



ADAD HANNAH GLINTS AND REFLECTIONS

January 18 to March 23, 2019

Curated by Lynn Bannon and Anne-Marie St-Jean Aubre
Produced and circulated by the Musée d'art de Joliette

Generously sponsored by Jane Irwin and Ross Hill



Two Mirrors, 2008

HD video still

6 minutes 36 seconds

Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver

ADAD HANNAH

GLINTS AND REFLECTIONS

January 18 to March 23, 2019



Artist's Talk Thursday, February 28, 12:30 pm, Thompson Rivers University

Adad Hannah was born in New York in 1971, spent his childhood in Israel and England, and moved to Vancouver in the early 1980s. He lives and works in Vancouver and exhibits his work nationally and internationally. This exhibition brings together key works made by Hannah in the past decade that focus on his enduring interest in the photographic image in relation to personal and social histories.

Hannah's work uses intertwined modes of expression (photography, video, installation and performance) to generate the still image. His videos are presented in a fixed manner and from a frontal perspective, with scenes skillfully constructed and orchestrated by the artist in which participants, whose gestures are fixed without being totally immobile, take part in various activities staged by the artist. Often developing his projects over numerous months or years, doing intensive research and working with large groups of participants through community workshops, Hannah's staged images draw on references ranging from celebrated historical paintings and sculptures to everyday lives.

Temporality and its complex relationship with photography and video occupies a prominent place in Hannah's work. He consistently diversifies the means of animating a fixed image, beginning with capturing a pose on video that is held momentarily by the vacillating bodies. Hannah's "living pictures" play with the fascinated and attentive eye of the spectator. In recent work, the artist has endeavoured to generate the illusion of movement by taking a multitude of photographs of a body in action in order to successively articulate all the phases, reminiscent of the chronophotography of artist Eadweard Muybridge (1830-1904).

This exhibition brings together key themes that define the narrative of Hannah's artistic practice: *Mirroring the Museum*, *Reflections of Artworks* and *Lives Captured*. In these varied bodies of work Hannah explores seriality, repetition, recovery, duplication, reflection, the copy and visual citation.

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MIRRORING THE MUSEUM



In these works Adad Hannah endeavours to re-inscribe or re-establish museums and galleries through a new lens, in today's context. To achieve this, he uses mirrors as rear-view mirrors in the rooms of museums and galleries, swapping the conventional presentation of objects with unexpected and reversed views. This strategic process allows him to implement his singular approach without obscuring the richness of the collections he is photographing. His projects reflect on art, our perceptions of the works themselves and the places that house them. Using the "mises en abyme" technique of placing a copy of an image within itself, inserting a story within a story, this museological series poses underlying questions about the museum as a place of legitimization, conservation and mediation of art.



On Location, 2008
Colour photograph
102 x 136 cm
Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver

A Rising Tide, 2012
HD video
5 minutes 24 seconds
Private collection

Mirroring the Brodsky, 2012
two-channel HD video installation
6 minutes 5 seconds
Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Sitting in the Great Hall, 2008
colour photograph
102 x 136 cm
Private collection

On Location, 2008
Colour photograph
102 x 136 cm
Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Two Mirrors, 2008
HD video
6 minutes 36 seconds
Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

A Man Mirroring I, 2008
colour photograph
101 x 76 cm
Collection Fonderie Darling

A Man Mirroring II, 2008
colour photograph
101 x 76 cm
Collection Fonderie Darling

Man in a Red Shirt, 2008
HD video
8 minutes 15 seconds
Private collection



A Rising Tide (from *Daydreams of the Drunken Scholar*), 2012
HD video still
5 minutes 24 seconds
Private collection

Daydreams of the Drunken Scholar



Adad Hannah, the internationally acclaimed Canadian artist, came to [the San Antonio Museum of Art] in January looking for inspiration. Known for photographic and video works using or inspired by objects in museum collections, Hannah was here to select something in the Museum's collection as the basis for a new project. I hosted the artist as we met with all the department curators to tour the collections. By the end of the visit, Hannah and I were both in agreement that we could easily imagine narratives taking place in the scholar's library and bedroom located in the Lenora and Walter F. Brown Asian Art Wing. Since the actual rooms and the objects they house are much too delicate to be used as stage sets, the Museum staff worked with Hannah to create a new set as a hybrid variant of the rooms. We temporarily deinstalled a section of the Contemporary Galleries as the location for the production. To make the setting more complex and at the same time playful, Hannah decided to incorporate objects from other cultures, such as the Irish silver from the fourth floor mezzanine of the Museum's East Tower.

