

koffler gallery

FOR IMMEDIATE RELEASE

Koffler Gallery presents a solo exhibition of new work by Vancouver-based artist Raymond Boisjoly

Toronto, ON, March 31, 2016 – The **Koffler Gallery** proudly presents *Raymond Boisjoly: Over a distance between one and many*, an exhibition featuring new work by the Vancouver-based artist. Running from **April 14 to June 5, 2016**, the exhibition opens with a free public reception on Thursday, April 14, 2016 from 6 to 9 PM. The Koffler Gallery is located at Artscape Youngplace, 180 Shaw Street, Toronto.

Raymond Boisjoly: Over a distance between one and many is guest curated by **Sarah Robayo Sheridan** and is a **Primary Exhibition of the 2016 Scotiabank CONTACT Photography Festival**.

The practice of Raymond Boisjoly has consistently gravitated to photographic means of emphasizing the act of transmission. Through an ongoing strategy that foregrounds the misuse of common imaging technologies, he generates abstractions of source images that subvert photography's frequently performed role of commemorating the finite. Boisjoly's accentuation of the unsteady nature of technology resonates against issues of Indigeneity and cultural transformation, asserting new possibilities for inhabiting the present.

In this new body of work presented at the Koffler Gallery and in another iteration as a billboard project for CONTACT, Boisjoly offers a mediation of Maya Deren's *Divine Horsemen: The Living Gods of Haiti*, a posthumously released film concerning dance and spirit possession in Haitian Vodoun ritual. Playing the film on an iPhone and capturing the stream through a flatbed scanner, he generates a series of interference patterns and crossed signals. These images are printed on vinyl and pinned to the gallery walls, their obscured content demonstrating the futility of this process in understanding the film. Alluding to the artifacts of digital migration, this gesture creates an aesthetic experience rooted in the fleeting nature of images. A ubiquitous marker of media downtime, within Boisjoly's frame of reference the signal scramble suggests willful resistance—the specific suppression of a source.

Part ethnographic interest, part artistic pursuit, Deren's attachment to Vodoun cultural practice stood outside the imperatives of both avant-garde filmmaking and anthropological doctrine. In order to represent the rituals of Vodoun practitioners, Deren became one herself. In this transformation, Boisjoly sees a capacity to question how one understands oneself in relation to others and to account for changing circumstances – a possible model for cross-cultural investigation.

As an artist of Haida and Quebecois descent, Boisjoly states that his engagement with Indigenous issues goes beyond his own identification as an Indigenous person, being motivated by an urgency to participate in this discussion without claiming a privileged position due to his heritage. He advances a way of seeking understanding through detour rather than immediate access, a process that figures as part of Deren's complex negotiation of cross-cultural transmission.

Overlaying the images and crossing the white wall expanse, large vinyl-letter phrases articulate a response to the challenges represented within Deren's project. The scale and colour of these sprawling texts suggest declarations, yet their vernacular is more open-ended. Image and word cohabit a visual terrain but their interaction pressures them against one another. While Boisjoly's images bear evidence of transit, their migration produces new form and meaning as they are loosened from their source. Reacting to the complications of Deren's film, his words also emerge out of a process of abstraction into a life not tethered to this moment of reception. The texts float and commingle with the images in noted contrast to the practice of photo-captioning, wrestling against the way language has typically been used to encode photography. Through Boisjoly's highly nuanced approach, an echo is produced over time and distance, allowing entry into the detailed workings of transmission as an artistic and cultural imperative.



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For more information and a full list of the Koffler's Spring 2016 programs, please visit kofflerarts.org

Regular exhibition hours: Tuesday to Friday, 12 PM to 6 PM; Saturday and Sunday, 11 AM to 5 PM. Closed Mondays and statutory holidays. Admission is free.

The Koffler Gallery gratefully acknowledges the support of the Toronto Arts Council, the Ontario Arts Council, and the Canada Council for the Arts.

ASSOCIATED PUBLIC PROGRAMS

Koffler Gallery Spring Exhibition Opening Reception: Thursday, April 14, 2016 | 6–9 PM | FREE

Be among the first to see *Raymond Boisjoly: Over a distance between one and many*.

Artist & Curator Talk: Sunday, April 17, 2016 | 2 PM | FREE

Raymond Boisjoly in conversation with guest curator Sarah Robayo Sheridan.

ABOUT RAYMOND BOISJOLY

Raymond Boisjoly is an Indigenous artist of Haida descent based in Vancouver, Canada. His practice concerns the deployment of images, objects and materials in and as Indigenous art. A reflexive approach is used to foreground the discourses which frame and delimit the work produced by Indigenous artists. Boisjoly has been included in exhibitions and projects at SITE Santa Fe, Triangle France (Marseille), Musée d'art contemporain de Montréal, Vancouver Art Gallery, The Power Plant (Toronto) and Presentation House Gallery (North Vancouver). Boisjoly is an Assistant Professor of Interdisciplinary Studio in the Department of Visual Art + Material Practice at Emily Carr University of Art and Design and is represented by Catriona Jeffries Gallery.

ABOUT SARAH ROBAYO SHERIDAN

Sarah Robayo Sheridan is the Curator of the Art Museum at the University of Toronto. Specialized in the presentation and dissemination of contemporary art, she has worked in a variety of non-profit galleries, museums and festivals both in Canada and internationally. In addition to publishing on contemporary art, she also teaches curatorial studies. Her independent research has received recognition from the Canada Council for the Arts. She holds an MA Curatorial Practice from the California College of the Arts.

ABOUT THE KOFFLER CENTRE OF THE ARTS

The [Koffler Centre of the Arts](#) is a Jewish cultural organization that presents a contemporary cross-disciplinary arts program encouraging inquiry and exploration. We promote an inter-cultural dialogue that engages our Jewish identity with diverse perspectives and global voices. The Koffler Gallery and its administrative offices are located at Artscape Youngplace, in Toronto's vibrant downtown West Queen West art and design district.

Koffler Centre of the Arts acknowledges the support of the Koffler Family Foundation, UJA Federation of Greater Toronto, Cultural Season Sponsor CIBC Wood Gundy, the Ontario Arts Council through the Community and Multidisciplinary Arts Organizations Program, our patrons and donors.

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For further information and high resolution images, contact:

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