IMAGES THAT TAKE

March 18 – March 27 2021

Heba Y. Amin
Sabine Bitter with
Helmut Weber
DAAR (Decolonizing
Architecture Art
Research) Sandi Hilal
and Alessandro Petti
Debbie C.
Sena Cleave
Aakansha Ghosh
Sofia Grace
Shinaaz K. Johal
Ritz Li
Daniel Lin
Quinn Lumsden
Sahar Rahmanian
Oliver Ressler
Ravneet Kaur Sidhu
Paige Smith
Xiaotong Sun (Shiny)
Lil Waldegger
Yunze Xie (David)

Images with agency: Towards a speculative glossary

March 18, 10am

In Conversation: Heba Y. Amin, Sabine Bitter, Anthony Downey, Laura U. Marks, and SFU visual art students

Counter-Strategies: Digital Methodologies and Practice-Based Research

March 25, 10am

In Conversation: Heba Y. Amin, Sabine Bitter, Anthony Downey, Claudette Lauzon, Gillian Russell (Digital Democracies Institute), and SFU visual art students

Assembling an exhibition

Typically, an image is a thing to be seen: it materializes under our touch and lies still while we admire it, interpret it, and then store it in drawers, folders, archives, or on the Cloud. *Images that Take, Images that Give* disrupts this seer/seen relation to propose that by engaging with technology, materiality, perception, and language, we can sensitize ourselves to the ways that images have agency. If the artist's role is to produce and circulate images, the works in this exhibition consider instances where images might cry out and retaliate.

Verbing is a linguistic trick that turns nouns into verbs to conceive of new movements, gestures, and procedures. By combining various actions with the word "image," we can begin to imagine images operating, seeing, transcoding, hosting, migrating, reclaiming, disarming, and militarizing. Using the exhibition as a site of research, we have selected and arranged these agencies as entries in a glossary, each offering its own course of action to change the ways we see.

A perceptual shift can occur on multiple levels, as images both mobilize radical action and articulate new kinds of subjectivities. Images with agency rearrange our conceptions of the world and drive us toward cultural change. But they also call attention to neglected compositional elements, disturb otherwise comfortable scenes, or make us aware of what is left just outside their frames.

The artists featured in *Images that Take, Images that Give* aim toward an awareness — and sometimes an empathy — for the ways that digital technologies "see." When we cannot gather in physical spaces, these technologies host and mediate our means of being together, so it is urgent that we examine and visualize their sensory systems. Cellphones, laptops, drones, and all other machines that incorporate digital cameras carry out their "seeing" via binary code, so what emerges onscreen is the result of a series of translations that are only composed into pixels for our eyes. This leaves us wondering who (or what) is doing the taking and what (or who) is given up along the way?

"Can art, in fact, mobilize change?
And should we be expecting this from art
in the first place?"

<div align="right">- Heba Y. Amin</div>

With these questions, visiting artist Heba Y. Amin frames the social possibilities of art to mobilize change or disrupt dominant ways of seeing and dwelling in space. Beginning from Amin's speculation, *Images that Take, Images that Give* offers the parallel idea that, if art is blocked in its attempts to actualize cultural or political change, it can nonetheless shift the ways we see.

As part of a third-year undergraduate seminar and studio course, the exhibition, *Images that Take, Images that Give*, is the outcome of our collective and individual research-based approaches. The course was structured by the production of a collective glossary of images initiated by research on the Operational Image, the Migrant Image, the Militant Image and the Poor Image; from there, we identified other types of images that have forms of agency. Students developed their own term for this glossary from their research and in relation to the work they produced produced for this exhibition. The glossary is also a discursive element in the exhibition: the terms are distributed throughout the space and build relations between the works. The glossary writes across a gap separating the opacity of research and the gallery space. Through it, gestures of searching, tracing, and following manifest as producing, connecting, and creating.

We imagine that the glossary can live beyond our own contributions, even after our exhibition is taken down, as it naturally invites more agencies to join its ranks.

We hope that our artworks, whether they are viewed in the gallery or onscreen, provoke uncertainty and curiosity about the potential of images to change the ways we see.

Glossary

THE HOSTING IMAGE

THE RESISTING IMAGE

HW
DW
NG
BHV
IITH
DRK

独立出版社

Examine the rough raw edges
that frame this space.
Tracing the fine line
to a corner of the room.
Where what once
has now folded into itself
amidst the rain.
where the light
splits from the dark.

