



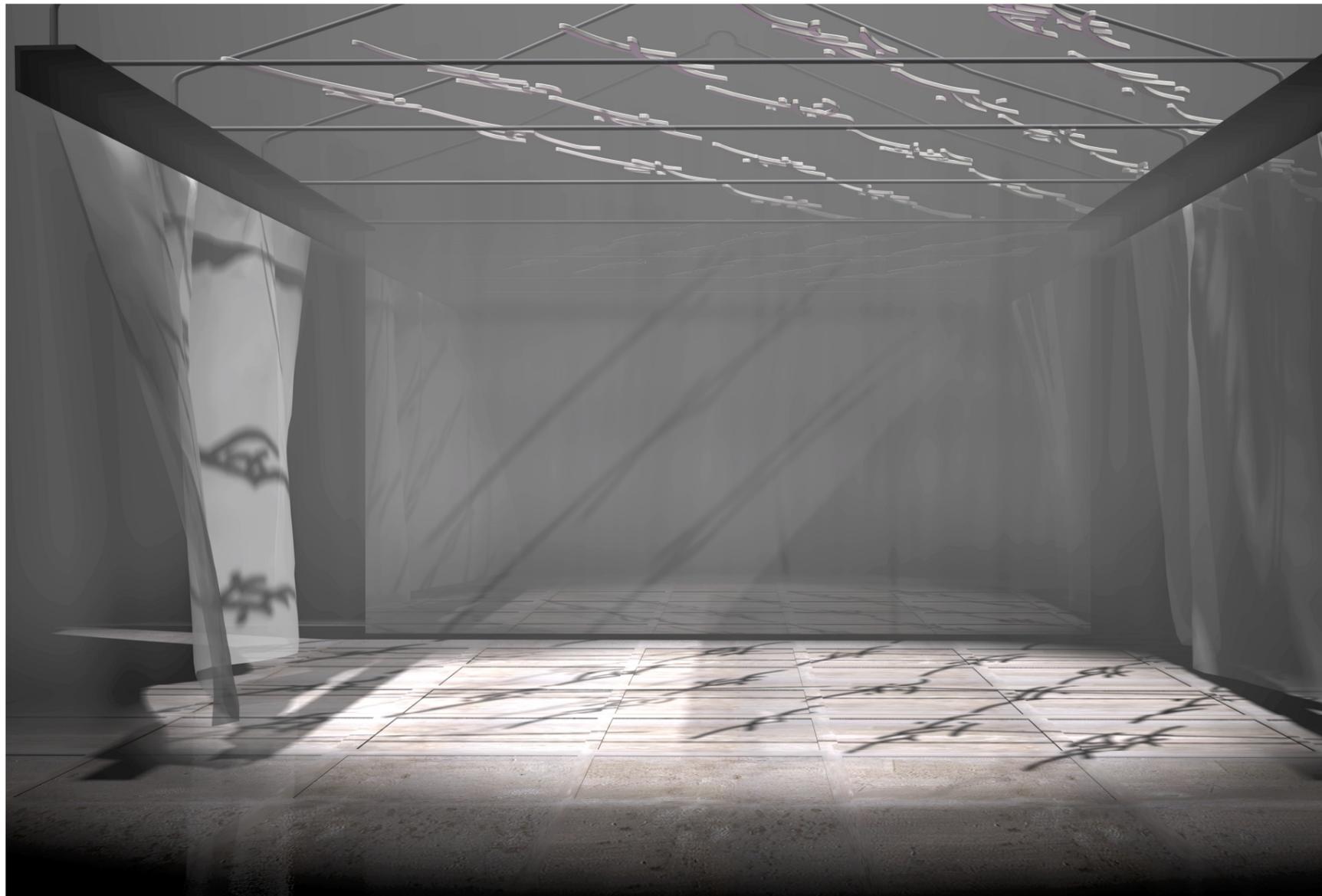
What is here has echoed

Therese Bolliger, Aidan Cowling, Yam Lau, Max Lupo, Ève K. Tremblay, Olivia Whetung

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Curated by Emily McKibbon



Yam Lau, *Nüshu: Echo Chambers* (detail), 2014, video still, computer generated animation. Courtesy of the artist

What is here has echoed

Freud held that there were no slips of the tongue. In deference to his analysis, we call casual spoken errors “Freudian slips,” although he himself called them *Fehlleistungen*—a term that properly translates to faulty actions, faulty functions or, most revealingly, misperformances. Covering more than mere conversational blips, Freud also included misreadings, mishearings and temporary forgettings in his investigations. If we take his interpretations to be true, all human errors are revelations, any mistake a rich vein of meaning to mine.

