

**CODE SWITCHING
AND OTHER WORK
NADIA MYRE**







Deckseite / Cover: Nadia Myre, *Code Switching: Pipe Beads* (Detail), 2017, Digitaldruck unter Plexiglas auf Dibond montiert /
Digital print under plexiglass mounted on Dibond, 122 x 325 cm (48 x 128 in)
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CODE SWITCHING AND OTHER WORK NADIA MYRE

25. September bis 10. November 2018
September 25 – November 10, 2018

Öffnungszeiten: Mittwoch – Samstag: 11 Uhr – 18 Uhr
Opening hours: Wednesday – Saturday: 11 a.m. – 6 p.m.

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POSITIONS BERLIN ART FAIR

Patrick Bérubé, Nicholas Crombach, Laurent Lamarche, Marie-Eve Levasseur, Karine Payette

27. bis 30. September 2018
September 27 – 30, 2018

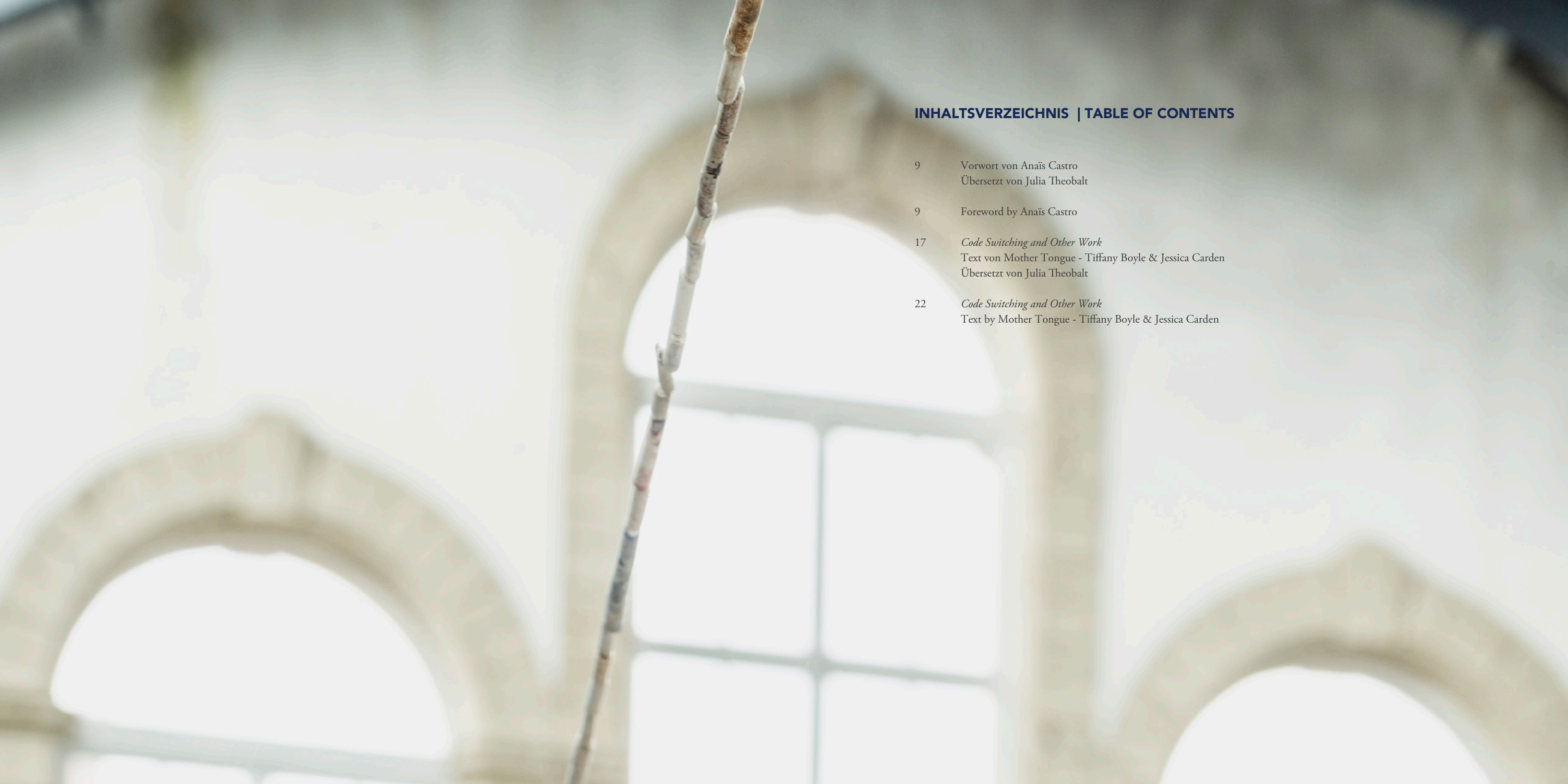
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ENTRANCE TO STUDIOS
AND OFFICES