In preparation for Hannah's return visit to produce the new work, I lined up a corps of twelve volunteer models, most of them local artists, a set designer, a seamstress, and a hair-and-makeup artist. Local photographer Ansen Seale, whose work is included in the SAMA collection, signed on as Hannah's photography assistant.

When Hannah arrived in mid-April for production, we worked with John Johnston, the Coates-Cowden-Brown Curator of Asian Art, and the registrars and installation crew to gather objects from Museum storage, as well as from local private collections, to be used on the set. We borrowed oriental rugs from two local dealers in the genre for the backdrop and flooring. Hannah also ordered colorful fabrics from Japan and had these shipped to the Museum, where the seamstress turned them into costumes.

The entire production of Hannah's latest project, *Daydreams of the Drunken Scholar*, took place over the course of a week, with two days devoted to gathering objects, three days for set construction, and the final two days for photographing and videotaping.

David S. Rubin, The Brown Foundation Curator of Contemporary Art,
San Antonio Museum of Art

REFLECTIONS ON ARTWORKS



Adad Hannah uses the mirror as an emblem of painting and as a metaphor on the quest for realism and believability, revisiting and renewing ways of representing the world that dominated artistic practices from the Renaissance to the 19th century. This return to the history of art is manifested through his citation projects in which he reproduces works by great masters (Dürer, Velasquez, Géricault, Rodin, Hogarth, Millais, Gilbert, and Picasso). He transposes and transforms these great artworks by reworking them through his own stylistic filter. By recreating the images in his own way, Hannah uses art historical reference as a strategy that enables him to assert himself as a “reviver” of the works he revitalizes, adjusting their content to the social realities of the contemporary context.



The Raft of the Medusa (100 Mile House) 7, 2009
colour photograph
100.5 x 123 cm
Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver

Untitled (After Dürer), 2015

colour photograph

61 x 94 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Fingers Crossed (Turquoise Diamond Silver Nails KD), 2015

colour photograph

60 x 40 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Three in the Palm (Silver Nails KD), 2015

colour photograph

60 x 40 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Blackwater, 2013

colour photograph

99 x 164 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Blackwater Ophelia, 2013

HD video

10 minutes 41 seconds

Private collection

Unwrapping Rodin (Blue) 6, 2010

colour photograph

175 x 127 cm

Private collection

Unwrapping Rodin (Blue) 2, 2010

colour photograph

175 x 127 cm

Private collection

After Muybridge (Handstand With Chair), 2016

colour photograph

48.3 x 218.4 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

After Muybridge (Front Handspring), 2016

colour photograph

92.7 x 238.7 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

After Muybridge (Wrestlers 2), 2016

colour photograph

137.2 x 124.5 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

The Raft of the Medusa (Saint-Louis) 4, 2016

HD video

5 minutes 49 seconds

Private collection

The Raft of the Medusa (100 Mile House) 7, 2009

colour photograph

100.5 x 123 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

The Raft of the Medusa (100 Mile House) 4, 2009

colour photograph

100.5 x 133.5 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

The Raft of the Medusa (100 Mile House) 9, 2009

colour photograph

100.5 x 133.5 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

Backyard Guernica (Georgia) 2, 2017

colour photograph

86.4 x 139.7 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver



After Muybridge (Wrestlers 2), 2016

colour photograph

137.2 x 124.5 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver



Blackwater Ophelia, 2013
HD video still
10 minutes 41 seconds
Private collection

Blackwater, 2013
colour photograph
99 x 164 cm
Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain, Montréal and Equinox Gallery, Vancouver

Blackwater Ophelia



Blackwater Ophelia is inspired by the 1852 painting *Ophelia* by John Everett Millais, and by a visit Hannah made to the Aamjiwnaang First Nation community in Lambton County, in 2010.