Debbie C.
Left on Read (ghost) 2021

Debbie C. writes texts, emails, and letters that consider the ways that felt sentiments and objects in space parallel one another. Applying their training in graphic design, they examine the roles that such linguistic substrates — be they paper or pixel based — have in altering our reading of texts. *Left on Read (ghost)* (2021) connects across borders and haunts the Audain Gallery as a manifestation of C.'s desire to be present in the exhibition. Through the architecture of the printed page, *Left on Read (ghost)* explores unreciprocated feelings for a place intensified by distance, and projects onto paper a version of the gallery that is informed only by memory, photographs, and imagination.

The Unravelling Image

The unravelling image untwines the weave of a fixed reality. It does not cut this fabric, as it is like water and will engulf those who try to slice it apart. Already half submerged, barely breathing, and fearing the moment when our lungs could fill with stifling fluid, we struggle to keep afloat in these streams and channels where we unconsciously dwell. The unravelling image implores us to consider the gaps in this existing infrastructure, to examine its weave, to find a loose thread and tug it, pull it, piece by piece. The unravelling image prompts us to prod at the fabrics of these narratives into which we are sewn. It frees us, helping to visualize the existing dominant narratives. Through it, we find plot holes and reformat fixed fabrications, dissolving language that was once carved into stone, and we begin to rewrite the narratives that have dominated us.
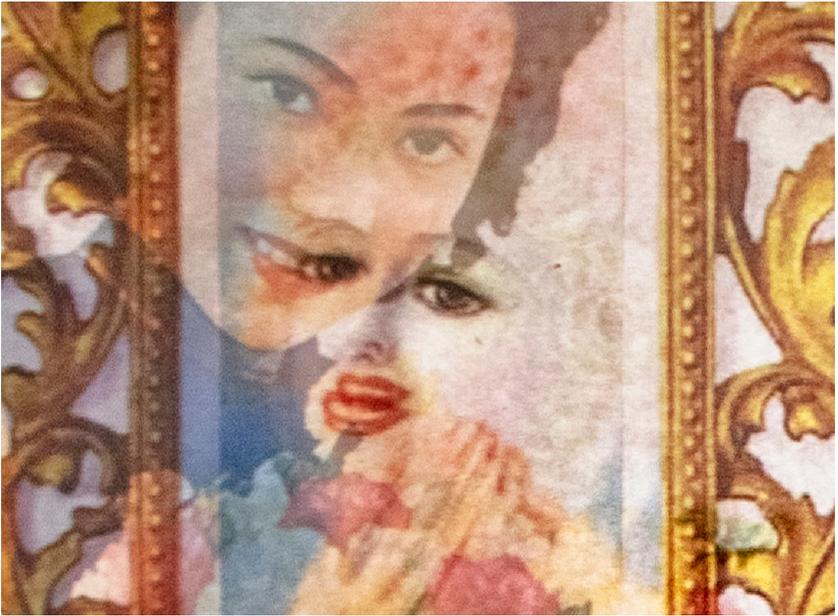
Sena Cleave
Not Only a Vision of
Loveliness 2021

Sena Cleave flips, misreads, and translates pop fiction, films, folk knowledge, and media sensations. This research-oriented process pursues coincidences and patterns that point to unacknowledged collective beliefs. *Not Only a Vision of Loveliness* (2021) depicts the overlap between Shiseido's beauty magazines and the highly public life of an actress once employed by Japanese imperial forces. In it, images sink through the surfaces of papers and transparencies only to re-emerge and disturb the messages inscribed on the reverse. Imperialist and capitalist powers often both adorn themselves with seductive illusions, veneers, and pictures of excess. Somehow bridging the two powers, Shiseido presents itself as "an empire of beauty."

The Captivating Image

We admire an image for a time — we can interpret and learn from it — but we may grow bored and abandon it in storage. We insist that material degradation means a loss of history or memory, so we employ acid-free substrates, the Cloud, and archives with light, temperature, and humidity controls. The captivating image exploits our draw toward stability to convince us of its permanence and stillness in storage, when actually, it is a skilled trickster. It only lies dormant and, when we next encounter and dust it off, it ensnares us within its own frame. Its pigments, pixels, letters, and lines reach out to captivate us, if only briefly, and we realize it has become unfamiliar during its confinement in the dark. If we examine the image carefully, we can locate opinions and vantage points we disregarded before. Upon noticing these elements, we might consider revisiting the captivating image more often.