When I first conceived of this exhibition, I initially called it *Broken Telephone*. I intended to look at how repetition results in misunderstandings that accumulate over time: I was thinking about erosion, deterioration and decay; something lost, not gained, in translation. Several years later and at the end of a long curatorial process, I recognize this as a kind of misperformance that is entirely my own. Artists who work at the intersection of memory, language, translation and transmission engage with something richer and more meaningful than chance error—the accretion of time can be a generative, not necessarily deleterious, process. Artists Therese Bolliger, Aidan Cowling, Yam Lau, Max Lupo, Ève K. Tremblay and Olivia Whetung each repeat, translate and encode memories in and across different formats and media, their projects echoing our efforts to maintain what is vital in this world. Collectively, this exhibition is a glimpse into how artists capture memory, personal and collective, into works and words intended to withstand the exigencies of time.

Therese Bolliger’s *Hybrids: One Work with Footnote* is a series of paired images and texts. Installed close together like pages in a book, the works reference how we first read and later assimilate an artwork. Bolliger’s careful invocation of the footnote, usually reserved for asides too speculative for the main text, suggests that the artist’s renderings of these works are as much tangential and personal as they are mnemonic. *Hybrids: One Work with Footnote (Joyce Wieland)* (2017) references Wieland’s *Time Machine Series*, and Bolliger’s grainy image of an amorphous, amoebic shape holds the same “stained, fluid” character that she herself ascribes to Wieland’s painting. This worked-over quality of the image reflects Bolliger’s intense and layered process, first rendering a personally significant image in ink washes, and then building in a critical remove through photography and several generations of digital reproductions. Certainly, the optical texture of the drawing feels slightly photographic, calling to mind the visual noise of a black-and-white photograph taken in low light conditions: fast, intuitive and reaching, deftly capturing something that resists apprehension. The paired text work is meditative, personal, Bolliger’s notation style cryptic and elliptical. Viewing them together, I am reminded of Walter Benjamin’s reflections on translation:

Fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original’s mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.¹



Installation view of *Meadowlands Silk Dreams* (2016–2019) by Ève K. Tremblay, MacLaren Art Centre, 2019. Photo: Andre Beneteau

Approaching autobiography in their evocation of how an artist perceives and is changed by an artwork, Bolliger’s *Hybrids* “lovingly and in detail” incorporate much of their source artwork’s “mode of signification,”ⁱⁱ navigating an adroit balance between citation and personal reflection.

Ève K. Tremblay’s *Meadowlands Silk Dreams* (2016–2019) comprises ceramic and drawn works that capture the artist’s experiences living at the edges of a threatened landscape, the Meadowlands swamps west of Manhattan in Northeastern New Jersey. The drawings were made, by and large, at the old Silk Mill Lofts in Union City, before her studio was transitioned into a public washroom: “So are the lives of cities,” Tremblay notes.ⁱⁱⁱ Prior to this series, Tremblay had largely worked in lens-based media while living between Union City, Brooklyn, Montreal and Berlin. Many artists consider drawing their first medium in recognition of how we come to art as children, putting crayon to paper. Tremblay initially returned to drawing with the same pencil crayons she herself had used as a child, after they found their way back to her through her mother in a moment of crisis. Returning to these “simple tools” was a “soothing thing,” for the artist, who created these “improbable fields or echo chambers,” as she was travelling between Montreal and Union City, caring for a sick family member.^{iv} However, clay could be considered a primary medium for this peripatetic artist. Tremblay grew up in the artistic Laurentian enclave Val-David, her childhood home serving double-duty as both the family residence and the studio of her father, the ceramicist Alain-Marie Tremblay. She returns still to her father’s studio to work; it was there I met her on a bright day in February 2019, drifts of snow piled high over her father’s sculpture garden, which he has titled *Ruines pour le futur*. While there, Tremblay traced over elements of her drawings—an old woman with a walker, a city skyline rendered as a line graph (she calls this “dada-data”)—that have been photographically reproduced and fired into the small clay objects. Photoceramics have a limited application in fine crafts; where they appear most often is in the funerary arts, reproduced on plaques and mounted on tombstones where they seem impervious to the elements. Crisscrossing between drawings and ceramics, Tremblay’s imagery is translated from impermanent to permanent, capturing something funereal about the state of the Meadowlands themselves. This swampland serves as the stomach of New York City, bacterially processing the waste and effluence of a global metropolis, but its state is increasingly precarious as the city itself encroaches into its fragile ecosystem. Ironically, the swampland’s destruction could leave the city vulnerable to ecological crisis and rising sea levels. Looking at these ceramic objects, I am reminded of the artist’s father’s garden and wonder if Tremblay’s ceramic works could well themselves become ruins for the future, relics of a willful—and irreversible—period of self-destruction.