While working in the community from 2010 to 2012, Adad Hannah produced two major works, *The Diversions*, one of the [Judith & Norman Alix Art Gallery's] inaugural exhibitions, and *Blackwater Ophelia*, both of which are now in the JNAAG permanent collection.

The artist worked with the collaborative support of local artists Jessica Butler, Norman Barney, Jane Austin and his assistant Russell Bonin. Local photographer Hailey McHarg is featured as Ophelia.

When asked why he chose this particular subject Hannah commented:

"I have liked this painting for a long time; it is so lush and melancholic. It also depicts nature, but nature as seen in the middle of the nineteenth century, a nature laying itself out for the photographic—which is really a nature constructed by and for photography. To restage this scene for photography, in a painstaking manner using silk flowers and a built set draws attention to the artifice of photographic images, while still seducing with the same techniques Millais used 150 years ago. This double reading/double presence is interesting for me, and hopefully for viewers as well."

Ophelia is one of the most frequently illustrated of Shakespeare's heroines and one of the least discussed in Shakespearean critical texts. It is the mythology of Ophelia that has captured and sustained the interest of artists, poets, psychoanalysts, film makers, fashion designers, writers, feminists, photographers, educators, and musicians for over 400 years. Having been rejected by Hamlet, Ophelia's last breath is about to escape through her lips as her entire being gives in to heartbreak. Her physical body is held for a saturated and poignant moment by the buoyancy of the still water. Her long sinewy hair, floating just below the surface of the water, mirrors the tangled willow branches above her head as she begins her slow descent into the dark comfort of the water. Her voice will soon be silenced.

Lisa Daniels, Curator, Judith & Norman Alix Art Gallery



Unwrapping Rodin (Blue) 7, 2010
colour photograph
175 x 127 cm

Unwrapping Rodin

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The *Unwrapping Rodin* photographs are a new step in my ongoing exploration of Auguste Rodin's sculptural work, mostly focused on his seminal work *Les Bourgeois de Calais* (1895). The other works I have completed are *Age of Bronze* (2004), *Burghers of Seoul: Recast and Reshoot* (2006), and *Les Bourgeois de Calais: Crated and Displaced* (2010).

In 2005 Phyllis Lambert came to see an exhibition of mine, and we started chatting. She asked me what I was working on next, and when I replied that I was going to Seoul to work on a project around *The Burghers of Calais* she invited me to come and see her Burgher, a full-size nude of one of the Burghers, Pierre de Wissant (Rodin first made nude versions of the six Burghers before draping them with cloth for the final grouping). When I visited her place to see this sculpture for the first time in 2005 she mentioned having taken some photographs that she wanted me to see. A week or so later she sent me a sequence of slides she had shot some 30 years ago while unwrapping the recently transported bronze. Having read several books about Muybridge¹ and Marey I could not help but see these images as frozen moments of action, frames from an imaginary movement created by peeling away the chrysalis-like packing material used to transport the sculpture.

With all of this in mind I had the idea to restage and reshoot this sequence of images. Being restaged they automatically lose the personal and loose feeling of the originals and approach documentary photographs of sculpture such as we might see in an art history text. However the protective wrapping and the masking tape, which would never be seen in a textbook, take equal footing in relation to the bronze they are attached to. At the same time the sequence reads as movement, as a sculpture pushing away its covering and revealing its impenetrable bronze surface. Restaging these photos, hiring a professional conservator to rewrap the sculpture for the sole purpose of being unwrapped and photographed, creates a series of images that are quite similar to the images they are based on yet produced for different reasons using different means. This transposing is in a way similar territory to what I was interested in when making *Cuba Still (Remake)* in 2004-2005.