p.8 - 10 Nadia Myre
Sharing Platform (New Technologies), 2018
 Keramik, verschiedene Oxide, Edelstahlrahte /
 ceramic, various oxides, stainless steel thread

VORWORT

Art Mûr Berlin freut sich, Nadia Myre's *Code Switching and Other Work* zu präsentieren, eine Ausstellung, die erstmals von Mother Tongue während der Glasgow International 2018 gezeigt wurde. Die Werkserie entstand 2015 am Ufer der Themse, direkt gegenüber der Tate Modern in London. Dort entdeckte und sammelte die Künstlerin zusammen mit Ihrem Sohn kleine zylindrische knochenartige Stücke, Tonpfeifenfragmente aus der Tabakindustrie des 17. Jahrhunderts. Myre fotografierte und reproduzierte die kleinen geborgenen Objekte, um eine Reihe von skulpturalen Arbeiten zu schaffen, die von der Entwicklung des Tabakhandels zu einer Millionenschweren-Industrie zeugen. Wir nennen unsere geologische Ära das Anthropozän - *Code Switching and Other Work* erinnert uns daran, dass Beweise menschlicher Aktivitäten unmittelbar im Boden unter uns vergraben liegen. Durchstreifen wir die Geschichte der Menschheit, sind die Spuren des Kolonialismus überall zu erkennen.

Man braucht nicht weit zu schauen, um die Relikte des Kolonialismus zu entdecken, denn sie sind allgegenwärtig: es sind die Gebäude, die Museen umgestaltet wurden, die Monumente, um die wir uns versammeln, die Baumwolle in unserer Kleidung, der Kaffee, den wir trinken, die Zigarette, die wir rauchen. Entkolonisierung macht uns bewusst wie sehr die Kolonialmächte die Welt von heute prägen.

FOREWORD

Art Mûr Berlin is delighted to present Nadia Myre's *Code Switching and Other Work*, an exhibition first presented by Mother Tongue during Glasgow International 2018. This is a body of work that came into existence in 2015 on the banks of the Thames River, right across from Tate Modern in London. There, the artist and her son picked up small cylindrical bone-like pieces, clay pipe fragments dating back to the 17th century tobacco industry. Myre photographed and reproduced these small recovered objects to create a number of sculptural pieces that testifies to the development of the tobacco trade into the multi-million dollar industry it has become. We call our geological era the Anthropocene and *Code Switching and Other Work* reminds us that traces of human activity are, indeed, present in the ground. We are walking on the history of mankind and proofs of colonialism have infiltrated our lithosphere. But one doesn't need to look far to see the relics of colonialism for they are visible everywhere around us: the buildings we turn into museums; the monuments we congregate around; the cotton we wear; the coffee we drink; the cigarette we smoke. Becoming aware of these colonial powers which have and continue to shape our world today is a step forward towards decolonization.