Sofia Grace
I Was Here, I Am Here
(In This Body of Mine) 2021

Sofia Grace primarily works with acrylic and oil, and her artwork is often illustrative of societal power imbalances, such as the sexualization of the female body. Similar to her previous works, *I Was Here, I Am Here (In This Body of Mine)* (2021) explores depictions of trauma, and aims to directly connect with viewers who may have experienced their own traumas. The paintings visualize confinement within a boundless void, examining how drastically perspectives can differ amongst people. Through figure sketches and a concealed poem, the series asks how we can exist beyond our personal narratives of ourselves.

The Inflicting Image

The inflicting image is an entity of imposition. It embodies unpleasant emotions, such as pain and suffering, to plague the viewer with lasting discomfort. The viewer tends to hold the power to draw their own meaning from an artwork, regardless of what the artist's intentions may be. The inflicting image knowingly refutes this, instead having little room for interpretation as it understands and wallows in what it is. The trauma from seeing it freezes the viewer in place, and this interaction is never on the viewer's terms; the inflicting image operates completely on its own agenda. In fact, this image is forceful, ruthless, and sadistic. It is always present, always waiting just out of peripheral view, until the viewer is comfortable enough to not expect it. While the viewer holds autonomy to look away, the inflicting image requires little visual contact to create its lasting discomfort. As that is the image's ultimate goal: to cause effects that outlast the image itself.
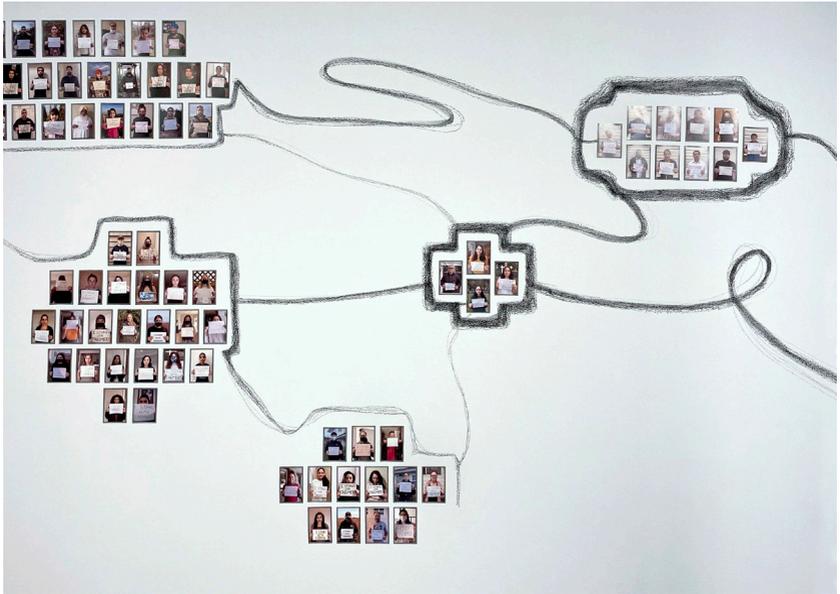
Shinaaz K. Johal
As of Today March 18th, 2021

Shinaaz Johal uses her experience as a
woman of Indian heritage as motivation
to push the boundaries of her creative
process, both conceptually and formally.
Whether through humour or biographical
content, Johal invites viewers to see
her work from diverse perspectives.
A personal work that simultaneously
recognizes the agency of her participants,
Johal's *As of Today* (2021) includes 113
of her extended family and friends,
representing 113 days of ongoing protest,
to exemplify the close social relations that
make up the global spread of solidarity
with the ongoing Farmers' Protest
in India.

The Seeing Image

Providing a platform for pressing issues
across the globe, the seeing image
exposes the oppression forced upon those
that are deemed inferior. In contrast with
what is presented in the media, this image
pushes the realities of misrepresented
peoples to the surface. It drives viewers
to take all the contributing factors of
its creation into account, challenging
their perspectives and judgements. The
seeing image helps to transform the
representation of oppressed peoples
and initiates a global alliance against
suffering. The aim is to instill in the viewer
an aspiration of justice and solidarity for
those who have been overlooked. This
image provides a lens for viewers, a
chance to feel a contrast between their
own living conditions and the cruelty
people across the globe experience. It
allows for relations to be made while
viewing, pushing viewers to see the world
from an othered view.

