



Press Release

*Inside voice(s), please*

April 7 - May 31, 2023

Cookie Brunel, Matthew Cardinal, Jeffery Chong, Julia Dahee Hong, Gonzalo Reyes Rodriquez

Co-curated by Lauren Lavery & Sungpil Yoon

Exhibition text by Jacquelyn Zong-Li Ross

This exhibition title is hypothetically reminiscent of a golden plaque hung up in a library. Its formalized request followed by a disingenuous/passive-aggressive “please” tacked on at the end designates a place for quiet contemplation.

To pluralize with a thinly-veiled choice of an optional “(s)” provides a glimpse into the sarcastic nature of this request - that of five artists trying to make sense of a very small space, through the collective whispers passed between them.

- Lauren Lavery & Sungpil Yoon



## Bios

**Cookie Brunel** uses sculpture, music, and coding to criticize implicit bias in Western epistemology.

~A former archaeologist, Brunel became disillusioned by the biases and errors in archaeological interpretation that are widely perceived to be objective facts. Influenced by this formative experience, Brunel’s artistic practice asserts the value of subjectivity, bodily knowledge, and poetics in research.

~As an art student at Alberta University of the Arts and University of Illinois Urbana-Champaign, Brunel researched humour and argued that jokes and laughing are meaningful bodily expressions of the unconscious. Brunel’s interest focused on instances of shapeshifting in popular comedy, particularly in cartoons and sketch comedy, which led to the creation of “Rake Proofing” in 2015. This series of ceramic sculptures explores how slapstick humour, rubber hose animation, and “gender bending” are culturally shared responses to unspoken uneasiness surrounding the limits of human bodies in society, space, and time.

~In 2023, Brunel continues to explore instances of shapeshifting to interrogate popular knowledge of the physical world. They are currently researching quantum phenomena at the macroscopic scale and plan to release their latest findings in the form of a computer virus.

**Matthew Cardinal** (he/him) is an amiskwacyi (Edmonton, AB)-based musician, sound artist, and photographer known for his work with Polaris Short List nominee group nêhiyawak. Cardinal’s solo full-length album Asterisms was released in October 2020 on Arts & Crafts. Cardinal’s music utilizes modular synthesizers, vintage analog equipment, electric pianos, and samplers to create cinematic and dreamlike soundscapes.

**Jeffery Chong** is a media artist whose work is informed by his fragmented family history and interpretations of archival research. He has worked as a film conservator at the Vancouver Archives and Nikkei National Museum. Jeffery primarily works with 16mm film, but has recently focused on medium and large format photography. His photography has been exhibited locally, and his films have screened across North America. He studied at Concordia University and BCIT. Jeffery lives and works on the traditional and unceded territories of the xwməθkwəy̓əm, Skwxwú7mesh, and səlilwətał peoples.

**Julia Dahee Hong** is an Amsterdam-based artist, hailing from the unceded traditional territories of the xwməθkwəy̓əm, Skwxwú7mesh, and səlilwətał nations. Her practice encompasses photography, performance, sound, writing, and sculpture to convert socially inherited values and



their forms of expression. Hong's ongoing inquiry examines emotional labour in relation to (self-)alienation through the mutable parameters of the tertiary sector, interpersonal relations, and the effects of aspirations. Recently she has been engaging with crumbs as witnesses and remainders while envisaging empty cavities as caves. She received her MFA from the Royal Academy of Fine Arts Antwerp (2019) and also organizes "Breakfast B Reading Series," an ongoing event that invites artists to read their works while serving as a platform for sharing writing, active listening, and community building. Julia is still an avid spoon player, has three bike bells (on one bike), and can easily high-kick up to two metres.

**Gonzalo Reyes Rodriguez** works in photography and film/video to examine the temporal ambiguity of our experience of images—still but in motion, historical yet continuously made present. He employs materials such as found photographs, magazine interviews, and film/tv scripts to overlay the recent past against the present. Recent exhibitions include the Winnipeg Art Gallery, Marinaro, New York, and the Centre for Contemporary Art in Glasgow. Upcoming exhibitions include the National Gallery of Canada, Ottawa; Arsenale, Toronto, and Capilla de Arte - UDLAP, Puebla as part of Bienal Sur. His work has been supported by grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs, and the Foundation for Contemporary Arts. His work has been featured in Artforum, Peripheral Review, Musée Magazine, and Hyperallergic. Rodriguez received his MFA from the University of Pennsylvania and in 2019 was a participant at the Skowhegan School of Painting and Sculpture.

**Jacquelyn Zong-Li Ross** is a writer and editor based in Vancouver, the unceded territories of the xwməθkwəy̓əm, Skwxwú7mesh, and səlilwətał nations. Her fiction, poetry, essays, and art criticism have appeared in BOMB, C Mag, The Ex-Puritan, Fence, Mousse, and alongside exhibitions and artist projects at The Bows, Centre Clark, Franz Kaka, Mercer Union, SFU Galleries, Susan Hobbs Gallery, Trinity Square Video, and elsewhere. Her chapbooks include *Mayonnaise* and *Drawings on Yellow Paper* (with Katie Lyle). She publishes occasional books by emerging artists and writers under the small press Blank Cheque, and is currently the Art Editor of *The Capilano Review*, a westcoast journal of experimental art and poetics. She is at work on a novel and a collection of short stories.