Anaïs Castro
 Leiterin der Galerie / Executive Director
 Art Mûr Berlin



Code Switching and Other Work

Nadia Myre
The Briggait

9 April - 7 May

Commissioned by Mother Tongue and
Glasgow International 2018



With thanks to WASPS, Art Mûr, British Council, Canada House, Concordia University, Québec Government Office London, and Glasgow School of Art.

Nadia Myre
Rubbing Plate (A Craze for Monumental Brass), 2018
Geätzte Stahlplatte / Etched steel plate



p. 14 - 15 Nadia Myre
Untitled (Tobacco Barrel), 2018
Keramik, Pigment, Edelstahl /
Ceramic, pigment, stainless steel



Code Switching and Other Work

Text von Mother Tongue

Tiffany Boyle & Jessica Carden

Code Switching and Other New Work ist eine Einzelpräsentation neuer und bestehender Arbeiten der in Montreal lebenden Künstlerin Nadia Myre, kuratiert vom Glasgower Kuratorenduo Mother Tongue (Tiffany Boyle und Jessica Carden). Anhand der Geschichte der Tonpfeifenproduktion in London und Glasgow, enthüllt Myres Werk auf poetische Weise die Verstrickung zwischen dem britischen Empire, Kanada und den indigenen Völkern. Während des Tabakhandels mit der so genannten Neuen Welt kamen die Pfeifen, sozusagen als Nebenprodukt, als eines der ersten *Einwegartikel* auf den Markt und wurden mit vorgefüllten Tabak vermarktet. Myres neue Arbeiten erforschen Prozesse der Prägung, Dokumentation, Webtechnik und Ausgrabung, um nachhaltige Fragen rund um koloniale Hinterlassenschaften zu stellen.

Der europäische Kontakt mit der Neuen Welt in den 1600er Jahren führte zu einer Zunahme des Tabakkonsums in Großbritannien und zum Entwurf der Tonpfeifen bestehend aus einer Mulde und länglichen Stil, eine überarbeitete Version der von den indigenen Völkern verwendeten Behältnissen. Während des Tabakrauchens wurde die Tonpfeife stufenweise abgebrochen. Es gab eine Reihe von Produktionszentren in Großbritannien, darunter Glasgow und Bristol. Schottlands Produktion hat ein besonderes Monopol auf den Export in großen Mengen an Konzerne wie die Hudson Bay Company, die während der frühen Kolonialzeit de facto große

Teile Nordamerikas beherrschte. Die Scherben dieser Tabakpfeifen, die in großen Mengen zu finden sind, sind archäologisch bedeutsam, denn Sie helfen dabei die Fundorte zu datieren. Die ausgegrabenen Scherben sind zugleich außergewöhnliche Gegenstände von historischer Bedeutung, in ihrer Anzahl jedoch fast alltäglich. Es scheint als besäße ein so einfaches Objekt wenig wirtschaftlichen Wert.

Nadia Myre ist bildende Künstlerin aus Quebec und Mitglied der Kitigan Zibi Anishinabeg First Nation. Im Jahr 2015 begann sie mit Forschungsausgrabungen an den Ufern der Themse, bei denen sie Schalen und Stiele von Tonpfeifen entdeckte. Dabei wurden Knochen und Zähne manchmal zunächst mit Tonpfeifenstielen und -fragmenten verwechselt, die die Lebensgeschichten dieser Gegenstände zu erzählen scheinen. Ebenso erinnern die Scherben in ihrer vorgefertigten, perlenartigen Form an das Wampum, welches die Ureinwohner bis heute beim Weben verwenden.

Code Switching and Other Work ist ein einschlägiges Werk welches den Betrachter dazu einlädt, zu hinterfragen wie unsere gemeinsame Vergangenheit das gegenwärtige Verständnis voneinander noch heute beeinflusst. Durch die museale Präsentation indigener und europäischer Keramik, hochauflösenden Scans, Fotografien und Skulpturen regt die Künstlerin zu zeitgemäßen Diskussionen über indigene Rechte und Ihre Zukunft an.

