

This Exhibition is not an Exhibition
November 10 - December 18, 2022

Libby Leshgold Gallery
Emily Carr University of Art + Design

Curated by Valérie Walker and Patryk Tom

Presented by the Emily Carr University Faculty
Association

The Libby Leshgold Gallery respectfully
acknowledges that we are located on the unceded,
traditional and ancestral xʷməθkʷəy̓əm (Musqueam),
Sḵwxwú7mesh Úxwumixw (Squamish), and sə́lilwətaʔt̚
(Tsleil-Waututh) territories.

Where is Everyone?
Faculty as Resident Artists

Alla Gadassik

The history of public art exhibition in
Canada is intertwined with academic knowledge
production. Predecessors to art shows
included public sermons and lectures
accompanied by illustrations and artifacts,
whose value rested on the knowledge of the
speaker or presenter. The nation's first
museums and galleries were established with
accumulated collections of objects designated
for teaching purposes, framing the art
exhibition as the public extension of an
arts-based education.

As an illustrative case for the broader rule,
British Columbia's premier art school and its
premier art gallery, both established in
Vancouver, were envisioned and founded by the
same organization, the British Columbian Art
League. When the Vancouver Art Gallery first
opened in 1931, the building's exhibition
rooms were paired with a large lecture
theater and a library, linking the objects on
display to education and research. The
gallery's collection of paintings and
sculptures relied on acquisitions chosen by
Charles H. Scott, the Supervisor of Art for
Vancouver's schools and recently appointed

director of the Vancouver School of Art.¹ Whereas the Vancouver School of Art aimed to cultivate artists and art educators, the Vancouver Art Gallery aimed to bring art consciousness to the public through a curated and contextualized civic art collection.

Objects can weather recessions and subsist on limited means, but people cannot. In 1933, less than a decade after opening and despite steady growth, the Vancouver School of Art was abruptly defunded by the city and threatened with closure. Nearly doubling student tuition fees failed to cover the public funding gap. The school's permanent staff saw their salaries slashed, and most resigned. The school was left with only Charles H. Scott and one full-time teacher. As Scott later wrote, the duo was "augmented by part-time teachers and a few graduates of outstanding ability," whose loyalty and visibility in Canada's art scene kept the institution afloat until its enrollment grew to hundreds of students and its prominence earned a commitment from the province.²

After surviving decades of economic ebbs and flows, in 1978 the Vancouver School of Art was renamed after a notable regional artist,

1. When it was opened in 1925, the school was named the Vancouver School of Decorative and Applied Art. The name was shortened to the Vancouver School of Art almost a decade later.

2. Quoted in "The Vancouver School of Art - A Brief History," *VSB Archives & Heritage Blog*, January 3, 2018, <https://blogs.vsb.bc.ca/heritage/2018/01/03/the-vancouver-school-of-art-a-brief-history/>

who had willed a substantial collection of her work to the Vancouver Art Gallery: Emily Carr. As a testament to the formative relationship between the School of Art and the Art Gallery, the Emily Carr College of Art and Design established its own, public-facing gallery named after Charles H. Scott.³ Today this gallery, renamed the Libby Leshgold Gallery through a corporate donation, stands as the architectural cornerstone of the university's campus on Great Northern Way. It is a special-purpose gallery, nested inside a special-purpose university, situated in a special-purpose zone of artificially constructed industrial land.

What the B.C. Art League understood a century ago, as they lobbied and fundraised for both the Art School and the Art Gallery, is that institutions dedicated to what they called "art consciousness" are simultaneously essential to civic engagement and vulnerable to civic administration. When a governing political system finds itself in a state of crisis or instability, it is often quick to defund or over-regulate artistic production - not because the arts are frivolous, but because they can be uniquely subversive and obstinately resistant to control. The public art and design school is therefore caught in a state of tension between its propulsive drive for cultural transformation and its

3. The Charles H. Scott Gallery was established in 1980 on the school's former campus on Granville Island.

susceptibility to conservative political pressure.⁴

Much of this tension has concentrated on the production and display of collectible objects, as well as the cleaving of creative work into calculable goods ("art") and services ("design").⁵ The focus on objects, tools for making them, and buildings that house them has shifted attention away from the people who have always accompanied them. Debates about what should or should not belong in what gallery and classroom have superseded close attention to who is or is not guiding those spaces.

