kelly Gough, *Women's Wear Daily*, 2015

KELLY GOUGH Artist Statement

In a world where peace and compassion inhabit the marked position, the use of quotidian materials in unexpected ways offers a plea for hope and deceleration. Let us see the invisible and render it worthy of our effort.

WORK

Women's Wear Daily

A celebration and castigation of women's labour: colourless metal implements woven into the clothesline to throw visual, textual, cultural and conceptual impressions into sharp relief.



Kelly Gough, *Effort*, 2014

Parse

A large floor sculpture scrutinizing and acknowledging copper as an ancient human utility. A metaphor for reclaiming our planet: over 80% of all copper that has ever been mined in its over 11,000 year human known history *is still in use*. It permeates our bodies, our art our industry. Copper is us.

Surface Tension

A conversation between industry and creativity. The recovered copper external ground conduit is an industrial safety standard. Cut and cold-forged, its intrinsic strength has been compromised. It must now rely on the interference of frailer copper manifestations to be sustained. An allegory of what links and divides us all. A recognition of the strengths and challenges of conjoined diversities. Visually references skin, a fence, drying meat.



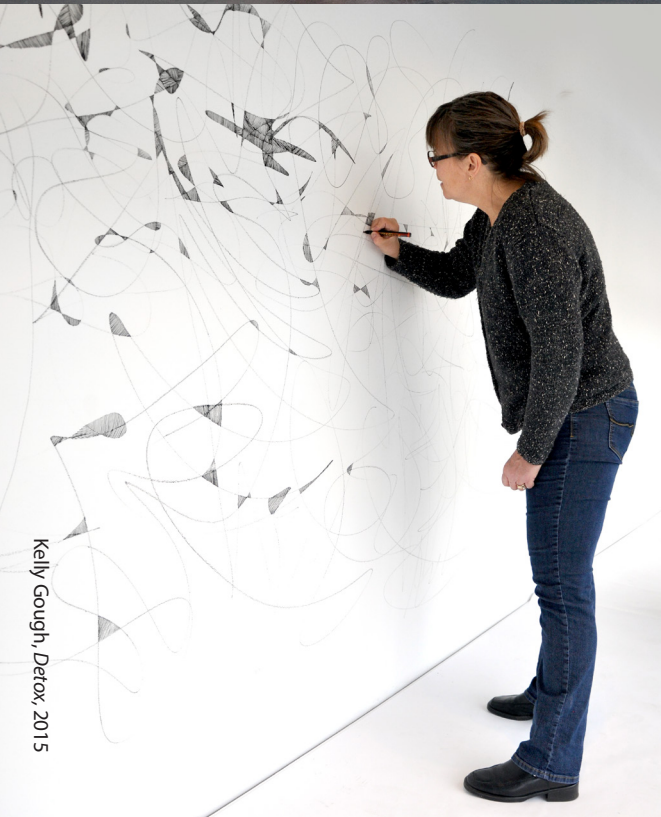
Kelly Gough, *Surface Tension*, 2015; *Parse*, 2015; *Effort*, 2014

Effort

Over 3400 1" brass hinges, arrayed on steel downrigger cable, weighing at approximately 60 lbs, is a magnification of the everyday, an embellishment of the mundane that seeps into our unconscious. The hinge is the archetype of our daily routine. The visual - as DNA, as rope, as umbilicus - and literal weight of the piece references the being and becoming of us all, intimating drudgery and hope as companions.

Detox

An ongoing performance piece for the CVAG window gallery. Working from space to space in seemingly random fashion, perhaps seeking balance. The artist draws and *draws* out the poison of PTSD and Depression, subverting the destructive to the reparative.