Ritz Li
Dear Diary, 2021

Ritz Li explores cultural collisions and everyday objects. In her work *Dear Diary,* (2021), Li uses the paper receipts from her daily transactional record of the first few months of 2021. Sewn into a large paper tapestry, she examines and exposes the fragile divide between private and public experiences. Inspired by the personal ordeal of an automatic hold placed on her credit card due to a so-called unusual transaction, Li explores the limits of surveillance by revealing her seemingly private purchasing history.

The Divulging Image

The divulging image is created with the intention to expose one's undisclosed and confidential information. It strips away any privacy from the owner of the image and promotes public access. By broadcasting concealed information, it speaks to the inescapable visibility that one encounters in today's consumerist society where transactions are constantly monitored. Our purchases communicate our intimate identity, social class, and politics — embodying the grip of consumption that takes hold of our psyches. We desire glamour, so we internalize a competition against others for visibility and status. However, the more we consume, the more our personal data is recorded. It is as if our daily routines are branded into our public image, available for all to inspect and judge. The divulging image unmasks to the viewer the privacy that we take for granted, and emphasizes that we are kept under persistent surveillance.

Daniel Lin
Smile! You're On Camera 2021

Integrating art and technology, Daniel Lin explores the act of image processing, highlighting minute and often overlooked imperfections in images. Resisting the impulse to obsessively fix flaws, *Smile! You're On Camera* (2021) rejects the desire and demand for perfect, high-definition imaging. By using screen-based manipulations that distort images when someone walks through the image's frame, viewers' expectations about the act of looking are subverted. *Smile! You're On Camera* demonstrates that not every image needs to be the highest resolution or unrealistically perfect.

The Transcoding Image

The transcoding image reveals the processing of digital media. It takes the intangible data within digital photos and re-interprets them as pixels for viewing. This process converts and translates the file from one encoding format to another, which can alter the quality of the image as some of the original data and code may be left out in favour of a smaller file size. The transcoding image foregrounds its compressed imperfections that make us recognize the mediation inherent in seeing any image. It disrupts photographic indexicality, so what once was film exposed to light becomes a translation from reality, to camera, to binary code. The data transcodes one final time and re-presents itself as a set of pixels. The transcoding image then activates the viewer's perception of its materiality in the digital realm.

Quinn Lumsden
(Un)making Meaning 2021

Quinn Lumsden is drawn to sculpture as a means of externalizing the experience of existing within the confines of one's own body. They view the process of creating art as a meditation on the human condition, and a way to freely experiment with forms and materials. *(Un)making Meaning* (2021) tangibly manifests Lumsden's realization that they may be on the wrong path, and expresses the subsequent anxiety and frustration surrounding unmet expectations. By using their personal archive to construct the work, (*Un)making Meaning* poses this question: what should one do with the physical remains of an unfulfilled future?

The Disarming Image

The disarming image catches you off guard with its trademark charm and approachability. During this encounter it invites a closer look, pulls you in, and seizes you within its frame. You might doubt it at first, but it subverts your expectations through its illusionary qualities and transforms itself to suit your desires. These welcoming illusions can be dangerous and, often, the motivations behind the image are unclear; those too vulnerable can find trouble. The disarming image can undermine preconceived ideas and sensibilities about yourself. In exceptional cases, it deceives you into dropping your metaphorical weapons. The consequences can become favourable in establishing a defenselessness that heals and connects. As you let down your defenses, you are left vulnerable and may feel weak. However, please do remember that within our vulnerabilities lie our strengths. To disarm is to open, and to open is to connect. Allow yourself to become defenseless.

Sahar Rahmanian
to Zoom Into 2021

Born in Shiraz, Iran, the city of poets,
Sahar Rahmanian takes inspiration
from her experience living between two
different cultures and social contexts.
to Zoom into (2021) explores meanings
lost to translation between Farsi and
English. Inspired by the current global
pandemic, Rahmanian plays with the
multiple associations of the word "zoom":
the now ubiquitous Zoom software, a
zooming camera lens, or the intertwined
connotations of زوم (zoom) and
ذره بین (magnifying glass) within
Farsi. A webcam can become an all-seeing
eye, emphasizing this endless zooming
into our personal lives by manipulating
our perception of the apparatus of Zoom
with magnifying glasses.