While Bolliger and Tremblay examine questions of translation and personal experience, Yam Lau and Aidan Cowling look at languages of necessity that form within intimate communities. Yam Lau’s *Nüshu: Echo Chambers* (2014) results from several years of the artist’s research into the written syllabary, Nüshu, used exclusively by women in the Jiangyong County in Hunan Province, in feudal China. While the practice was banned during the Cultural Revolution,^v there remains living practitioners, including Miss Ho whose voice we hear in Lau’s work. Contrasted with Miss Ho is Miss Wu, a woman in her twenties who has taken up the call to save Nüshu from extinction. Singing in virtual environments designed to resemble a mausoleum, their voices ring through these evocative chambers, Miss Wu’s calligraphy forming a lattice over the rooms that is reproduced in shadows below. Lau has presented this work as a two-channel video installation in a number of different contexts in the five years since its making. At the MacLaren, he has constructed two minimal wooden scaffolds for two monitors, anchored with cinderblocks at their base.



Installation view of *DAISYCHAIN* (2018) by Aidan Cowling, MacLaren Art Centre, 2019. Photo: Andre Beneteau

Rather than forming a passage between the two channels, the monitors run parallel but both face the door to the gallery. As one channel of the video installation flickers to the surface, the other fades to darkness. While clearly in conversation with each other, the voices of the two women animate the entirety of the exhibition with their haunting song. This confluence of elements—voice, architecture, script and digital space—is intended to “create a contemporary enunciation of Nüshu, one that is pneumatic, mysterious, feminine and gentle.”^{vi} Lau has noted that Nüshu is often described as the “secret writing of women,”^{vii} although his research has shown that it was practiced openly, if not widely; during a research trip in 2013, older inhabitants in the village pointed out various public places where women would once gather to sing Nüshu songs. The oldest extant evidence of Nüshu points to this communitarian use: a coin, dating between 1851 and 1864, inscribed with eight Nüshu characters, reads: “all the women in the world are members of the same family.”^{viii} While the preservation of Nüshu is not assured, projects such as Lau’s demonstrate how their echoes reverberate through time.

Aidan Cowling’s *DAISYCHAIN* is a three-channel video installation featuring digital transfers of warning messages taken from the extensive VHS holdings of pornography housed at the Archives, formerly the Canadian Lesbian and Gay Archives, in Toronto. This material dates from the gay liberation movement in Toronto, when *The Body Politic*^{ix} maintained a large collection of pornographic materials, which were shared between community members in defiance of obscenity laws that banned their free passage through the mainstream erotic marketplace. In 1977, Operation P—a joint task-force comprising provincial and municipal police officers—raided the offices of *The Body Politic*, ostensibly to remove illegal pornographic material, although critical administrative information and confidential subscriber lists were also removed during the seizure.^x While none of the warnings in *DAISYCHAIN* originated in this lost material, the titles that replaced these purloined films populates the three CRT screens. Given the real dangers that owning these tapes represented to their users, an underground market—then called a daisy chain—emerged, where users watched, recorded and shared tapes amongst friends, creating an intimate community of people whose desires were reflected and affirmed in the material they traded. Critic Amy Fung and artists Hazel Meyer and Cait McKinney provide definitions:

A daisy chain is the DIY method of bootlegging tapes from other tapes.