Myre's Forschung und Arbeit konzentriert sich auf interkulturelle Erfahrung und Vermittlung als Strategie zur Anerkennung und Rückgewinnung indigener

Kunst und Kulturproduktion. Ebenso untersucht *Code Switching and Other Work* die Ausdrucksweise und Macht der musealen Darstellungsformate und die daraus resultierende Wissensgewinnung, indem rekonstruierte und repräsentative historische Objekte zur Schau gestellt werden.

Im weiteren Sinne, setzt sich die Künstlerin auch mit der Rolle des Handwerks in ihrer künstlerischen Praxis auseinander, indem sie die Betrachtungsweise und Positionierung des Handwerks in Frage stellt.

p. 19 - 21 Nadia Myre
Contact in Monochrome (Toile de Jouy), 2018
Digitales Wallpaper Design / digital wallpaper design on
Digimura stucco





Code Switching and Other Work

Text by Mother Tongue

Tiffany Boyle & Jessica Carden

Code Switching and Other New Work is a solo presentation of new and existing work from Montreal-based artist Nadia Myre, curated by the Glasgow-based curatorial duo Mother Tongue (Tiffany Boyle and Jessica Carden). Responding to the history of clay tobacco pipe production in London and Glasgow, Myre's work poetically unearths the entanglement between the British Empire, Canada and Indigenous peoples. A by-product of the tobacco trade with the so-called New World, the pipes were one of the first 'disposable' items to enter the market, purchased pre-stuffed with tobacco. Myre's new work explore processes of imprinting, documenting, weaving and excavating to ask enduring questions around colonial legacies.

European contact with the New World in the 1600s led to an upsurge in tobacco use and to the design of clay tobacco pipes in Britain, a revival of the vessels used by indigenous peoples with a bowl and elongated stem. The clay pipe was incrementally broken off in segments as the tobacco was smoked. There were a number of production hubs for these across the UK, including Glasgow and Bristol. Scotland's production had a special monopoly on exporting in large volume to conglomerates such as the Hudson Bay Company, which historically ruled de facto large parts of North America during early colonial settlement. Tobacco pipe shards are significant in archaeological terms, used to date sites during excavations, where they can be found in volume. Excavated shards are therefore

at once special items of historical significance, yet also everyday in their number, seemingly simple appearance can carry little economic value.

Nadia Myre is a visual artist from Quebec and an Algonquin member of the Kitigan Zibi Anishinabeg First Nation. In 2015, she began research excavations along the banks of the Thames, uncovering bowls and stems of clay tobacco pipes. In this process, bone and teeth have sometimes been initially mistaken for clay pipe stems and fragments, a telling undertone surrounding the life stories of these items. Equally, the shards in their ready-made, bead like form, recall the wampum used by First Nations people historically and in Myre's present in weaving.

Code Switching and Other Work is a pertinent body of work, through which the artist engages her audience in questioning how our shared pasts inform present understandings of one another. Initiating timely discussions regarding Indigenous rights and futures, Myre explores Indigenous and European ceramics using high-resolution scanning, photography and

p. 23 Francis Back, Szene, die das Teilen der Friedenspfeife darstellt, für das Poster *Night Rounds*. Bleistiftzeichnung auf Papier, Leihgabe der Sammlung Pointe-a-Calliere, gestiftet von Francis Back / Scene depicting the sharing of the peace pipe, for the *Night Rounds* poster. Pencil drawing on paper, on loan courtesy of the Collection Pointe-a-Calliere, donated by Francis Back





sculpture in a museum-style presentation format. Myre's research and work focuses on cross-cultural experiences and mediations as a strategy towards recognizing and reclaiming the contributions of Indigenous arts and cultural practices. Equally, *Code Switching and Other Work* examines the language and power of museum display formats and resulting knowledge production, and features historical objects that are reclaimed through re-creation and representation. In wider terms, the artist's practice asks important questions around the role of craft within a visual arts practice, pushing the boundaries of how craft is understood and positioned.