Kelly Gough, *Detox*, 2015

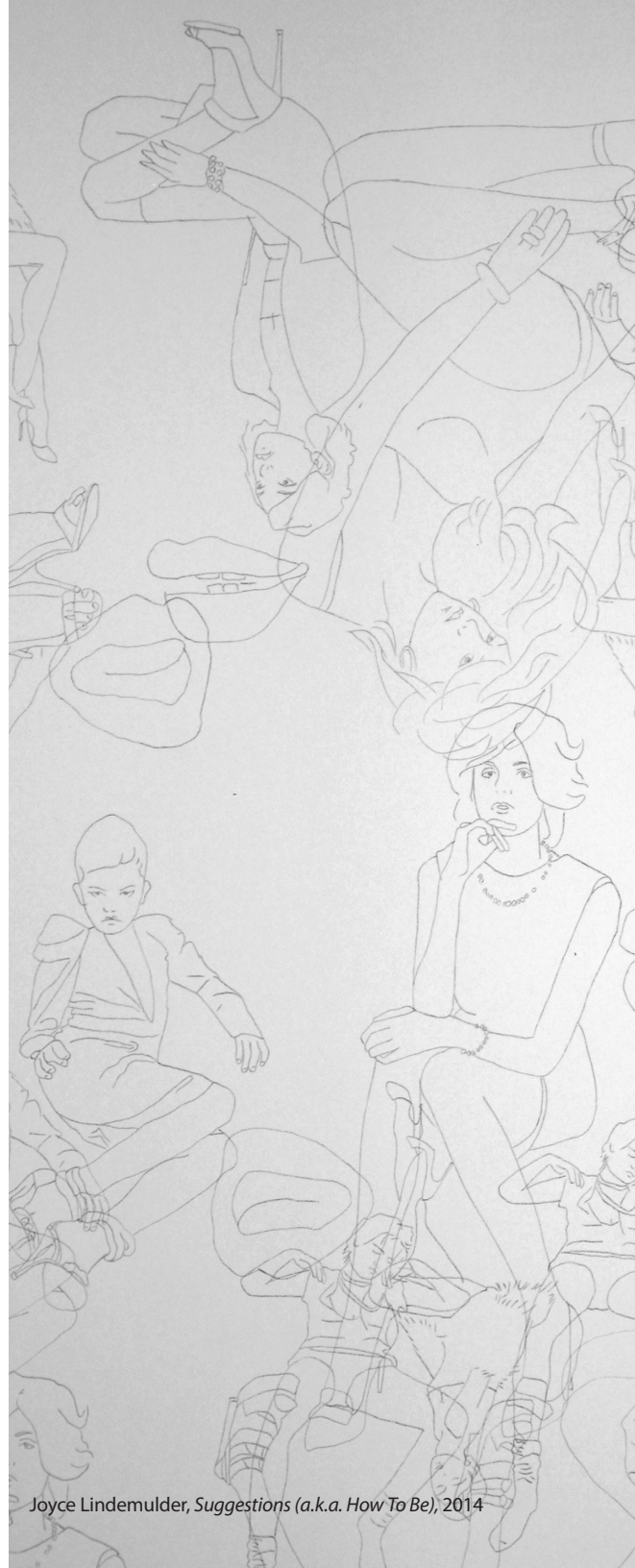
Chamber

The silhouette of the artist, barely noticeable realized by piercing the gallery wall with a pin, in my hand. The evocative line suggests a mystery, the ghost of the woman. Is she still present? Who else has gone before? As *Chamber*, all women contain themselves and the possibility of other lives. The repetitive piercing by the pin references insect activity on wood, small calibre ammunition, a sewing machine needle.

Kelly Gough, *Chamber*, 2015



Kelly Gough, *Parse*, 2015



Joyce Lindemulder, *Suggestions (a.k.a. How To Be)*, 2014

Kelly Gough



Joyce Lindemulder



KELLY GOUGH was diagnosed with PTSD in 2005 and was released from the Canadian Armed forces after twenty-two years of service. Largely working with sculptural and installation practices, Gough interrogates and challenges her experiences and diagnoses concerning trauma.

Using trauma as both a set of experiences and an aesthetic framework, Gough is fascinated with the repetition of seemingly ordinary objects and metals such as copper, brass and aluminum. Beginning with the sensory, obsessively deconstructing and reconstructing, Gough's sculptural installations transform fragmented experiences and materials into ethereal landscapes.

kellygough.com

JOYCE LINDEMULDER'S practice focusses on *ideological Whiteness*, as well as the theories that surround, intersect, and overlap it.

She explains: *I explore difference and gender in the context of life as a female who is racially coded as White. This questioning occurs within the contention that identity constructions are fluid and malleable. I look for ways to explore a given idea and find the most appropriate method for conveying that concept whether it is animation, drawing, painting, or creating a three dimensional object. It is my hope that interrogating various materials, methods, and methodologies in a visual practice will produce a space/place that permits thinking and dialogue.*

Joyce lives and works in an enclave of Whiteness on the western edge of Canada.

joycelindemulder.com



Kelly Gough, *Surface Tension*, 2015

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GALLERY TUESDAY - SATURDAY 10-5

GIFT SHOP MONDAY - SATURDAY 10-5

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CVAG gratefully acknowledges support from the Government of Canada, the Province of BC, the City of Courtenay, the Town of Comox, the Comox Valley Regional District, the BC Arts Council, the Canada Council for the Arts and BC Gaming. We especially thank our members, donors and volunteers.