A daisy chain sacrifices fidelity for access.

Daisy chains lie just a little bit outside of time

They exist to amplify and multiply what’s already been recorded

But with an ethos of sharing, circulating

Even if the original gets distorted in the process.^{xi}

What’s key in this definition is *distortion*, as the magnetic tape of the original VHS cassette deteriorates each time it passes through a player. The extensive distortion present in many of the warnings offers a material trace of the original users of this material, the warnings a poignant reminder of the costs of living closeted lives and the coming AIDS epidemic that would ravage the Toronto queer community in the 1980s and beyond.^{xii}



Installation view of *The Quality of Being Wise* (2019) by Max Lupo, MacLaren Art Centre, 2019. Photo: Andre Beneteau

Max Lupo's *The Quality of Being Wise* is a device offering over 6000 newly generated phrases using the voices of Gertrude Stein, Friedrich Nietzsche and William Shakespeare presented in a repurposed 35 millimeter slide viewer. The phrases appear at twenty second intervals to a single viewer standing before the work, and comprise statements modeled from the entire corpus of each author using a process known as Markov Chaining. Lupo, a recent MFA graduate from OCADU's Interdisciplinary Master's in Arts Media and Design program, is a gifted programmer as well as artist, whose work examines how objects, machines and programs communicate with each other. Markov Chaining is a "memoryless" process wherein each new word in a sentence is algorithmically determined by the probability of it appearing after the word that immediately precedes it. The process is "memoryless" because it immediately forgets a word after generating its successor; this explains the incoherence of the sentences in their totality, but the regular appearance of common two-word phrases (i.e. "sweet love" or "great epochs"). Lupo chose this process because of its ability to create texts uncannily similar to the source author's voice, albeit in a form that generates meaning by accident. If the phrasing of Markov Chaining messages feels familiar, it is because it is used to write spam that can outwit filters designed to catch machine-made texts. In 2018 alone, about 90% of global email exchanges are estimated to be spam, suggesting that Markov Chaining (which culls language from published literature, chat rooms and legitimate websites) overwhelms human communication by an astonishing factor. Other digital platforms report similar non-human traffic: 37.9% of recorded internet use is undertaken by bots. *The Quality of Being Wise* implies a future when the author provides only a vernacular and an algorithm the rest, a non-human intelligence co-opting human phrases for an increasingly non-human audience. The echoes of genius present in these largely unintelligible texts hold an evocative trace of human creativity, albeit a trace that carries a diminishing share of interest for an increasingly machine-filled world.

While Lupo's work suggests the negative potential of emergent technologies, Anishinaabekwe artist Olivia Whetung utilizes technology in her practice to a much different affect. The untitled works in *What is here has echoed* comprise four beaded pieces: two depicting light reflecting from the surface of waterways in what is now known as the Kawarthas and two revealing the variegated surfaces of stone. The beaded works were created initially from digital photographs, converted using a pixel-to-bead grid. Like many artists, Whetung's relationship to photography works against the acquisitive nature of the medium; as Susan Sontag famously wrote, "there is an aggression implied in every use of the camera."^{xiii} The act of converting pixels to beads mitigates this harm, as curator Tania Willard notes: "beadwork as photography or a photograph becoming beadwork is more than an act of translation, it also functions to question the consuming nature of the photograph, the consuming of Indigeneity, and the consuming of Indigenous lands by creating a cultural conversion."^{xiv} While there is a refusal of the colonial gaze within these works, the translation of pixels to beads reflects Whetung's own experiences as an Anishinaabemowin learner. The two images of waterways are from a series entitled *gaa-waategamaag*, an early place name for the Kawarthas, recorded as given by Martha Whetung in the 1800s. By materializing these works in a medium far older than photography, Whetung implies a relationship to the land that long precedes colonial occupation. Conversely, through her canny subversion of this contemporary technology, Whetung also asserts the resilience and survivance of Anishinaabe knowledge and the Anishinaabemowin language itself. The advent of photography in 1839 ominously coincides with the construction of the first canal locks on the Trent and Otonabee Rivers in 1833; prior to their construction, "these waters were navigable and provided sustenance" to Whetung's ancestors, "but in ways that were not legible through colonial vocabulary and values."^{xv} While these waterways still largely service



