

January 25 to March 24, 2019

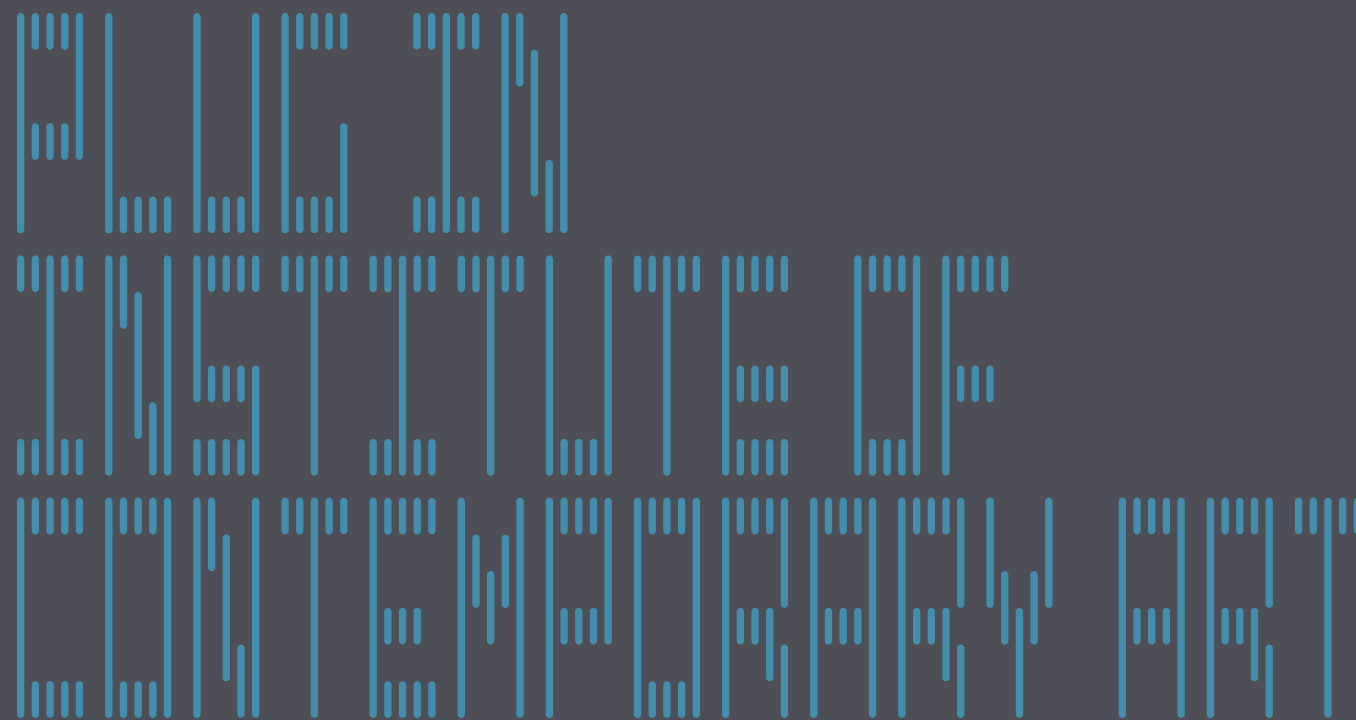
That ends that matter

Jean-Paul Kelly

Tuesday, January 22 | 7pm *Artist Talk* by Jean-Paul Kelly

Thursday, January 24 | 7-10pm *Opening Reception*

Thursday, March 7 | 7pm *Video Screening* curated by Jean-Paul Kelly



Plug In Institute of Contemporary Art
Unit 1, 460 Portage Avenue, Winnipeg, MB, R3C 0E8 | (204) 942 1043

plugin.org

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Free to All

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Plug In Institute of Contemporary Art
Unit 1, 460 Portage Ave.
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Gallery Hours (During exhibitions only)