This year's Emily Carr University Faculty Show, titled *This Exhibition is not an Exhibition*, names all current members of the Faculty Association as exhibiting artists. They include artists, scholars, researchers, and librarians. While faculty are not alone

4. This tension, particularly as it connects to the emergence of the "research-creation" model in Canada, is noted in Natalie Loveless' book *How to Make Art at the End of the World* (2019). More recently, Sue Shon's "Art's Work: Pedagogies for Art's Alternate Histories" (keynote address at the 2022 *Open Art Histories Pedagogy Institute*) reflected on tensions of anticolonial arts pedagogies in the context of politics of disciplinarity and EDI administration.

5. Ariella Azoulay reviews the conversion of art's polysemic potential into object status in Western narratives of a global art history. According to Azoulay, the invention of the art object also required the invention of buildings and protocols for the object's care. See *Potential History: Unlearning Imperialism* (2019).

in leading the teaching and learning at this school (particular note must be made of the talented technicians supporting the many specialized studios), faculty are the people responsible for enabling this university to maintain its status and purpose.

As the history of the Vancouver School of Art reveals, the labour and accomplishments of faculty and alumni have been the one steady currency that infused this institution and ensured its survival in the leanest of times. Over time that creative and intellectual currency has been taken for granted as a gift that an art school receives from its resident artists. Without the specialized knowledge and professional achievements of his part-time instructors and outstanding recent graduates, Charles H. Scott would have found himself with an empty building full of depreciating equipment. More recently, when the school transformed into a university in 2008, scholars and researchers were similarly recruited to make the leap by infusing the institution with academic capital, without the financial or organizational means to support them. Nearly a hundred years after its founding, Emily Carr University's faculty and graduates consistently maintain the school's leading reputation in national and international arenas, while its governing bodies refuse to finance their presence in an increasingly unlivable city.

As a long-standing tradition entrenched in the faculty collective agreement, the Faculty Show embodies this strange dynamic. The premise of a Faculty Show conjures up a space filled with objects produced by the faculty,

illustrating their creative and intellectual excellence, and testifying to their importance in leading a visionary arts and design university. Yet when artists, designers, writers, and scholars undertake employment at this school, their actual work as artists, designers, writers, and scholars is bracketed as wholly distinct from their work as educators or service personnel. The very professional experience and knowledge that makes faculty valuable and effective teachers is structured as a mysterious fountain of creative and intellectual energy that will keep flowing – somewhere, somehow – off-the-clock and the side of their desk.

What sorts of objects could such a show reasonably put on display? Much of the work that might be exhibited is made outside the structure of this institution. Most faculty have no stable workspace on campus. Some are fortunate to have a studio at home or elsewhere, but an increasing number have no access to affordable housing in the city, let alone space for a studio practice.⁶ It is challenging and sometimes logistically prohibitive for faculty to access the university's studios and shops for their own creative exploration. What would it mean for them to include new work in a Faculty Show, when its production had little to do with their role at the university, or was furtively made on "stolen" time?

6. A small but steadily growing number of faculty members have had to relocate from the city and limit their time on campus.

Many faculty members' creative energies are channeled most earnestly into teaching and community practice. Acknowledging the conditions of their work, they have shifted their priorities to concentrate on teaching and mentorship, treating the classroom as a creative space and students as their relational collaborators. Some hold entirely non-teaching positions, presumably meant to activate institutional resources in direct support of its faculty and students. While their accomplishments are most aligned with their structured duties, what should they exhibit in a Faculty Show?