Installation view of untitled works (2016–2018) by Olivia Whetung, MacLaren Art Centre, 2019. Photo: Andre Beneteau

leisure crafts, with these works Whetung remembers, commemorates and honours their origins, their present state and their potential futures, utilizing the resilient and resonant language and cultural practices of her ancestors, her family and those that are yet to come.

In reflecting on this project as a whole, I am reminded of Yam Lau’s words at the end of an article describing *Nüshu: Echo Chambers*. Writing about his intention to convey something of this women’s syllabary, he comments: “Perhaps it is through artistic means that its living spirit can be accessed, commemorated and transmitted.” Repetition and translation leave us vulnerable to miscommunication or mistakes—as Freud reminds us—but it also allows us to hold what’s valuable to us at the forefront of our minds or at the tips of our tongues, risking mistakes to preserve what’s precious. There is a living spirit to each of the artists’ projects here, approached gently and with careful intention. What is here in this space has echoed and, through these artists’ labours and our careful attention, will echo again.

– Emily McKibbin

ⁱ Walter Benjamin, “The Task of the Translator: An Introduction to the Translation of Baudelaire’s *Tableaux Parisiens*,” trans. Harry Zohn in Lawrence Venuti, Mona Baker, eds. *The Translation Studies Reader* (London: Routledge, 2000): p. 21

ⁱⁱ Ibid

ⁱⁱⁱ Ève K. Tremblay, *Les rêves soyeux des Meadowlands / Meadowlands Silk Dreams*, n.d., n.p.

^{iv} Ève K. Tremblay, personal communication to the author, September 10, 2019

^v Much contemporary discussion suggests that Nüshu was banned during the Cultural Revolution (see, for example, John Gittings, “Chinese Women Lost for Words,” *The Guardian*, October 11, 1999. Available online: <https://www.theguardian.com/world/1999/oct/11/johngittings>. Accessed September 9, 2019). However, per Lau: “With Nüshu practice, myth and history are complicated beyond “the point of no return.” It is certainly not incorrect to say the practice was “banned” during the Cultural Revolution. And yet, this might not entail an explicit prohibition issued from the central party. The region where Nüshu once circulated is rather remote, geographically, culturally and politically from Beijing. It could be that it was under the pervasive political climate of the time that Nüshu was left to oblivion.” Yam Lau, personal communication to the author, September 9, 2019

^{vi} Yam Lau, “Nushu: Echo Chambers,” *The Site Magazine*, volume 38: Feminisms (2018). Available online: <https://www.thesitemagazine.com/read/nushu>. Accessed August 12, 2019.

^{vii} Ibid

^{viii} Chen Xiaorong, “Nüshu: from tears to sunshine,” on *The UNESCO Courier: Many Voices, One World*, January – March 2018. Available online: <https://en.unesco.org/courier/2018-1/nushu-tears-sunshine>. Accessed August 12, 2019.

^{ix} *The Body Politic* was an activist gay liberation magazine published in Toronto between 1971 and 1987. Their archives are held by the Toronto Archives, an organization they began with a deposit of their institutional archives in 1973.

^x “The History of *Body Politic*: A Timeline” available online: <https://www.uwo.ca/pridelib/body politic/bphistory/timeline.htm>. Accessed August 27, 2019.