Tuesday & Wednesday Noon – 6pm

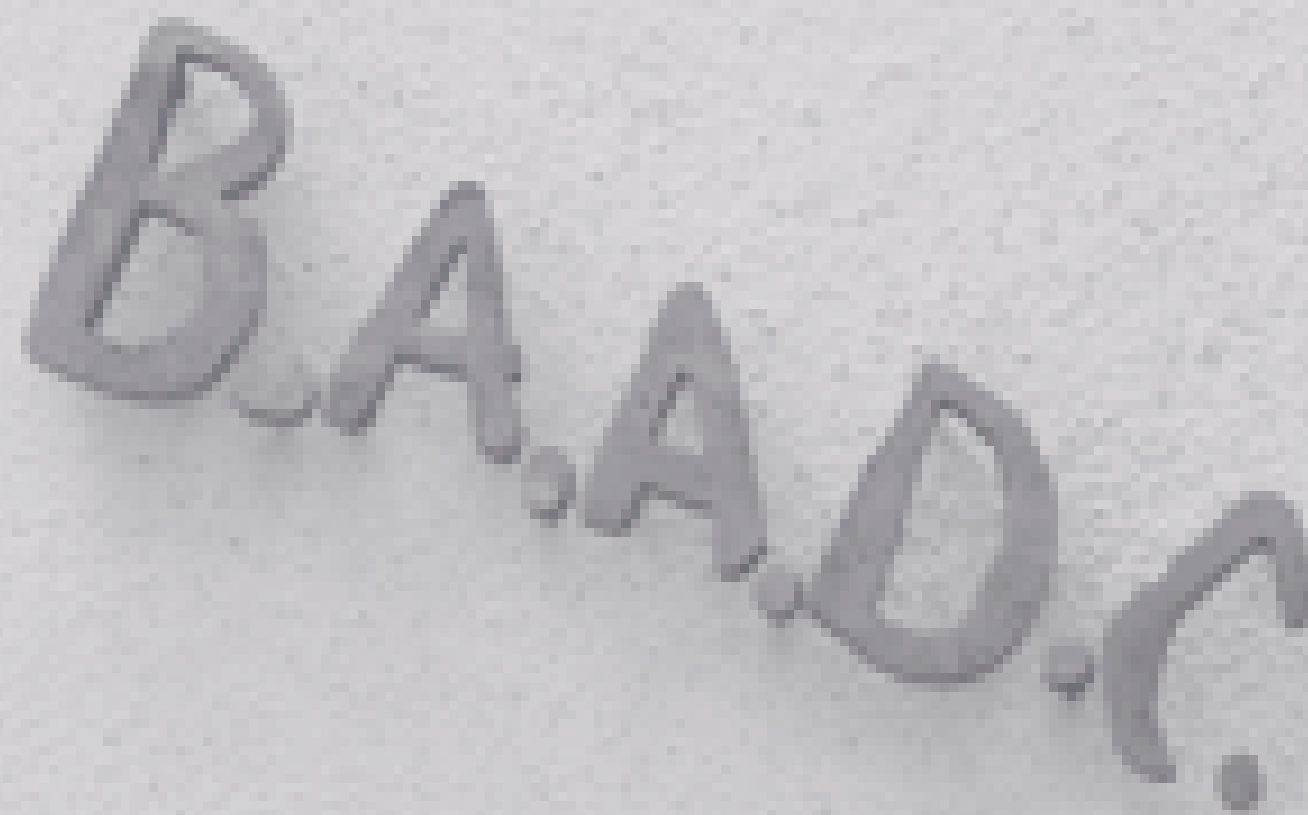
Thursday Noon – 8pm

Friday Noon – 6pm

Saturday & Sunday Noon – 5pm

Office Hours

Monday – Friday 10am – 5pm



January 25 to March 24, 2019

That ends that matter

Jean-Paul Kelly

The acronym B.A.A.D.C appears in the last frame of the French writer and activist Jean Genet's short film *Un chant d'amour* (A Song of Love), which captures two neighbouring inmates in their struggle to share intimacy during their incarceration.¹ Handwritten on one of the prisoner's cell walls, this abbreviation signals a welcome, interpreted as "bonjour aux amis de calamité," and translated as a greeting to friends of calamity, identifying unity through a shared plight. For his exhibition *That ends that matter*, Jean-Paul Kelly cuts these letters from cold-rolled steel, arranging them near the entrance of the exhibition space.² At Plug In ICA, the acronym is placed onto the wall outside the Institute's main entrance, in the foyer of a shared common space with the University of Winnipeg and a local cafe. Kelly positions them informally, high onto the wall as a signal, using them to identify a safe space and announce a welcome to those who have been marred by intolerance and difference.