p. 26, p. 28 Nadia Myre
 Archäologische Trümmer, Ton Tabakpfeifen und
 Scherben aus Kanada, England und Schottland, 2017-18 /
 Archaeological debris, clay tobacco pipes and shards from
 Canada, England, and Scotland, 2017-18

Präsentiert bei Glasgow International 2018
 Presented at Glasgow International 2018

p. 27 Frederick William Fairholt
 Tabak: seine Geschichte und Verbände; einschließlich eines
 Berichts über die Pflanze und ihre Herstellung; mit seinen
 Modi der Verwendung in allen Altersgruppen und Ländern
 mit 100 Abbildungen / Tobacco: its history & associations;
 including an account of the plant and its manufacture;
 with its modes of use in all ages and countries with 100
 illustrations.

Präsentiert bei Glasgow International 2018
 Presented at Glasgow International 2018





p. 30 Nadia Myre
Rope Piece on Night's Blue Arch (Nine Fathoms Towards a Performance), 2018
Ton Tabakpfeife Scherben auf Edelstahl Gewinde / Clay tobacco pipe shards on stainless steel thread

p. 31 Nadia Myre
Rope Piece Suspended (Vertebrae), 2018
Ton Tabakpfeife Scherben, Edelstahl-Gewinde
/ Clay tobacco pipe shards, stainless steel thread



p. 32 Nadia Myre
Beaded Net (after Goree Island), 2018
Keramik, verschiedene Oxide, Edelstahldrahte,
pulverbeschichteter Stahlrahmen / Ceramic, various oxides,
stainless steel thread, powder-coated steel frame



p. 33 Nadia Myre
Code Switching: Circle, 2017
Digitaldruck unter Plexiglas auf Dibond montiert /
Digital print under plexiglass mounted on Dibond
122 x 122 cm (48 x 48 in)



Nadia Myre
Code Switching: Pipe, 2017
Digitaldruck unter Plexiglas auf Dibond montiert /
Digital print under plexiglass mounted on Dibond
183 x 122 cm (48 x 48 in)



Nadia Myre
Code Switching: Pipe Beads, 2017
Digitaldruck unter Plexiglas auf Dibond montiert / Digital print under plexiglass mounted on Dibond
122 x 325 cm (48 x 128 in)

POSITIONS Berlin Art Fair
27–28–29–30 Sep 2018
Flughafen Tempelhof–Hangar 4

Patrick Bérubé
Nicholas Crombach
Laurent Lamarche
Marie-Eve Levasseur
Karine Payette

Art Mûr Berlin celebrates its first anniversary in Berlin by participating to Positions Art Fair during Berlin Art Week from September 27-30, 2018. For this occasion, we will be showing the work of five Canadian artists: Patrick Bérubé, Nicholas Crombach, Laurent Lamarche, Marie-Eve Levasseur and Karine Payette in a presentation that will mirror the theme of the gallery's inaugural exhibition in Berlin a year ago: *Mutation / Transformation / Metamorphosis*. Find us in booth C23!

p. 36 - 37 Nicholas Crombach
Fetch, 2018

Polyurethanharz, Polyurethanschaum, Tennisballfilz, Nylongewebe, Nylonseil, Farbe / Polyurethane resin, polyurethane foam, tennis ball felt, nylon webbing, nylon rope, paint
215.9 × 139.7 × 139.7 cm (85 × 55 × 55 in)





p. 38 Patrick Bérubé
Deformation divine (Details), 2016
Vergoldete Bronze, Harz, Flock, Aluminium, Holz /
Gold-plated bronze, resin, flock, aluminum, wood
119,5 x 119,5 x 28 cm (47 x 47 x 11.75 in)

p. 39 (Top / Nach oben)
Patrick Bérubé
La redite, 2015
Spiegel und Porzellanpapageien / Mirror and porcelain parrot
23 x 23 x 23 cm (9 x 9 x 9 in)