And then there are the professional artists – those whose inclusion in major exhibitions and biennials is most tangible as artistic success, and most proudly announced in university communications. For them, including new work in a Faculty Show, such as this one, carries professional risks and considerations. In what form will an artist or designer participate in a Faculty Show, when their professional reputation in their field is dependent on a certain level of prestige or curatorial exclusivity?

These questions do not dismiss the Faculty Show as a structural impossibility. Rather, they assert that its structural contradictions (at least in the present moment) must be a rallying point for the show's obstinate endurance. This endurance requires a collective reworking of how the show is envisioned and planned, with emphasis on speculative interventions and public engagement.

This Exhibition is not an Exhibition models one such approach by decentering the objects in favour of the space. If faculty are defined and valued by their work of teaching in a classroom or providing service in a boardroom, then these become the foundation for the gallery as a third space. When a visitor entering the gallery finds programming in the space, it is only because of faculty with the interest and capacity to channel their work-time into the time-space of the exhibition. When no faculty are able and willing to activate the space, it stands empty.

The centerpiece of the show is a list of all faculty participants. Viewed with a critical eye, this list offers a sparse portrait of what faculty mean to the logic of a contemporary university: names attached to a room. In a more favourable light, the list also makes visible the minimal conditions required for a Faculty Show to exist: a faculty collective and the dedicated space-time-work of the gallery.⁷

The show's two curators, Valérie Walker and Patryk Tom, embody the kind of labour that has sustained this institution for nearly a century. Both are precariously employed part-time faculty, and one is an MFA graduate of the university. While both are accomplished artists and educators, their defining

7. The gallery is able to remain open and empty during its dedicated hours, because of the work of staff and student employees supporting the building and the gallery.

qualification as the curators of this year's Faculty Show is that they showed up. Quite simply, and also inexplicably, **they showed up** for their fellow faculty. As one of a dwindling handful of full-time faculty in my department, in this writing I show up for them.

There are several gallery interventions already planned for the duration of *This Exhibition is not an Exhibition*. But what I anticipate most vividly is the gallery standing empty with a list of names – the names of all members of the Faculty Association, save for those, who may have chosen to withdraw their names. I imagine spending time contemplating that list of names in the expansive quiet of the gallery.

There will be names of people who have worked in this institution for decades, and names of people who just arrived this fall.

There will be names of people whose work has inspired me, and names of people whose work disappointed or left me indifferent.

There will be names of people who tend to put their names forward, and those who tend to withhold their names.

There will be names of colleagues who have respected and valued me, and names of colleagues who have dismissed or wounded me, and some will be the same names.

There will be names of former students who have since become colleagues.

There will be names of people I haven't seen in person for years.

There will be names I know only as names.

There will be names I do not know at all.

There will be names, whose absence I will notice and feel acutely.

The name that is mine will mean something different to others.

There we will all be, in name alone.

Dr. Alla Gadassik is Associate Professor of Media History + Theory at Emily Carr University of Art + Design. She is a lifelong student of the arts academy.

ECUAD Faculty, Fall 2022, with Employment Category

Amory Abbott	Regular
Chessa Adsit-Morris	Non-Regular
Hope Akello	Non-Regular
Andrea Alcaraz Alonso	Non-Regular
Brooke Allen	Non-Regular
Chris Anderson	Non-Regular
Patrik Andersson	Regular
Julie Andreyev	Regular
Haig Armen	Regular
Vineet Arora	Non-Regular
Matilda Aslizadeh	Non-Regular
Craig Badke	Regular
Rebecca (Becky) Bair	Non-Regular
Lisa Baldissera	Non-Regular
Manuhuia Barcham	Regular
Ruth Beer	Regular
David Bergman	Non-Regular
Eugenia Bertulis	Regular
Nadia Beyzaei	Non-Regular
Leslie Bishko	Regular
Romane Bladou	Non-Regular
Christian Blyt	Regular
Benjamin Bogart	Non-Regular
Marianne Bourcheix-Laporte	Non-Regular
Sara-Jeanne Bourget	Non-Regular
Fadwa Bouziane	Non-Regular
Fiona Bowie	Non-Regular
Darren Brereton	Lecturer