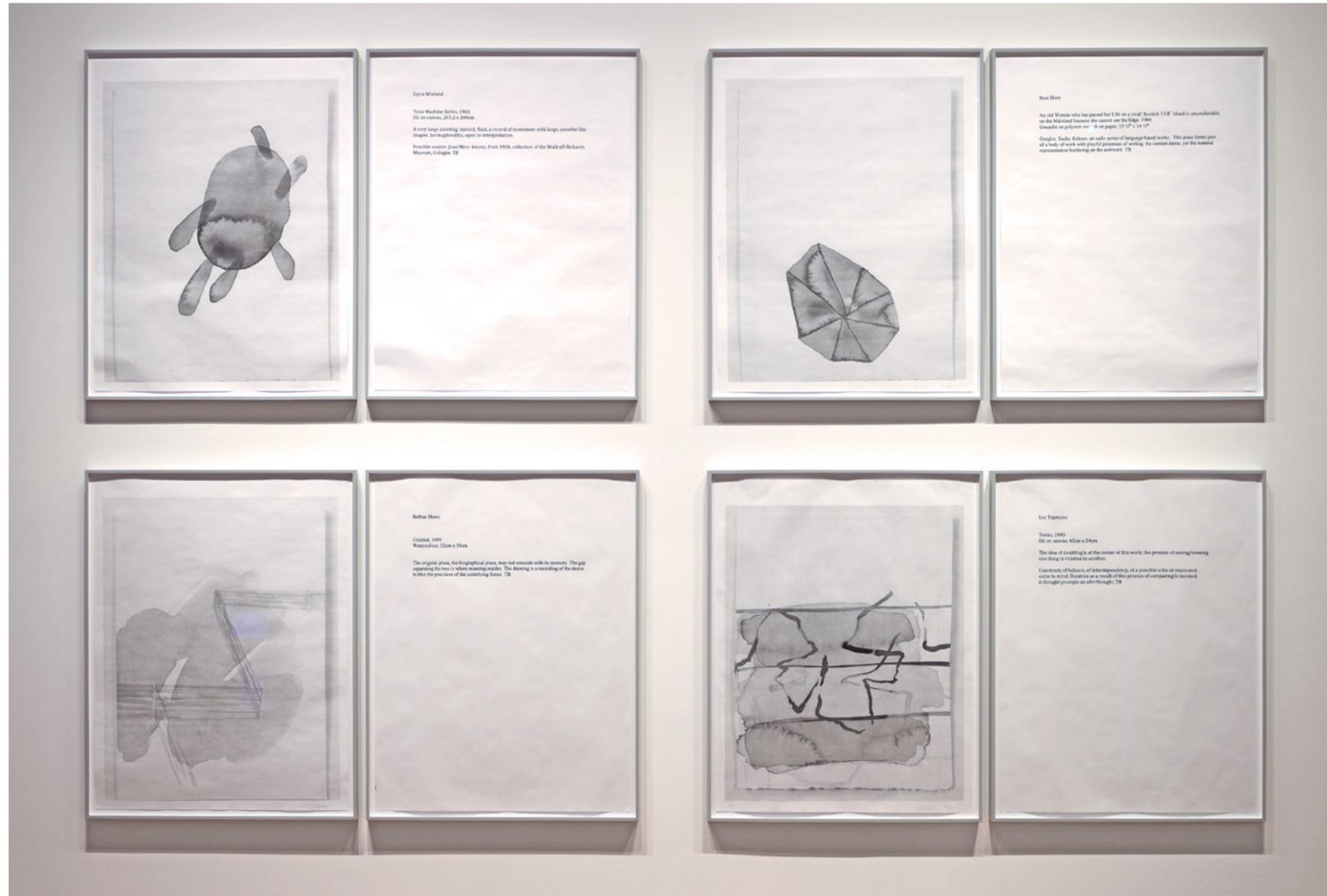
^{xi} Amy Fung, “Gay Liberation, Sex Dungeons, Gossip, and What We Want in Art,” in *Canadian Art*, September 13, 2016. Available online: <https://canadianart.ca/features/hazel-meyer-cait-mckinney/>. Accessed August 27, 2019

^{xii} For more information on the ongoing AIDS epidemic, see World Health Organization, “Why the HIV Epidemic is not over,” available online: <https://www.who.int/hiv-aids/latest-news-and-events/why-the-hiv-epidemic-is-not-over>. Accessed September 6, 2019

^{xiii} Susan Sontag, *On Photography* (New York: Picador, 1977): p. 7

^{xiv} Tania Willard, *Resonant Reflections in Auditory Stasis* (Toronto: Gallery 44, 2018): np. Available online: https://gallery44.org/sites/default/files/attachments/exhibitions/%5Btitle%5D/20181020-g44_catalogue_2-rev_3_pdf.pdf. Accessed September 5, 2019