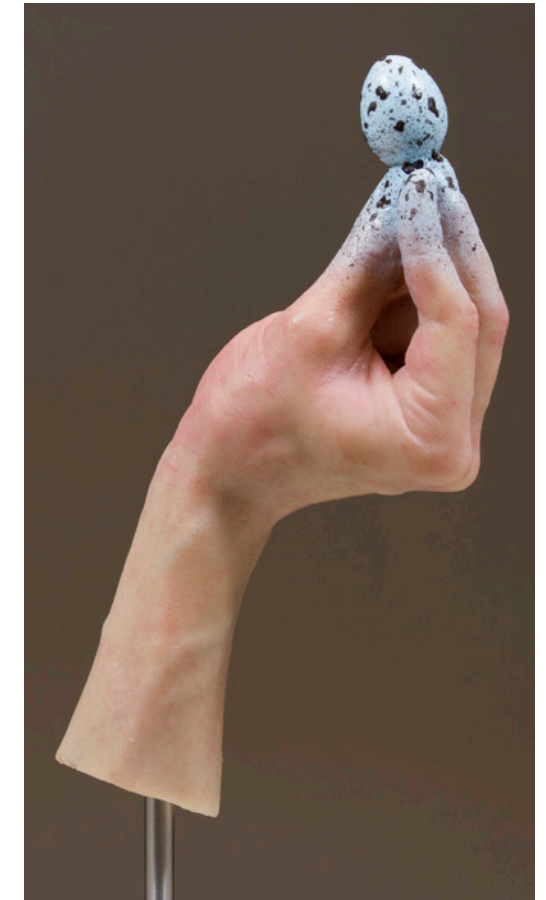
p. 39 Patrick Bérubé
Double fail, 2017
Assemblage und Kopie aus Beton / Assemblage and concrete copy
25,5 x 40,5 x 12,7 cm (10.5 x 16 x 5.5 in)



Marie-Eve Levasseur
Devenir-Cyborg (étude de la compression), 2018
 (Diptychen / Diptych)
 Fotografie, Digitaldruck auf Backlitfolie, LED Leuchtkasten /
 digital print, LED-light box
 58 x 32 x 11 cm (23 x 12.6 x 4.5 in) je / each
 Auflage / edition: 2 + 1AP



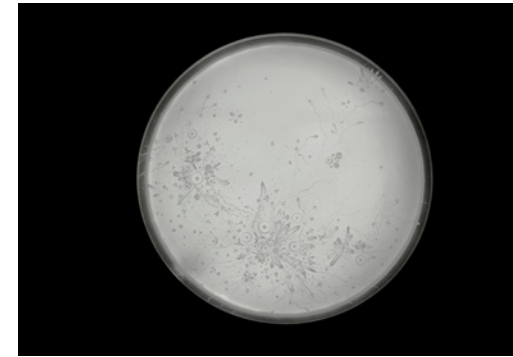
Marie-Eve Levasseur
*I've got you under my skin
 (or the anthropotechnoromantic infiltration)*, 2014
 Leuchtkasten / Light box
 150 x 100 cm (59 x 39.5 in)



Karine Payette
Hospitalité IV, 2017
 Silikon, Pigment, Edelstahl /
 silicone, pigment, stainless steel
 56 x 15 x 13 cm (22 x 6 x 5 in)