I chose to print these photos at a larger size than I have ever printed before, the reason for this is that I wanted the photographs to occupy space in way similar to how a sculpture does, to confuse the distinction between an object and a photograph of an object.

Adad Hannah

¹It is interesting to note that Rodin, at first a critic of photography, was a subscriber to Muybridge's *Animal Locomotion*.



The Raft of the Medusa (Saint-Louis) 2 , 2016
archival pigment print
89 x 132 cm

The Raft of the Medusa (Saint-Louis)



In 2015 I was invited to a residency at Keur Laminaire in Saint-Louis, Senegal, which is four hours north of Dakar by car on the western edge of the African continent. In early 2016 I arrived in Saint-Louis to produce a new community-engaged work on the 200th anniversary of the grim events related to the stranding of the French frigate Medusa, an event that remains a strong reminder of the perils of poor leadership and a corrupt bureaucracy.

In the summer of 1816 the Medusa ran aground on its way to Saint-Louis, Senegal, captained by an inept officer who had been appointed by the King of France. While each of the lifeboats that left the Medusa had its own story of rough seas and treacherous travels along the sun-burnt shores, the story of this makeshift raft, abandoned by the captain and set adrift with more than 150 people aboard, captured the contemporary imagination and is most strongly remembered now through Theodore Gericault's giant painting *Le Radeau de la Méduse* (1818 – 1819) which hangs at the Louvre.

In my work, I try to approach each project with an open mind and few preconceived ideas of what the finished work will look like. This activates the production process and results in a project that reflects the specific community and context within which it was produced. For this project I spent five weeks in Senegal, researching, building, rehearsing, and recording a set of tableaux vivants in video and photographs.

In Saint-Louis I set up shop at a makeshift studio in an old warehouse that was once at the heart of the colonial outpost. From there I set out searching for more than a week, meeting people in the community - artists, actors, boat builders, craftspeople, historians, musicians, administrators, etc - trying to figure out what project would make sense in this specific cultural milieu of a post-colonial Senegal. Finally, after meeting formally and informally with many people in the community I settled on creating a raft made from scraps of dismantled pirogues (handmade and brightly painted wooden fishing boats), architectural scraps, and other elements found while roaming around the island of Saint-Louis and the adjacent fishing village of Guet N'Dar on the Langue de Barbarie. The background and the water for the set were made from 300 meters of cotton fabric. Everything was built locally, including the 4-meter tall "sun" lighting the set.

Supported by the Canada Council for the Arts, and produced with the assistance of more than fifty locals, this project represents my largest community-based project to date. It was performed live four times in May 2016 and was exhibited in the off-site programming of the Dakar Biennale in the same month. In October 2016 it was included in the Lagos Photo Festival in Lagos, Nigeria.

This isn't the first time I have made a community-based artwork inspired by Gericault's historic masterpiece. In 2009 I went to the remote community of 100 Mile House, BC to produce *The Raft of the Medusa (100 Mile House)*, one of my first large-scale community projects. For that project I focused on recreating Gericault's painting somewhat faithfully; in this new project in Saint-Louis I was not concerned with aesthetic fidelity and focused instead on the historical record and its relationship to the local community, recreating the raft as drawn from memory by Alexandre Corréard, one of only fifteen survivors who made it to Senegal. I imagined what life might have been like during those seventeen days, drifting listlessly at sea. By re-staging this historical moment I re-contextualized the events on the raft not through a change of location but through a temporal shift of 200 years. This both draws attention to the original tragedy of 1816 as well as exposes obvious parallels with contemporary events. By restaging and reshooting the same events Gericault explored in his painting, a melding of the historical and the contemporary takes place.

Adad Hannah



The Raft of the Medusa (Saint-Louis) 5, 2016
archival pigment print
132 x 89 cm



The Raft of the Medusa (100 Mile House) 8, 2009
colour photograph
100.5 x 133.5 cm

The Raft of the Medusa (100 Mile)



In late 2008 Adad Hannah received a telephone call from an old friend in British Columbia. Gus Horn, a rancher, community activist, and art collector, wanted to stage a version of Théodore Géricault's monumental painting *The Raft of the Medusa* (1818-1819) in 100 Mile House, a community of 2000 people in central BC. Although Hannah initially tried to talk Horn out of pursuing the project, explaining that it would be difficult and expensive, the details for remounting this tragic scene were finally worked out in early 2009 and Hannah flew to BC to get started on the project.