These letters, B.A.A.D.C, bare an emotional charge that establishes an intensity and vulnerability that circulates through a synced three-channel video installation, which constructs the artist's memory and elicits the viewer's. One video is a re-enactment of a series of court proceedings Kelly attended in London, England; another is a video of photographs being touched by the artist; and the third is an abstract animation of geometric forms. The viewing of each is a trace of the other – one most directly in that Kelly's touch of the photographs in one video informs the pace and sequencing of the animation in another, which alternately correlates to sound in the other.

A trace or shadow is also felt in the reflection of the video installation in Plug In's two main galleries. Kelly divides the exhibition into these two spaces, which share similar elements: a distressed and rusting pole situated in opposition to a large screen. In one gallery the pole bears the weight of a monitor that plays the video of Kelly handling photographs in front of a large projection of the animation on a suspended screen. The videos are placed at angles, making it hard-pressed for the viewer to see both at the same time without shifting their body or watching the monitor visually imposed on the projection. In the other gallery, the court re-enactment plays on a LED screen while the pole supports a pristinely framed line drawing, echoing the scale of the monitor hanging on the pole in the former gallery. This mirroring is reflective of the mental processes in remembrance, which can only ever be resemblances or translations. No matter how vivid, memories recede as others surface.

Kelly's re-enactment of court proceedings is based on repeat visits to one courtroom at the City of London Magistrates' Court in Central London in early 2015. His reconstruction of the court proceedings challenges the conventions of journalistic and documentary processes in that it resides as experience. Due to a law incited in the early 1900s in England, photography in courtrooms was legislated as contempt.³ This prohibition remains current, including sketching or any form of portraiture, thus depictions of court proceedings beyond note taking is done outside of the courtroom, and in the case of the Magistrates'

Court, off the premises entirely. Kelly uses his experiences in the English courtroom to draw a parallel between the decisions made by journalists with those made under aesthetic conventions, aligning the objective principles of documentary with the subjective process of selection by artists. In his re-enactment, he portrays atmosphere, giving a general feeling of anxiety while simultaneously capturing the quotidian malaise of court procedure. In a sterile and institutional room with veneered tables and blandly upholstered chairs, the camera actively pans and focuses on individuals who seem unsettled in their fidgeting or blankness; people fiddling with notes or presumably speaking hushed to those next to them. The room is full of people who seem to be working or waiting. There is little expression on their faces, but tension builds as people pause to stare in an extended and direct gaze at the camera.

The montage of photographs presented in the other gallery is a further translation of Kelly's experience in court, but it is more abstractly aligning two forms of subjective selection. In this video, the artist has amalgamated images from a variety of online sources, from photojournalism to social media, blogs and news forums. They range in content from explicit homoerotic images to an array of protestors pouring milk in their eyes after being tear-gassed or pepper sprayed. There are images of people covering their faces in courtrooms so as not to be caught by the camera and those who directly engage the lens. As the video moves through images, the artist's hand is visible, touching, caressing, covering elements within each separate photograph. He strokes dead animals, and traces microphones of witnesses and journalists while covering up the image of a military figure. His varied gestures are simple and controlled as a means of expression as well as an action that encourages or subjugates. He places four fingers over war torn streets as if to stop the violence that occurred, or taps lightly on a red-eyed protestor in thanks for their efforts.

In the adjoining projection, the artist's touch formulates the rhythm and shape of an animation of dots and squares floating across the image plane in subdued colours of grey, blue and soft reddish hues. The pressing of his fingertip onto a photograph in the video corresponds to the appearance of a bluish circle; the pressing of all four fingers produces a square or some such configuration. Each touch creates an effect, a trace from one video to the other as his translation of the court proceedings progress into an abstract animation reminiscent of formalist animations popularized in the mid-twentieth century by Oskar Fischinger or Norman McLaren in his work with Mary Ellen Bute and the National Film Board of Canada. His recount of his experiences in court is pushed further into the realm of cartoons, as the drawing that sits on the pole in front of the re-enactment depicts billowing smoke clouds with tumbling body parts poking through, reminiscent of comic-strip brawls, but here the bodies seem exposed and vulnerable.