^{xv} Lisa Myers, *Beads, they’re sewn so tight* (Toronto: Textile Museum, 2018): pp. 15-16



Installation view of *Hybrids: One Work with Footnote* (2017) by Therese Bolliger, MacLaren Art Centre, 2019. Photo: Andre Beneteau

Works in the Exhibition

- Therese Bolliger, *Hybrids: One Work with Footnote*, Joyce Wieland, 2017, diptych, hybrid prints, edition of 1
- Therese Bolliger, *Hybrids: One Work with Footnote*, Roni Horn, 2017, diptych, hybrid prints, edition of 1
- Therese Bolliger, *Hybrids: One Work with Footnote*, Bethan Huws, 2017, diptych, hybrid prints, edition of 1
- Therese Bolliger, *Hybrids: One Work with Footnote*, Luc Tuymans, 2017, diptych, hybrid prints, edition of 1
- Aidan Cowling, *DAISYCHAIN*, 2018, three-channel video installation
- Yam Lau, *Nūshu: Echo Chambers*, 2014, computer generated animation
- Max Lupo, *The Quality of Being Wise*, 2019, vintage slide viewer, OLED screen, misc. electronics
- Ève K. Tremblay, *Selle probiotique (probiotic saddle)*, 2016, pencil crayon on acid-free brown paper
- Ève K. Tremblay, *Bibliothèque de ressources protéomiques*, 2016, pencil crayon on acid-free brown paper
- Ève K. Tremblay, *Bacterial highrise*, 2016, pencil crayon on acid-free brown paper
- Ève K. Tremblay, *Traverser calmes bouillons (Crossing calm broths)*, 2016, pencil on acid-free brown paper
- Ève K. Tremblay, *Crawling bacterial brunch tableau*, 2019, white stoneware, underglaze, glazes
- Ève K. Tremblay, *Astrocyte*, 2019, white stoneware, underglaze, glazes
- Ève K. Tremblay, *Femme, feuilles et astrocyte*, 2016, pencil crayons on acid-free paper
- Ève K. Tremblay, *Crawling bacterial egg holder tableau*, 2019, white stoneware, underglaze, glazes
- Ève K. Tremblay, *Mini mound Femme, feuille*, 2016, white stoneware, glaze and decal, three fires
- Ève K. Tremblay, *Mini mound Femme, feuilles*, 2016, white stoneware, glaze and decal, three fires
- Ève K. Tremblay, *Waving Women of Victory Garden Song Bird*, 2016, three ceramics
- Ève K. Tremblay, *Victory Gardens Song bird*, 2016, pencil crayons on acid-free paper
- Ève K. Tremblay, *Pentagone Femme, feuilles et astrocyte*, 2016, white stoneware, glaze, three fires with decal
- Ève K. Tremblay, *Meadowlands, Tales & Rocks*, 2017-2018, ceramics and drawing (pencil crayons on acid-free paper)
- Ève K. Tremblay, *Crawling with waves*, 2019, white stoneware, underglaze, glazes
- Ève K. Tremblay, *Echos Victory Gardens Song bird*, 2019, porcelain, glazes
- Olivia Whetung, *Untitled, from gaa-waategamaag*, 2016-2018, 1/0 Delica seed beads, nylon thread
- Olivia Whetung, *Untitled, from gaa-waategamaag*, 2016-2018, 1/0 Delica seed beads, nylon thread
- Olivia Whetung, *Untitled*, 2016-2018, seed beads, nylon thread
- Olivia Whetung, *Untitled*, 2016-2018, seed beads, nylon thread

Biographies

Therese Bolliger attended schools of visual art in Basel and Bern, Switzerland, where she was born in 1944. She has exhibited widely throughout Canada and internationally. Recent exhibitions include *The Green of Her*, curated by Daniella Sanader, Oakville Galleries, 2016; and *Ueberzeichnen: Von Basel Aus*, Kunsthaus Baselland, Switzerland, 2015. Her work is in the permanent collections of Hart House, University of Toronto; The Donovan Collection, University of St. Michael's College; Oakville Galleries, Oakville, ON; and Kamloops Art Gallery, Kamloops, BC. Therese Bolliger resides in Toronto and is represented by Christie Contemporary, Toronto.