In 100 Mile House, the artist met with Horn and made presentations at the local high school, junior high, and community art centre trying to find people interested in being models and volunteering for other roles. Eventually the entire community came together for this project, with volunteers building the set, making costumes, applying makeup, and feeding a cast and crew of well over 40 people. The backdrop was painted by local painter Tom Godin using both brushes and rollers on heavy canvas. It measures over 1000 square feet and was hung from a three-story scaffold.

For three months the students met weekly at the high school in order to prepare for the final tableau vivant. They practiced yoga so they would be able to hold the necessary poses, and studied the painting in order to get in the right mood. On May 2nd and 3rd, 2009 in the 100 Mile House community hall the final tableau was performed for several live audiences, a life-drawing class, and Hannah's video and still cameras. The final cast consisted of twenty students and two itinerant tree planters. The models held their poses for between five and ten minutes, creating an uncanny replica of Géricault's painting rendered in living flesh.

Géricault chose to paint a scene from a recent tragedy, the sinking of the French ship *Méduse* in 1816, and the plight of the survivors, who, left to their own devices, succumbed to cannibalism, dehydration, and insanity as their numbers shrunk from an initial 150 passengers to the final fifteen who were discovered by accident two weeks later. The finished canvas measured a giant 16' by 23.5' and was eventually purchased by the Louvre shortly after the artist's death in 1824. The community of 100 Mile House has been ravaged itself, if somewhat slower and less dramatically than the passengers of the raft, by downturns in the cattle and forestry industries.



Backyard Guernica (Georgia) 2, 2017

colour photograph

86.4 x 139.7 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver



LIVES CAPTURED



Evoking the notion of an interiorized cultural space, one that is both familiar and private, Adad Hannah's genre scenes offer a personified look at protagonists from different social groups. These depictions of everyday people serve as stepping stones for the artist to think about society and its players, as well as to explore various aspects of inter-human relationships in an attempt to understand the reality of various communities. Hannah's social projects are not actual documentaries – instead, they act as witnesses to the era they portray.



Burghers of Seoul, 2006
production image

Six Russians Eating Ice Cream, 2011

HD video

4 minutes 27seconds

Private collection

Russian Woman at Home, 2011

HD video

8 minutes 57 seconds

Private collection

Mother Holding a Plum, 2011

colour photograph

100 x 134 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Burghers of Seoul, 2006

two-channel SD video installation

9 minutes 16 seconds

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver

Denys Arcand and Adad Hannah

The Burghers of Vancouver, 2015

HD video

15 minutes

Collection of the Artist, courtesy of Pierre-François Ouellette art contemporain,
Montréal and Equinox Gallery, Vancouver



Mother Holding a Plum, 2011

colour photograph

100 x 134 cm

Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver

The Russians



Taking as his inspiration the early 20th Century work of Sergeii Prokudin-Gorskii, the Russian pioneer of colour photography, Hannah traveled to Russia in the summer of 2010 to begin recording small slivers of Russian life in videos and photographs. Having returned from this trip with hours of footage and hundreds of photographs, it took over a year to arrive at the final selection of moving and still images. This body of work exists somewhere between the candid documentary snapshots of Robert Frank, the highly staged images of Jeff Wall, and the mid 19th century parlour pastime of tableaux vivants. Somewhat less controlled than his previous videos, Hannah's subjects pulse with life even as they try to remain still.

Eschewing elaborate sets in favour of unstaged encounters Hannah set off for Russia with only two cameras and a small accompaniment of lenses. Moving around by car, foot, and bicycle Hannah roamed around Saint Petersburg and the surrounding countryside, shooting exclusively with existing light and using as models the people he encountered on his travels. These models came from all walks of life, some approaching the photographer and some warily agreeing to pose when approached. With minimal intervention models were asked to stay as still as they could while the photos and videos were shot, but due to the blazing temperatures (it was Russia's hottest summer on record) and the artist's limited ability to communicate in Russian, the models' gazes often wandered, their faces and bodies betraying the difficulty of holding their poses.