Karine Payette
Hospitalité VII, 2017
 Silikon, Pigment, Edelstahl /
 silicone, pigment, stainless steel
 52 x 13 x 13 cm (20.5 x 5 x 5 in)



p. 42 Karine Payette
Entre nous III, 2016
 Digitaldruck / digital print
 61 x 91,5 cm (24 x 36 in), Auflage / edition: 4

p. 42 Karine Payette
Entre nous I, 2016
 Digitaldruck / digital print
 61 x 91,5 cm (24 x 36 in), Auflage / edition: 4

p. 42 Karine Payette
Entre nous V, 2016
 Digitaldruck / digital print
 61 x 91,5 cm (24 x 36 in), Auflage / edition: 4



p. 43 (oben / top) Laurent Lamarche
Fossile Pétri 2, 2016
 Graviertes Plexiglas, Aluminium und LED-Beleuchtung /
 Engraved Plexiglas, aluminum, LED lights
 76 cm (Durchmesser) / (30 in diameter)

p. 43 (Mitte / middle) Laurent Lamarche
Fossile Pétri 3, 2016
 Graviertes Plexiglas und Aluminium /
 Engraved Plexiglas and aluminum
 41 cm (Durchmesser) / (16 in diameter)



p. 43 (unten / below) Laurent Lamarche
Fossile PL02, 2016
 Graviertes Plexiglas und Aluminium /
 Engraved Plexiglas and aluminum
 21 x 30 cm (8.26 x 12 in)

p. 44 Laurent Lamarche
Fossile-C4, 2017
 Gravieren von Plexiglas, Aluminium, LED /
 Engrave plexiglass, aluminium, LED
 24 x 24 in / 60 x 60 cm



BIOGRAPHIES

Nadia Myre
b. 1974, Montreal, QC, Canada

Nadia Myre is an indigenous and quebecois artist from Montreal who is interested in having conversations about identity, resilience and politics of belonging. A graduate from Camosun College (1995), Emily Carr (1997), and Concordia University (M.F.A., 2002), Myre is a recipient of numerous awards, notably Banff Centre for Arts Walter Phillips Gallery Indigenous Commission Award (2016), Sobey Art Award (2014), Pratt & Whitney Canada's 'Les Elles de l'art' for the Conseil des arts de Montréal (2011), Quebec Arts Council's Prix à la création artistique pour la region des Laurentides (2009), and a Fellowship from the Eiteljorg Museum (2003). Recent accomplishments include *Tout ce qui reste / Scattered Remains* (Montreal Museum of Fine Art, 2017), *Decolonial Gestures or Doing it Wrong? Refaire le chemin* (McCord Museum, 2016) and commissions for new work: *Tree of Shifting Forms* for the new Canadian Embassy in Paris (2018), the *Quebec Room* carpet design (2015) for Canada House in London, England (with Karen Spencer), *Orison* (galerie Oboro, 2014), *Formes et Paroles* (Musée Dapper, Senegal, 2014), and *Sakabàn* (National Gallery of Canada, 2013).

Patrick Bérubé
b. 1977, Montreal, QC, Canada

Patrick Bérubé holds a Master in Visual and Media Arts from the University of Quebec at Montreal in 2005. Finalist for the Pierre Ayot in 2010 and 2011, his work was noticed nationally and internationally through its participation in numerous exhibitions and major events. Notably, in 2010, during the exhibition *This is not a casino* at Casino Luxembourg, and the Villa Merkel in Germany. In 2005, he received the Jury Prize in the context of the 3rd international art manifestation Quebec. There are also several artist residencies including the residence of the Conseil des arts et lettres du Québec in Barcelona, Spain, in 2009, at the Cité Internationale des Arts in Paris in 2007 and Buy- Sell in Bordeaux in 2011. He made his first solo exhibition in New York in January 2013. He is an active member of the CLARK Gallery and a founding member of the collective Picnic. Since 2010, he has produced several works of architectural integration.

BIOGRAPHIES

Nicholas Crombach
b. 1989, Kingston, ON, Canada

Nicholas Crombach is an early career Toronto artist and holds a BFA in Sculpture and Installation from OCAD University (2012). Nicholas produces sculptural work that interrupts a nostalgic reading while referencing historical traditions, styles, and motifs. Employing the markers of tradition to critique social rituals, his work blurs the overlapping states of companionship, survival, and cruelty, while calling into question the inherent pitfalls and hierarchies of human-animal relationships.