The Magnifying Image

The magnifying image emerges
through our experiences with online
communication and digital interfaces. It
accentuates how software, like Zoom,
enters one's private space, examining how
the magnifying lens is translated from
old technology to new. The traditional
curved lens helps us to inspect objects
by converging light rays and creates
magnification. A camera captures images
in various forms and makes objects more
significant than usual. Zoom employs a
type of camera, the webcam, that allows
visual communication across distance
at the sacrifice of publicizing our private
spaces. These technologies provide
a closer focus and a more detailed
understanding of our surroundings.
Merging contemporary and ancient
technologies, the magnifying image
explores the notion of continually zooming
into objects. It challenges perspective
and alters ways of looking, leading us to
investigate through the camera the things
we do not usually see.

Ravneet Kaur Sidhu
The Reasons We Do It 2021

Raised in a traditional Indian household in Surrey, BC, Ravneet Kaur Sidhu's community and religion play a significant role in her practice. By melding her art with her heritage, she reflects on what it means to be a modern Sikh woman. *The Reasons We Do It* (2021) was created in response to the current political events in India, specifically the ongoing Kisaan (Farmers') Protest held in opposition to the Indian agriculture acts of 2020. With the use of traditional Indian plates and audio from the protests, Sidhu's work both immerses the viewer within the rallies' atmospheres, while also serving to contrast the biased narrative common in the mainstream media.

The Dominant Image

A dominant image reveals itself over time. It becomes dominant through exposure, gaining the ability to overshadow other images and change the master narrative through control, power, and persuasion. The dominant image can be either positive or negative: as a unifier, it can signal a safe space for the like-minded, or, as a control tactic, can incite fear. An image of violence can bring a community together to pursue justice, but it can also induce fear, depending on how the image circulates. Society's treatment of the dominant image changes its agency. As we actively consume, use, and circulate, we create the conditions under which the image can dominate. Confiscating the dominant image's agency works in the same way, through society recognizing what has become dominant and consequently stopping its proliferation. The power of the dominant image lies within the people.

Paige Smith
Hometown, or Fragment
of Northeast Sector 2021

Paige Smith uses reflexive techniques to investigate viewer perceptions and interactions with art, often examining the relationship between ecology and technology. In the context of the climate crisis, Smith's *Hometown, or Fragment of Northeast Sector* (2021) diverts the hazardous cathode-ray tube TV material from the e-waste cycle, highlighting the ecological impact of these antiquated technologies. The dismantled television frame inscribes future phantom settlements into existence; the motherboard maps the sensitive ecosystems of Smith's hometown of Coquitlam; and organic pakucho yarn mummifies and contains the tube and its toxic chemicals. Each element of this dissected television inhales the toxicity clogging our earth and reconstructs their materials into potential sustainable futures.

The Phantom Image

The contemporary use of the word "phantom" can be defined as an apparition. The term is derived from the ancient greek word φᾰντᾰ́ζω (phantázō), meaning a vision, dream, or fantasy. The phantom image seems apparent to the senses while remaining transparent and ungraspable. Nevertheless, the phantom image is a future orientated object. It seeks to sketch hopeful prospects into viewers' imaginations. The phantom image draws from the phenomenon of phantom settlements: nonexistent towns written into maps as copyright traps, but that often, through their naming, become inhabited realities. Mapping places that don't yet exist, the phantom image urges viewers to erect these potential ideas into existence. The phantom image's core remains intangible, but its goals belong firmly to the material world. Working as a ghostly cartographer, the phantom image asks that you finish its map by making its dreams into a reality.

Xiaotong Sun (Shiny)
About Free, Above Us 2021

Based in China, Sun's practice uses performance, poetry, and filmmaking to explore the boundaries between artists and viewers, urbanization, and marginalized creatures, which are those that are forgotten and not accepted by a rapidly developing mainstream society. Her work *About Free, Above Us* (2021) comments on the gradual decline and loss of traditional Chinese kite flying. Urbanization and vertical development endanger the Chinese kite and its rights, by invading its living space in the sky. Sun's film creates a contrast between urban and traditional while defending the non-living creatures that have been driven out of the cityscape.

The Deep Image

The deep image takes its form from a type of mathematized image, usually used in 3D surveying or contour mapping. This image displays and annotates the distance between a subject's surface and the camera's sensor. The deep image translates this distance into the language of data, so height and depth become lines and pixels on screens and pages. Following Denis Woods' argument that maps are "intellectual construction[s] far from reality that take over the reality," the deep image is neither neutral nor objective, yet it attempts to specify these intellectual constructions as societal truths. It challenges the audience's perception about the authenticity of non-deep images. Currently, people debate the truth of images. Based on data that leaves little room for manipulation, the deep image convinces the viewer that it is reliable. It has the ability to generate visibility for invisible social constructs.