Rebecca Brewer	Non-Regular
Annie Briard	Lecturer
Angelica Brzyska	Non-Regular
Stephanie Buer	Non-Regular
Peter Bussigel	Regular
Melanie Camman	Non-Regular
Raymond (Zach) Camozzi	Lecturer
Annie Canto	Non-Regular
Hayley Carruthers	Non-Regular
Cameron Cartiere	Regular
Oswaldo Ramirez Castillo	Non-Regular
Lucie Chan	Regular
Matthew (Kai-Cheong) Chan	Non-Regular
Jean (Catherine) Chisholm	Non-Regular
Peter Cocking	Non-Regular
Carlos Colin Moreno	Non-Regular
Nicholas Conbere	Regular
Patrick Cruz	Non-Regular
Michael Culverwell	Non-Regular
Randy Lee Cutler	Regular
Maggee Day	Non-Regular
Helene Day Fraser	Regular
Giulia De Oliveira Borba	Non-Regular
Ana Diab	Regular
Keith Doyle	Regular
Daniel Drennan Elawar	Regular
Mercedes Eng	Non-Regular
Chris Ewart	Lecturer
Twyla Exner	Non-Regular
Alicia Fahey	Non-Regular
Charlotte Falk	Lecturer
Heather Fitzgerald	Regular
Darren Fleet	Non-Regular
Amber Frid-Jimenez	Regular

Cissie Fu	Regular
Pete Fung	Non-Regular
Alla Gadassik	Regular
Natalie Gagnon	Non-Regular
Jesse Garbe	Lecturer
Sophie Gaur	Regular
Mimi Gellman	Regular
Carlito Ghioni	Regular
Kyla Gilbert-Heaney	Non-Regular
Katherine Gillieson	Regular
Maria Goncharova	Non-Regular
Jordan Gowanlock	Non-Regular
Sarah Green	Non-Regular
Sanem Guvenc-Salgirli	Non-Regular
Jaz Halloran	Non-Regular
Gloria Han	Regular
Jon Hannan	Regular
Arni Haraldsson	Non-Regular
Sydney Hart	Lecturer
Alex Hass	Non-Regular
Sarah Hay	Non-Regular
Cara Hedley	Regular
Emily Hermant	Regular
Garnet Hertz	Regular
Christopher Hethrington	Regular
Marcia Higuchi	Non-Regular
Jamie Hilder	Regular
Gabrielle L'Hirondelle Hill	Regular
Lea Ashe Hogan	Non-Regular
James Holyoak	Non-Regular
Christine Howard Sandoval	Regular
Beth Howe	Regular
Adriana Jaroszewics	Regular
Jingqing Jia	Non-Regular

Mark Johnsen	Regular
Chris Jones	Regular
Vanessa Kam	Regular
Amy Kazymierchyk	Non-Regular
Quinn Keaveney	Non-Regular
Ashiya Khan-Sequeira	Regular
Harry Killas	Regular
Woonam Kim	Regular
Jiwoon Kim	Non-Regular
Taeyoung Kim	Non-Regular
Kathy Kinakin	Non-Regular
Celia King	Non-Regular
Lucas Kling	Non-Regular
Liz Knox	Non-Regular
Ingrid Koenig	Regular
Gabriel Koenig	Non-Regular
Laura Kozak	Non-Regular
Zoe Kreye	Non-Regular
Tiziana La Melia	Non-Regular
Joyce Lam	Non-Regular
Gwenessa Lam	Regular
Keith Langergraber	Lecturer
Amanda Lastoria	Non-Regular
John (Shiu Cheung) Li	Regular
Miriam Libicki	Non-Regular
Jonny Liu	Regular
Kelly Lycan	Non-Regular
Jacob Maddison	Non-Regular
Doaa Magdy Zahab Mohamed	Non-Regular
Gilly Mah	Lecturer
Maryam Mahvash	Non-Regular
Shoora Majedian	Non-Regular
D'Arcy Margesson	Non-Regular
Michael Markowsky	Non-Regular