Nicholas's most recent solo exhibition *The End of The Chase*, was exhibited at New Art Projects, London, UK (May, 2018) and at Art Mûr, Berlin (August, 2018). In 2012, Nicholas won a First Capital Realty public art competition; the commissioned work is located in Burlington, Ontario (CA). His work was a finalist in *Figurativas 15* at the Museu Europeu d'Art Modern (MEAM) in Barcelona, Spain. In 2016-17 Nicholas participated in a year-long studio residency at The Florence Trust in London (UK). Solo exhibitions of Nicholas' work include *Trapped*, Angell Gallery, Toronto (2015), *Captured*, The Ottawa School of Art (2017) and *Behind Elegantly Carved Wooden Doors*, Art Mûr, Montreal (2017).

Laurent Lamarche
b. 1977, Montreal, QC

For years, Laurent Lamarche has questioned the relationship between nature and artifice by producing fictional living organisms. Lamarche's practice explores the following question, which is at the heart of his work: when blurring the boundaries between fact and fiction, how does one conceive of a method that can express what remains beyond words. In order to address this question, Lamarche interrogates the relationship between art and science and how both disciplines study the transformation of matter. While scientists observe actual data, drawn from the visible and knowable, Lamarche explores this data in a way that allows him to elaborate a new scientific-artistic paradigm. By doing so, his work becomes inscribed in the realm of the possible or, in other words, of the fictional and the imaginary.

Laurent Lamarche, who holds a MFA (2012) from the Université du Québec à Montréal, works in photography, sculpture and installation. His works have been presented in group and solo exhibitions in Quebec and abroad (US, Spain, Denmark, China, Italy) and they are part of many private and public collections (notably those of the Musée national des beaux-arts du Québec, the Cirque du Soleil, Loto-Québec, Tourisme Montréal and University of California—Berkeley).

BIOGRAPHIES

Marie-Eve Levasseur
b. 1985, Trois-Rivières, QC

Marie-Eve Levasseur lives and works in Leipzig, Germany. She completed a bachelor's degree in Visual and Media Arts at the Université du Québec à Montréal (Canada) and obtained her master's degree with distinction (MFA) and her postmaster diploma at the Academy of Visual Arts of Leipzig.

Using diverse forms and techniques, like video, installation, sculpture, photography and 3D animation, she questions the proximity of technological and organic surfaces in a posthuman context as well as the notion of intimacy, tactility, storage of content and neurological prosthesis. The mediating surface of our bodies (the skin) and the communicating surface of our devices (the screen) are the core elements of her research. Science fiction and philosophy conceptually feed her work, tinted with her own experience, interests, location and position. Her work has been shown in London, Berlin, Montreal, Zurich, Budapest, Copenhagen and Hong Kong.

Karine Payette
b. 1983, Montreal, QC

Karine Payette was born in Montréal, where she lives and works. She holds a Master's degree in visual and media arts from UQAM. Since 2010, her works have been presented in solo exhibitions, notably *Confort instable*, at the Galerie de l'UQAM (Montréal, QC); *L'autre dimanche matin*, at Le lieu, Centre en art actuel (Québec City); *Le dernier intervalle*, at the Maison de la culture du Plateau-Mont-Royal (Montréal); and *Capture*, at Art Mûr Leipzig (Germany). She has participated in numerous group exhibitions, including the International Symposium of Contemporary Art of Baie-Saint-Paul (QC), at the Musée d'art contemporain de Montréal, at Centre Bang (Chicoutimi, QC) and at Château de Goulaine, (Nantes, France). In 2017, she will be exhibiting at the *Manif d'art 8*, in Québec City, at CIRCA art actuel, in Montréal, and, in 2018, at the Maison des arts de Laval (QC).