Lil Waldegger
ETA: PI (permanently injured) 2021

Lil Waldegger inspects sentiments and subconscious responses through language and objects. Her work *ETA: PI (permanently injured)* (2021) reflects on people's attitudes towards incomplete, manipulated, or even concealed information, which keeps viewers in the dark. With a modified curtain, she asks the viewer to engage in misbehavior and darkness. The text implies an estimated time of arrival (ETA) between the reading of it and the forming of an answer to the question it poses. She notes that the process of answering the question is indefinite if we only rely on the surface of what we see. Waldegger's work urges us to speculate on our own borderlines of what we accept.

The Maimed Image

The maimed image is an image permanently injured by cutting, bending, twisting, and tearing. Wounds have been inflicted upon the image to serve personal interests rooted in control and manipulation, such as fabricating realities, or maneuvering interpretations and responses. However, the incomplete silhouette resulting from such alterations can be traced and searched for residue that hints at its former state or accounts, and unveils its truth. By looking beyond the conventional frame of an image, the injuries and wounds inside the maimed image can be understood as retaining agency in themselves. It contains easily neglected details in its damaged spots that untangle the frays of significant cues that can revise the viewer's approach to interpreting the image. The maimed image urges the viewer to consider its development instead of solely relying on its final state. It pushes for dissecting its remainders in order to bring light to the damages caused in darkness and secrecy.

Yunze Xie (David)
Independent Publisher 2021

Yunze Xie (David) deconstructs images to explore and contrast the cultural differences between China and Canada, and to inspect the perception of objects and events in everyday life. In *Independent Publisher* (2021), random texts and fragments of images are used to create a nonsense newspaper. Xie investigates and challenges the mass media and other communication systems, which continuously transmit and disseminate information without disclosing their lack of neutrality. By purposefully frustrating the reading process, the work opposes media bias and calls for independent thinking.

The Filtering Image

The filtering image finds meaning through two avenues. The first refers to the filtration of information to suit a particular narrative through content manipulation and censoring. The second refers to the filter that can be added to images with technology that changes the intention of the original piece by altering its appearance. Such technologies include image editing software and social media platforms. The filtering image masks initial information, photos, and illustrations, adding a new kind of bias to them. The media, whether in print or online platforms, should aim to report in an objective and neutral manner. However, filtering an image distracts from this aim by operating with the intent to manipulate viewers' perspectives. Mainstream media requires the production of filtering images to censor and homogenize public opinions for stabilizing society. We rely on a sense of belonging to have confidence in our community. However, the filtering image's homogenizing acts diminish diverse thinking.
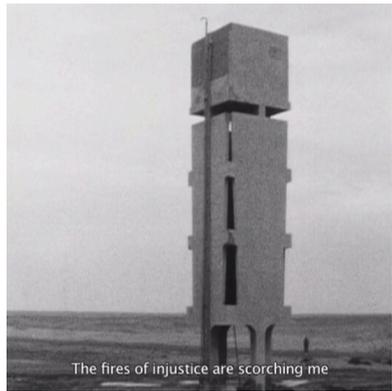
Heba Y. Amin, Speak2Tweet: I'm the Son of the Nile, 2013.

Heba Y. Amin

The Speaking Image

When we speak, we communicate not only with words but through intonation, timbre, resonance, pitch, and so on. In still images, these vocalized affective qualities are absent. While the speaking image may not relocate these origins, it voices new meanings, making audible otherwise silenced narratives. When images begin to speak, their compositional elements vibrate on new frequencies to disturb what was once still and quiet. Flat surfaces that used to be seen all at once suddenly require time to be heard. The speaking image can whisper or scream so that viewers become listeners. It asserts itself, so it does not need to compete to be heard, and it composes relationships like no other image can. The speaking image is power and emotion in tangible form. It speaks to you, it resonates with you, and it will stay with you for however long you need its words.

Sabine Bitter/Helmut Weber, Image.source_vie, 2001.

DAAR, The Right to Be a Host, 2016.

Sabine Bitter

DAAR
(Decolonizing Architecture Art Research)
Sandi Hilal and Alessandro Petti

The Dialogic Image

A dialogic image is never an image alone as it is always in conversation with its social context and other images. M. M. Bakhtin's concept of dialogism gives us a way to dynamically think of the relationship of image and context: the image is never separated from the social conditions that it exists within, that produced it, and that it reacts to. These conditions could be the weather, an utterance, or a revolution. Likewise, the dialogic image is always in an intense relationship with another image and addresses a viewer as a producer of meaning, rather than a spectator or consumer. The dialogic image resists closure: it extends meaning and relationships. The dialogic image is never singular and it is always contextually multiple. The dialogic image is always reciprocal and incorporates more information than it can immediately reveal. The dialogic image is your friend because it necessarily invites you in.