Brady Marks	Non-Regular
Lauren Marsden	Non-Regular
Robert McAfee	Lecturer
Elizabeth McIntosh	Regular
Lindsay McIntyre	Regular
Robin Mitchell-Cranfield	Non-Regular
Logan Mohr	Non-Regular
Rozita Moini Shiraz	Non-Regular
Ruben Moller	Non-Regular
Daniela Montelongo	Non-Regular
Damian Moppett	Lecturer
Cameron Neat	Regular
Splash Nelson-Moody	Non-Regular
Sunny Nestler	Non-Regular
Cecily Nicholson	Non-Regular
Justin Novak	Regular
Debora O	Lecturer
Joseph O'Brien	Lecturer
Sara Osenton	Regular
Aaron Oussoren	Non-Regular
Doug Paterson	Non-Regular
Magnolia Pauker	Lecturer
Parvin Peivandi	Non-Regular
Lorelei Pepi	Regular
Art Perry	Regular
Alex Phillips	Regular
Birthe Piontek	Regular
Daphne Plessner	Regular
Eve Preus	Non-Regular
Ceile Prowse	Lecturer
Natalie Purschwitz	Non-Regular
Tarique Qayumi	Non-Regular
Caylee Raber	Non-Regular
Ben Reeves	Regular

Gonzalo Reyes Rodriguez	Regular	Charlene Vickers	Non-Regular
Martin Rose	Regular	Valerie Walker	Non-Regular
Vjeko Sager	Lecturer	Kristy Waller	Regular
Pietro Sammarco	Non-Regular	Chrissy Wang	Non-Regular
Rachelle Sawatsky	Regular	Hillary Webb	Regular
Anakana Schofield	Non-Regular	Neil Wedman	Non-Regular
Vanessa Schwartz	Lecturer	Nova Weipert	Non-Regular
Devan Scott	Non-Regular	Jay White	Regular
Sarah Shamash	Non-Regular	Lacey Jane Wilburn	Non-Regular
Samein Shamsher	Non-Regular	Daniel Wildberger	Regular
Keith Shapland	Non-Regular	Jacqueline Witkowski	Non-Regular
Tak Shinyei	Non-Regular	Rita Wong	Regular
Sue Shon	Regular	Gabe Wong	Non-Regular
Joshua Singler	Non-Regular	Ian Woo	Non-Regular
Jane Slemmon	Non-Regular	Jen Woodin	Non-Regular
Cody Smith	Non-Regular	Tara Wren	Lecturer
Russna Somal	Non-Regular	Kuo-Ching (Israel) Yang	Non-Regular
Refael Spivak	Non-Regular	Reyhaneh Yazdani	Non-Regular
Louise St. Pierre	Regular	Su-Anne Yeo	Non-Regular
Scott Staniland	Lecturer	Julie York	Regular
Matthew Stephanson	Non-Regular	Heather Young	Non-Regular
Christine Stewart	Regular	Bonne Zabolotney	Regular
prOphecy sun	Non-Regular	Lianne Zannier	Non-Regular
Jeffrey Swartz	Non-Regular	Thomas Zuber	Non-Regular
Jonathan Tammuz	Non-Regular		
Brendan Tang	Regular		
Jeremy Tankard	Non-Regular		
Erika Thorkelson	Non-Regular		
Patryk Tom	Non-Regular		
Henry Tsang	Regular		
Jacqueline Turner	Regular		
Benjamin Unterman	Lecturer		
Ada Nilda Patricia Vera Oviedo	Non-Regular		
Leo Vicenti	Regular		