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Thursday, January 24, 2019 7 – 10pm <i>Opening Reception</i>
Thursday, March 7, 2019 7pm <i>Video Screening</i> curated by Jean-Paul Kelly
Saturday, March 9, 2019 3pm <i>Curatorial Tour</i> with Jenifer Pappararo

Although the three videos and the drawing are aesthetically divergent they are all translations of the artist's experience at the magistrates' court. Kelly centres himself, making his subjectivity an equal focus to the court proceedings. He directs the gaze of the actors toward him, embraces the abstract, and takes tangents that follow his interests and desires. *That ends that matter* conveys the artist's sense of what happened, but extends beyond that to make himself a central character that conveys a kind of ambiguity. Kelly's work isn't a straightforward critique of the conventions of journalism and documentary, but is more about an effort to put forward other methods of retelling. Kelly states, "my concern is rather that there is an inherent violence encoded in the history of lens-based documentary and my artistic inquiry features an activation of formal abstraction as a means of elaborating not only the essential artifices of documentary, which we all know, but also to encourage a more productive, challenging, and less reductively sanguine reaction to the imagery that pervades our lives."⁴

Jenifer Pappararo

- Un chant d'amour. Directed by Jean Genet, produced by Nikos Papatakis, 1950.
- This is the second presentation of *That ends that matter*, which was first exhibited at the Defina Foundation in London, UK from September 29 to November 12, 2016
- <https://www.legislation.gov.uk/ukpga/Geo5/15-16/86/section/41>
- Stephanie Bailey, "Jean-Paul Kelly in Conversation," *Oculla*, October 25, 2016. <https://oculla.com/magazine/conversations/jean-paul-kelly/>

Tournée guidée en français
Samedi 16 février par Evin Collis

Biography

This is the first presentation of Jean-Paul Kelly's work in Winnipeg and in the prairies. He has extensively exhibited and screened works across North America and Europe including Defina Foundation (London), Musée d'art contemporain des Laurentides (Saint-Jérôme), CGP London: Dilston Grove, Oakville Galleries, Wexner Center for the Arts (Columbus), The Power Plant (Toronto), Mercer Union (Toronto), and Gallery TPW (Toronto). Screenings include: Canada House (London), Courtisane Festival (Ghent), Vdrome, International Film Festival Rotterdam, New York Film Festival, and Toronto International Film Festival. He has held artist residencies at the ISCP (New York) and Defina Foundation; and was a guest artist at the 2018 Brakhage Center Symposium and the 2013 Flaherty Seminar. Kelly received the 2015 Images Festival Award, the 2014 Kazuko Trust Award from the Film Society of Lincoln Center.

List of Works

Jean-Paul Kelly, *That ends that matter*, 2016-2019
Three channel video installation
Adapted for its presentation at Plug In ICA

B.A.A.D.C., 2016
water-cut cold-rolled steel, approx. 3.5 x 9 inches.

Matter, 2019
ink drawing, 26 x 40 inches

A waiting room (non-indexical), 2019.
printed canvas, site-specific

That ends that matter was first presented at the Defina Foundation in London, UK from September 29 to November 12, 2016. Its original production was made possible through funding support of Ontario Arts Council, with additional research support from the Film Society of Lincoln Center's Kuzuko Trust Award and Defina Foundation's family of individual supporters.