The Hosting Image

The hosting image carries a tension between the desire to be with others and an inability to gather in physical space. When we are away from home, when our homes are no longer safe, or when others cannot travel to visit us, images provide alternate sites of gathering. While individuals bear the right to host, we can share this ability with images and aid them in being seen from our common areas, both public and intimate. The hosting image can gather us in two ways. First, we can collaborate toward its making by conceiving of its limits, borders, frames, or lack thereof. And after, though we may be isolated when we view the image, we can feel close to others by recognizing our sensibilities, our feelings, and our needs in their work. The roles of viewer and artist need not be distinct points of entry into the hosting image. The intention of the hosting image is to invite a relation between image and artist, seer and seen, guest and host.

Aakansha Ghosh, Dissonance, 2021.

Oliver Ressler, Everything's coming together while everything's falling apart: Limity jsme my, 2019.

Aakansha Ghosh

Oliver Ressler

The Fragmenting Image

The fragmenting image is a confluence of information, experiences, and gestures, of all that is lived and embodied within the constraints of a single image. But the fragmenting image is always incomplete. It lays bare the disintegration of the familiar. In the process of this disintegration, minor subjectivities emerge through conversations and narratives layered within the act of seeing. This image creates a parallel narrative that has the possibility to open the viewer to perceive it otherwise. It emphasizes the visual sensations of overlapping and re-rendering other (othered) contextualities. The fragmenting image represents, reinterprets, and re-situates an image's presence in a kaleidoscope of place, space, and time; it attempts to reveal the concealed.

The Resisting Image

The resisting image counteracts or dismantles corrupt occupying powers. The resisting image is outraged. It participates in civil disobedience. Challenging viewers to reconfigure the world, the resisting image documents and prompts continual revolutionary processes that begin with the creation of the image itself. The creator cannot remain politically neutral, nor can they remain only an artist, journalist, or documentor. An authentic resisting image must be created with a vision of how one would reconfigure the world. It resists the dichotomy between aestheticizing politics and politicizing aesthetics, refusing to be characterized as one or the other. The resisting image instead borrows tactics from each in order to share power amongst those depicted, those creating and those viewing the image.

THE DIVULGING IMAGE

THE DISARMING IMAGE

THE SPEAKING IMAGE

CODING IMAGE

PASSION
DRIVE
VISION
ACTION
ELEVATE
INSPIRE
PROGRESS

THE OPERATIONAL IMAGE

THE _____ IMAGE

THE POOR IMAGE

THE MILITANT IMAGE

GALLERY PLAN

1 Debbie C,
   Left on Read (ghost), 2021,
   ink on paper

2 Sena Cleave,
   Not Only a Vision of Loveliness, 2021,
   laser printing on paper, phototransfers
   on polyester film, tape

3 Sofia Grace,
   *I Was Here, I Am Here (In This Body of
   Mine),* 2021, acrylic paint on canvas

4 Shinaaz K. Johal
   As of Today, March 18, 2021,
   paper, ink, adhesive

5 Ritz Li
   Dear Diary,, 2021,
   paper installation

6 Daniel Lin,
   Smile! You're On Camera, 2021,
   live video feed installation, CRT TV,
   camcorder, video mixer

7 Quinn Lumsden,
   (Un)making Meaning, 2021,
   paper sculpture

8 Sahar Rahmanian,
   to Zoom Into, 2021,
   digital photoprints

9 Ravneet Kaur Sidhu,
   The Reasons We Do It, 2021,
   sculpture

10 Paige Smith,
   *Hometown, or Fragment
   of Northeast Sector*, 2021,
   CRT TV components, pakucho yarn, acrylic
   paint, fabric, found buttons