When Prokudin-Gorskii documented a rapidly changing country 100 years ago he often focused on infrastructure and technology, the trains and factories of the early 20th Century. Hannah, on the other hand, focuses on people he's chanced upon on his travels, presenting fleeting but oddly intimate moments shared with strangers whose postures and subtle facial expressions offer a unique look at Russia at the beginning of the 21st century.



The Burghers of Vancouver, 2015

with Denys Arcand

HD video still

15 minutes

Collection of the Artist, courtesy of Pierre-François Ouellette art
contemporain, Montréal and Equinox Gallery, Vancouver

The Burghers of Vancouver



The Burghers of Vancouver is a video installation that revisits the idea of the urban monument by taking apart and putting back together the sculpted group using actors. The play tells the story of six people looking for temporary work who are hired by a mysterious patron to embody Rodin's work in a living sculpture in downtown Vancouver. An anonymous poet, an elderly Asian woman who only speaks her native tongue, a smuggler, an athlete, a laid-off worker and a former junky meet every day, dress up as actors, pose for the whole day in front of the Vancouver Art Gallery and then go home at the end of the day. Each takes the pose of one of the six figures making up the group *Les Bourgeois de Calais* by Rodin and recounts what led him or her to accept this work.

The project goes from private lives to an extreme representation of the social mask in which the highlighting of the images of heroic submission and sacrifice represented by the event of 1347 sculpted by Rodin is embodied in a pretence that is theatricalized but devoid of drama. Here, the monument to the glory of the sacrificed burghers becomes a performance subjecting temporary workers to a physical constraint that imposes – in exchange for payment, silence – immobility and anonymity on them.

The reference to history or to a foundation myth that goes back to an episode of the Hundred Years' War between the English and the French in that strategic place for the two kingdoms is tempered here, while remaining buried in the memory of the work, by the mixed nature of the group of actors whose suffering comes from the long-term unemployment or the marginalization that affects the powerless in globalized big cities. The installation *The Burghers of Vancouver* was inaugurated in Paris, a short walk from the famous bronze located at the entrance to the grounds of the Musée Rodin. It was then the contemporary component of the major exhibition *Metamorphoses In Rodin's Studio* that the Montreal Museum of Fine Arts presented from May 30 to October 18, 2015. It was also shown in Toronto from September 10 to 20 as part of the Toronto International Film Festival. This collaboration between three Canadian institutions and the Musée Rodin echoes the collaboration (initiated in 2011 at the Montreal Museum of Fine Arts in the anniversary exhibition *Big Bang*) between the emerging Canadian contemporary artist and established filmmaker.

The exhibition also brought together other work by Adad Hannah that has been profoundly influenced by the work of Rodin – the series of photographs *Unwrapping Rodin* (2010), which transposes in the studio and using the memory the photographic decompositions produced in the late nineteenth century by Muybridge and Marey, the unwrapping of a copy of the statute of one of the six burghers of Calais, Pierre de Wissant; a composition made up of screens, *Les Bourgeois de Calais: Crated and Displaced* (2010), which make us consider our relationship to the image of a monument known through reproductions; as well as *Age of Bronze*, a series of three tableaux vivants produced in 2004 in a room of the National Gallery of Canada, a reflection on gender/genre (sexual and artistic), hierarchy (roles within an institution) and more generally on the relationship between the gaze and power, all of this focussing on a Rodin's anti-academic male nude, a major work of 1877, which both gave rise to controversy and contributed to Rodin's glory.



Pierre de Wissant (The Burghers of Vancouver)
2015, archival pigment print
76 x 102 cm

On the cover:
The Raft of the Medusa (100 Mile House) 8, 2009
colour photograph
100.5 x 133.5 cm

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