Director of Photography: Iris Ng

First Assistant Camera: Michelle Veza

Cast: Basil AlZeri, Janelle Belton, Christopher Donald, Jason Ebanks, Sameer Farooq, Antony Hower, Lorraine Hewitt, Paul Kelly, Susan Kelly, Amy Kwong, Jared Mitchell, Aaron Moore, Pulga Muchochoma, Andrew James Paterson, Deshaun Price, Sandra Rechico, Jess Shane, Blair Swann, Alia Toor

Voice: Cressida Kocienski

Film processing and transfer: Niagara Custom Lab, Toronto

Production and presentation equipment supplied by:
Charles Street Video, Toronto; Liaison of Independent Filmmakers of Toronto; Trinity Square Video, Toronto
Graphical soundtrack made with Spirits in Objects

Special thanks: Matt Sedo, Paul and Susan Kelly, and Mary Kelly; Jenifer Pappararo, Theo Sims, Luther Konadu, and all the staff of Plug In ICA (Winnipeg); Defina Entrecanales, Aaron Cezar, Dani Burrows, Gilean Dickie, Poppy Litchfield, Yasmina Reggad, Gabriela Salgado, Jane Scarth, Miranda Sharp, Jacob Charles Wilson, and all the staff of Defina Foundation (London); Abbas Akhavan, Alex Baczynski-Jenkins, Erika Balsom, Mary Helena Clark, Jon Davies, Cressida Kocienski, Jacob Korczynski, Dennis Lim, Jodie Mack, Aily Nash, Bona Park, Andréa Picard, Rachael Rakes, James Richards, Steve Reinke, Oscar Santillan, Sarah Robayo Sheridan, and Alvaro Ugarte; Center for Visual Music (Cindy Keefer); Visual Studies, University of Toronto (Charles Stankevich, Lisa Steele and Kim Tomczak).

Interpreting [Interrupting] Youth

Beginning April 2019 Plug In Institute of Contemporary Art will offer "Interpreting [Interrupting] Youth" in conjunction with two solo exhibitions: *Towards Evening* by Beijing-based artist Chen Zhe and *Class* by Winnipeg-based artist Karen Asher. This youth program emphasizes collaborative learning and concrete skill development in audiovisual media production. This educational program is ideal for participants interested in pursuing careers in art education, communications and journalism.

Designed for youth aged 16-24 years old, "Interpreting [Interrupting] Youth" is a 6-8 week program in which participants are introduced to contemporary art through an immersion into all stages of the exhibition process, from installation to opening, along with meetings with artists, curators and staff. While doing this, the 4-6 participants work collaboratively to produce a short video that they storyboard, record and edit about the exhibition. "Interpreting [Interrupting] Youth" thereby fulfils two functions: young participants are introduced to contemporary art through observation and discussion, and they receive mentorship and hands-on experience of all stages of video and sound production.

STAGES 2019

Announcing STAGES 2019 a temporary public art exhibition of installation, sculpture and performance. Featured artists include: Daniel Buren, Raymond Boisjoly, FASTWURMS, Silke-Otto Knapp, Joar Nango, Andrea Roberts and Kenneth Lavallee.

STAGES 2019 is the second iteration of an international public art biennial opening in August 2019. Inaugurated in 2017, STAGES brings together artists to produce artworks in public spaces throughout Winnipeg. Locations are selected by each of the invited artists during a preliminary research visit.

Upcoming Publications

Stagellessness
by grupa o.k. (J. Myers and J. Szupinska)

This publication is part of Fillip's Supplement Series and is a collection of images with image captions in reflection of the history of stage as part of our STAGES Publication Series produced by Plug In ICA. | \$5

Second Thoughts: Selected Text
by Angie Keefer

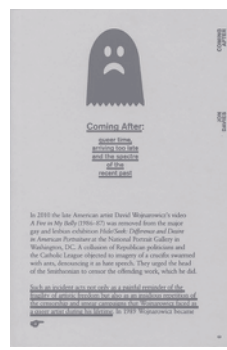
This compilation of writings by artist Angie Keefer transverses numerous disciplines from physics to philosophy, incorporating biographical elements and running parallel to Keefer's visual practice. Co-published by Kunstverein Amsterdam and Plug In ICA. Designed by Scott Ponik.