11 Xiaotong Sun (Shiny),
   About Free, Above Us, 2021,
   video, paper

12 Lil Waldegger,
   ETA: PI (permanently injured), 2021,
   fabric curtain

13 Yunze Xie (David),
   Independent Publisher, 2021,
   paper collage, wallpaper
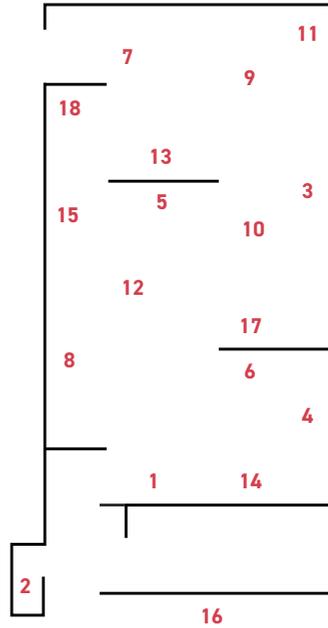
14 Heba Y. Amin,
   Speak2Tweet, I'm the Son of the Nile, 2013,
   video

15 Sabine Bitter with Helmut Weber,
   Image.source_vie, 2001,
   digital print

16 DAAR (Decolonizing Architecture Art Research)
   Sandi Hilal and Alessandro Petti
   The Right to Be a Host, 2016,
   video

17 Aakansha Ghosh,
   Dissonance, 2021,
   ink on found vinyl tiles,
   jute rope, dry wall

18 Oliver Ressler,
   *Everything's coming together while
   everything's falling apart:
   Limity jsme my*, 2019,
   4K video

EVENTS

IMAGES WITH AGENCY:
TOWARDS A SPECULATIVE GLOSSARY
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COUNTER-STRATEGIES: DIGITAL METHODOLOGIES AND PRACTICE-BASED RESEARCH
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ACKNOWLEDGEMENTS

Audain Visual Artist in Residence
The Audain Visual Artist in Residence (AVAIR) program brings artists and practitioners to Vancouver who have contributed significantly to the field of contemporary art and whose work resonates with local and international visual art discourses. The visiting artists interact with the students and faculty of the School for the Contemporary Arts as well as the broader visual arts and cultural communities and the community-at-large. In keeping with the experimental nature of the School for the Contemporary Arts the terms of engagement are open and change from artist to artist. The cornerstone of the residency is the sharing of artistic research. The program is generously funded by the Audain Foundation Endowment Fund.

The School for the Contemporary Arts
at SFU is based in Vancouver, Canada. The school offers an innovative interdisciplinary program within a multi-campus university. It is situated in an ultramodern facility in the downtown core of the city. Specialized in providing a dynamic learning environment, the studio classes in dance, film, music, theatre and visual art are taught by practicing artists. Critical courses in art, culture and film are taught by scholars who engage students with the historical, philosophical and political contexts of the arts. SCA's goal is to equip students with the skills, discipline, flexibility, creativity, understanding and acumen to excel in the arts on a global stage.

The School for the Contemporary Arts recognizes that we are on the unceded and occupied territories of the xʷməθkwəy̓əm (Musqueam), **Skwxwú7mesh** (Squamish), and **Səl̓ílwətaɬ** (Tsleil-Waututh) peoples.

CONTACT

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Audain Gallery | SFU Galleries
SFU at Goldcorp Centre for the Arts
149 West Hastings St.
Vancouver, B.C. Canada V6B 1H4

Tuesday, Wednesday, Saturday, 12–5pm
& Thursday, Friday, 12–8pm

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EXHIBITION WEBSITE

www.sfu.ca/~sbitter/glossary_of_images/

SFU SCA SCHOOL FOR THE CONTEMPORARY ARTS

AUDAIN GALLERY

IMAGES THAT TAKE

March 18 – March 27 2021

Heba Y. Amin
Sabine Bitter with
Helmut Weber
DAAR (Decolonizing
Architecture
Art Research)
Sandi Hilal and
Alessandro Petti
Debbie C.
Sena Cleave
Aakansha Ghosh
Sofia Grace
Shinaaz K. Johal
Ritz Li
Daniel Lin
Quinn Lumsden
Sahar Rahmanian
Oliver Ressler
Ravneet Kaur Sidhu
Paige Smith
Xiaotong Sun
(Shiny)
Lil Waldegger
Yunze Xie (David)

Images with agency: Towards a speculative glossary

March 18, 10am

In Conversation: Heba Y. Amin, Sabine Bitter, Anthony Downey, Laura U. Marks, and SFU visual art students

Counter-Strategies: Digital Methodologies and Practice-Based Research

March 25, 10am

In Conversation: Heba Y. Amin, Sabine Bitter, Anthony Downey, Claudette Lauzon, Gillian Russell (Digital Democracies Institute), and SFU visual art students