Aidan Cowling is a Toronto-based artist and educator whose work critically engages and interprets our anxiety around sex and sexuality. He is interested in how technology shapes our contemporary experience and understanding of desire, intimacy and power. He works with archival and online material that reflects queer subcultures and explores how this material is weaponized or used as pedagogy. He has shown his work at the Small Arms Inspection Building, Mississauga; Boarding House Gallery, Guelph; the Gladstone Hotel, Toronto; and Gallery 44, Toronto. Cowling received his MFA from the University of Guelph in 2019.

Yam Lau was born in Hong Kong, and is now based in Toronto. He earned his MFA from the University of Alberta in 1997. Lau has exhibited his work nationally and internationally, including exhibitions at Agnes Etherington Art Centre, Kingston (2018); Art Museum, University of Toronto (2017); Darling Foundry, Montreal (2013); Yuanfen New Media Art Space, Beijing (2009); and YYZ Artists Outlet, Toronto (2008). His work is in the collections of Agnes Etherington Art Centre; Justina M. Barnicke Gallery, University of Toronto; Musée d'art de Joliette; Bank of Montreal; and Royal Bank of Canada. Yam Lau is represented by Christie Contemporary, Toronto.

Max Lupo recently completed his Master of Fine Arts at OCADu. He completed his BFA at Thompson Rivers University, Kamloops, in partnership with Georgian College. Max's practice has focused on printmaking, and new media sculpture. These days, he works hard in order to bring the most fascinating inventions to life. He has had recent exhibitions at Trinity Square Video, Toronto; the Gibson Centre, Alliston; Open Space Gallery, Toronto; Verso, Toronto; and the Campus Gallery at Georgian College, Barrie. He works as an educator at Georgian College and the Innisfil Public Library and Idealab, and is currently based in Newmarket.

Ève K. Tremblay is a photographer and multidisciplinary artist, born in Val-David, in the Laurentians. After studying literature at the University of Montreal (1991-1992) and theater at Neighborhood Playhouse School in New York (1994-1995), Ève K. obtained a Bachelor of Fine Arts with a major in photography from Concordia University. Since 2000, Ève K. has shared her time between Montreal, Berlin, New York City, New Jersey, Val-David, and recently Plattsburgh, NY. She has exhibited at the Musée nationale du beaux art, Quebec; Bergen Kunsthall, Norway; Kunstraum Kreuzberg, Denmark; the Museum of Contemporary Art of Montreal; Museum of Contemporary Art of the Laurentians; the Prague Biennial; The Momentum

Nordic Biennial 7 in Norway; Petach Tikva Museum of Art, Israel; University of Waterloo Art Gallery; the Southern Alberta Art Gallery, Lethbridge; and Owens Art Gallery, Halifax. She is represented by Patrick Mikhail Gallery in Montreal.

Olivia Whetung is Anishinaabekwe and a member of Curve Lake First Nation. She completed her BFA with a minor in Anishinaabemowin at Algoma University in 2013, and her MFA at the University of British Columbia in 2016. Whetung works in various media including beadwork, printmaking, and digital media. Her work explores acts of/active native presence, as well as the challenges of working with/in/through Indigenous languages in an art world dominated by the English language. Her work is informed, in part, by her experiences as an Anishinaabemowin learner. She has shown her work at Gallery 44, Toronto; the Textile Museum, Toronto; Artspace, Peterborough; Western Front, Vancouver; and others. She was awarded the John Hartman Award in 2018, the William and Meredith Saunderson Prize for Emerging Artists in 2016, and is a recipient of a CGS-M Social Sciences and Humanities Research Council Award and an Aboriginal Graduate Fellowship. In 2019 she was awarded a Joseph S. Stauffer Prize by the Canada Council for the Arts. Whetung is from the area now called the Kawarthas, and presently resides on Chemong Lake.

Acknowledgements

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Cover image: Installation view of *Nüshu: Echo Chambers* (2014) by Yam Lau, MacLaren Art Centre, 2019. Photo: Andre Beneteau

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