In the Book Shop

Coming After: queer time, arriving too late

and *the spectre of the recent past*

Essays by Jon Davies, Sharon Hayes, Zoe Leonard



Artwork by Pauline Boudry/Renate Lorenz, Aleesa Cohene, Glen Fogel, Onya Hogan-Finlay, Christian Holstad, Danny Jauregui, Adam Garnet Jones, Jean-Paul Kelly, Tim Leyendecker, Benny Nemerofsky Ramsay, James Richards, Emily Roysdon, Dean Sameshima, Jonathan VanDyke, and Susanne M. Winterling

Published by The Power Plant, 2012

ISBN: 978-1-894212-35-9

124 pages, 13.3 x 20.3 cm

\$17

This program is unique for a number of reasons. In most art education structures, young participants are brought before artworks and art experts, who "explain" the works and provide a prescribed interpretation. "Interpreting [Interrupting] Youth" overturns this model by prioritizing the interpretive voices, not of the experts and institutions, but of the youth themselves. The participants are, through individual exploration and group discussions, invited to engage with the exhibition on their terms, using and articulating their experiences and history in order to interpret the artworks. Thus, rather than bringing them into the world of artworks and institutions, the works and institutions are brought into theirs.

The program concludes with a public screening of the videos that they produce, with the participants leading a panel discussion about their experiences and interpretations. Plug In ICA is pleased to run this program in collaboration with Just TV.

For more information or to participate, contact info@plugin.org.

STAGES Speaker Series

A series of talks by each of the artists leads up to the exhibition. In 2018, Raymond Boisjoly and Joar Nango started off the Stages Speaker Series with five other artists to present this coming Spring. Please refer to our website to keep informed of future speakers in this series.

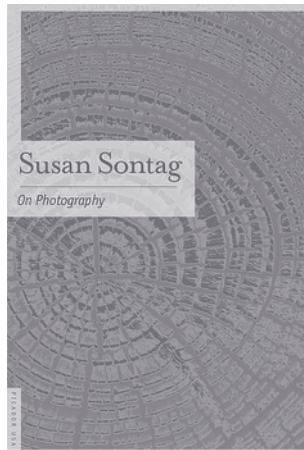
In keeping with the drive of STAGES to bring art beyond our walls, all talks for the speaker series will be held at off-site locations. The various locations will be announced in the proceeding months.

Plug In ICA is set to launch three new publications this coming Spring.

Exhibition Notes: Days of Reading: beyond this state of affairs
Edited by Jenifer Pappararo, Sarah Nesbitt and Luther Konadu

This publication is the second in a series of readers produced as quick compilations, and archival gestures that capture the exhibition and publication as part of the research process and not its end goal. This publication is linked to the exhibition *Days of Reading: beyond this state of affairs* presented at Plug In ICA in the fall of 2018 featuring the work of Shannon Bool, Fabiola Carranza, Raven Chacon, Natalie Czech, Leah Decter, Sameer Farooq, Theaster Gates, Hassan Khan, Ken Lum, Sylvia Matas, Jeanne Randolph, Jared Stanley.

Susan Sontag: On Photography



Published by Picador, 2001

ISBN: 978-0-312-42009-3

208 pages

14 x 20.9 cm

\$24

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Sincere thanks to our generous supporters in 2018

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ACKNOWLEDGEMENTS

Plug In ICA gratefully acknowledges the support of the Canada Council for the Arts, the Manitoba Arts Council and Winnipeg Arts Council. We thank the Royal Bank of Canada for the direct support of our Summer Institute as well as Assiniboine Credit Union for the general support of our youth programs.

Interpreting [Interrupting] Youth

Program partner: JustTV & Broadway Neighbourhood Centre

Sponsor: Assiniboine Credit Union

Summer Institute

Session I & II Program Sponsors: RBC Foundation & The Johnston Group

Summer Institute I:

DIS "Thumbs that Type and Swipe: The DIS edutainment Network

Exhibition & Session Sponsor: the Cultural Office of the Embassy of Spain

Inaugural Prairie Art Book Fair |

The Invention and Conclusion of the Eye by Toril Johannessen:

Publication partner: Fillip & Alliance Française Manitoba

Days of Reading: beyond this state of affairs

Exhibition Sponsors: Daniel Faria Gallery, Alpha Masonry, Fabris + Watts;

Video Pool, Downtown Biz; Winnipeg Art Gallery, Gallery 1C03; Michael Nesbitt

Ken Lum |

Lecture Sponsor: University of Manitoba and Winnipeg Art Gallery

STAGES Speaker Series 2018-19

Sponsors: Winnipeg Foundation, Michael Nesbitt

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