



Installation view of (left) **Cannupa Hanska Luger** *Every One* 2018 and (right) **Kali Spitzer** *Sister* 2016
PHOTO RACHEL WEINER



Jinny Yu *Perpetual Guest* 2019
Oil on glass and aluminum pipes
10 cm x 100 cm x 1.5 m
PHOTO HOUSE OF COMMON STUDIO/
MARYN DEVINE AND NICOLAI GREGORY

Itself and *The Game is Afoot* (both 2019), in which she dresses up in period garb and places herself on a medieval chess board from the British Museum. In the latter work, she sits next to the queen and gazes at the camera with her face resting in her chin. She looks toward the viewer, disappointed that so many years on, women must still play the game on others' terms. —**TAUSIF NOOR**

CANNUPA HANSKA LUGER AND KALI SPITZER

Gardiner Museum, Toronto

What is the colour of loss and remembrance? Bisque, cream, plaster; coal, granite, black; cloud, ash, peach? These are some of the hues of the 4,000 clay beads that made up *Every One* (2018), Cannupa Hanska Luger's monumental sculptural installation honouring murdered and missing Indigenous women, girls, trans and queer community members.

"Each of the 4,000 handmade clay beads in *Every One* represents an individual from our Indigenous community whom we have lost," says Luger's artist statement, citing a 2016 study by the Native Women's Association. The beads were strung and hung, as a text described, in reference to and in solidarity with Kali Spitzer's photograph *Sister* (2016), which was displayed nearby. A rough reproduction of the woman in Spitzer's photo, easily viewable when distant from Luger's clay matrix, dissolves somewhat up close, with each bead reading as its own body, sphere, planet. For me, a white settler, this formal strategy underlined MMIW as a loss—and a violence—both societal and individual, cultural and personal.

Monuments tend to be static, solid and durable but *Every One* was flexible, permeable and fragile. Broken beads lay on the ground and in a vitrine nearby, "represent[ing] the many uncounted and undocumented murdered and missing Indigenous women, girls, queer, and trans people, while also referencing the harm experienced by survivors," said a wall text. Light filtered through the gaps between beads, with brightness and shadow draping nearby walls—vacancy was also made to have presence. Colonial, monumental practices were subverted by the collective effort exercised here: dozens of organizations from Canada and the US contributed beads to the project.

At the Gardiner, *Every One* was installed next to a permanent-collection display of Mesoamerican ceramics. The latter offered examples of how Indigenous people in the Americas have, for millennia, used clay to represent individual figures and collective losses. A wall text stated that, in Mesoamerica, "among the earliest ceramic artworks are female figures." *Every One*, for some, might be read as a link to these traditions of life fully picturing and posthumously honouring. It might also, in the manner of Spitzer's tintypes, be appreciated as a long-colonized creation technique reclaimed to celebrate and honour Indigenous survivance. —**LEAH SANDALS**

JINNY YU

Galerie UQO, Gatineau

In her exhibition "Perpetual Guest," Jinny Yu placed everything on the ground. Her land acknowledgement, adhered directly to the floor in vinyl lettering, was mirrored on each side of the gallery's threshold and extended her title to read (in French): "jinny yu perpetual guest on these unceded territories of the algonquin anishinaabeg nation." The text located and dislocated the artist in both time and place by expressing her ongoing state of (tres)passing through and across a territory, in this case the Outaouais region and the Kitchissippi (Ottawa) River that flows through it. Yu declared her transience and we followed her words, eyes trained to the ground, into the space she conceived by activating the floor.

Nine large sheets of glass rested on short aluminum cylinders just above the terrazzo flooring of Galerie UQO. They appeared to hover around the

perimeter of the space. The panes were painted in Yu's signature brushed oil, each composed of two bands flanking a central square. Essentially, they are square paintings on rectangular supports, articulated in a restrained range of matte blacks, greys and clear glass, creating varying degrees of transparency. Each "non-painting painting," as Yu calls them, is a distinct combination expressing a relational individuality. Together they conjure the in-between of above and below, demarcated by a membrane of glass.

Yu shifts our physical experience of painting from parallel to perpendicular, resituating our verticality and undermining our hierarchical gaze. In this installation, Yu folded space on the horizontal plane; her paintings held the weight of the air above while framing and revealing the space underneath. They expanded upwards and extend below, marked by their shadows. Yu has made the perceptual illusion of space tangible.

In winter, the blue grey of the Kitchissippi River mirrors the grey blue of the sky. The clouds are brought down to the water's surface, evoking the refrain of Taqralik Partridge's poem "Sea Woman": "I, I, bring the clouds to the ground / I, I am always traveling down." Yu's marks on glass are similarly reflective. There is balance and precariousness, solidity and emptiness, confidence and doubt. Yu is as articulate in painting as the river is ancient.

She also makes evident the fragility and danger of these suspended flat glass paintings. Traversing this determinedly horizontal installation, we become aware that we need to simultaneously care, be careful, and take care. Yu's ability to parse fine and poignant perceptual distinctions reveals her as highly attuned to power dynamics, and each pane becomes, in turn, a sensitive and resonating membrane through which to perceive.

I sense the impossible work of mourning in these works, mourning as a reflexive process in which the artist's subjectivity repeatedly appears and disappears; like her, we move between subject and reflection. Yu is coming to terms with her position as a painter committed to the language of abstraction in this space in which she may or may not have been invited, may not be unwelcome and may never be able to belong. Her paintings are held in a superstratum, perhaps superfluous, connected yet uprooted, parallel to the solidity of the floor, but breakable, removable. This, she suggests, is her state of continual unbelonging: "jinny yu perpetual guest" are the words that greet us as we exit. —**GEORGIANA UHLYARIK**

CAROLE CONDÉ AND KARL BEVERIDGE

Robert McLaughlin Gallery, Oshawa

Ever since "It's Still Privileged Art," a groundbreaking exhibition at the Art Gallery of Ontario in 1976 that marked their departure from the exclusive art world, Carole Condé and Karl Beveridge have developed a set of distinctive representational strategies and a particular way of working that reterritorializes the site of cultural production and reception. *Oshawa: A History of Local 222* (1982–83)—a series of 56 photomontages that traces the history of one of Canada's first major industrial unions, founded in 1937 in Oshawa—is an early example of the duo's commitment to addressing labour conditions and struggles through the staging of workers' voices. More than 35 years after it was made, the series was on view in its entirety at Robert McLaughlin Gallery, alongside a new photomural made in collaboration with current Local 222 members. Working for and with the union, the artists created a timely response to General Motors' decision to wind down production at its Oshawa Assembly Plant beginning in January 2020.

Chronologically arranged in five parts and conceptually framed by viewpoints shaped in the early 1980s, *Oshawa: A History of Local 222* covers the history of the autoworkers union in Oshawa, from its founding in 1937 up to the beginning of the post-industrial era in the mid-1980s. The scenes recall issues that remain ongoing concerns, such as union organizing, class struggle and the gendered division of labour, while also foreseeing the technological shifts to come (in production and job stress), with a major focus on the changing role played by women in the workplace and union. Based on oral histories of the Local 222 Retirees Committee, as told to Condé and Beveridge over a two-year period, the series was staged as a highly stylized photo-narrative that combined sets, props, actors and photomontage, and was coded with visual hints of what art historian Dot Tuer has identified as "Brechtian theatricality, Soviet avant-garde photography and social-realist iconography," as well as

Carole Condé and Karl Beveridge
Burial at Oshawa, Oshawa (Part 6) 2019
Digital print on vinyl 1.5 x 3 m

