



Ed Plan, *Tree Sphere*, 2017. Photo: Toni Hafkenscheid



POST CAPITALISTIC
AUCTION



TORONTO, CANADA
DECEMBER 14, 2022 ■ 7:30PM
HARBOURFRONT CENTRE THEATRE

ABOUT —

Post Capitalistic Auction is a real, but alternative auction. Collectors, artists, art lovers, and curious minds are invited to bid for artworks in new ways, and actual transactions occur. The twist: bidders are invited to make offers not only with money; understanding, opportunity, and/or exchange are equally accepted currencies. The artists are present at the auction and will ultimately decide on the winning bid if they choose one at all. The format of the auction is also to encourage a diversity of bidders. An advisory panel offers different perspectives on the final decision.

The auction is the performance, and the performance is the auction. Through the act of bidding, a performance unfolds. Can the change of rules change our ways of thinking? Can alternative currencies make way for a new era or new ways of valuing art? *Post Capitalistic Auction* invites the audiences to reflect on art and value.

Find more information about *Post Capitalistic Auction* at postcapauction.com

CURRENCIES —

All members of the audience are welcome to participate in the bidding. The bidders can make offers in any of the following categories – solely or in combination. All bids are placed through an online bidding software specially developed for this project, and that will be projected on screen.

- 1. Money:** The traditional way.
- 2. Opportunity:** The bidder offers the artist a career opportunity in exchange for the artwork. In this case the bidder might have social capital in the form of a network, or other significant industry contacts that they can introduce the artist to.
- 3. Understanding:** The bidder can offer an intellectual understanding or their emotional understanding of the artwork, making a deeper connection with the art or artist.
- 4. Exchange:** This could be anything. The bidder offers a trade or exchange of services. The exchange can also be something that takes place in the actual event. The bidder's imagination might be the only limitation to this category.

HOW TO PLACE BIDS _____

Bids are made through a PCA web-based application powered by Harbourfront Centre. It can be accessed through the browser of any smartphone or tablet. If you do not have one, please request one from a theatre attendant.

To place bids:

1. Scan the projected QR code or visit **harbourfrontcentre.com/pca-app** from the browser of your smartphone or tablet to access the bidding interface.
 2. Enter your legal name. The access code will be provided at the beginning of the evening. Please ask a theatre attendant for assistance.
 3. From the lot listing page you can navigate to any artwork for more information. A lot highlighted in yellow indicates the bidding is currently open for that item.
 4. Press the button(s) for the category/categories in which you want to place bids (Money, Opportunity, Understanding, Exchange - combinations are welcome).
 5. Once a category has been selected, a "BID" button will appear at the lower portion of your screen, press to submit your bid.
- If you press the wrong category button, simply press it again to de-select.
 - You can navigate back to the lot listing at any time by using the home button on the bottom left of your device. **Please do not use your browser back button.**
 - When you have placed your bid, the auctioneer will ask you to stand up and make yourself known to the artist. If you place bids in currencies other than money, you will be asked to present the detail of your bid. The auctioneer facilitates the presentation of the offers and the dialogue between artists, bidders, and advisors. You must be present in the room during the auction to bid and participate.

LIMITATIONS _____

We allow a maximum of ten (10) bids per artwork on a first come, first served basis. The artists have the right to pass on all bids.

The auctioneer has the right to reject and exclude non serious bidders.

YOU SHOULD KNOW _____

- All bids are binding.
- A lawyer will formalize the agreement between the artists and the winning bidder immediately after the auction.
- The artist receives 100% of the winning bid. Neither Harbourfront Centre nor any third participant in *Post Capitalistic Auction* receives a cut or a commission.
- An advisory panel will be present at the auction to offer their perspectives on the artworks and the bids. This may or may not sway the artist's decision to accept or decline a bid.
- Bidding is optional; you are welcome to just watch!

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FROM THE DIRECTOR

TWO MONTHS BEFORE the third edition of *Post Capitalistic Auction (PCA)* taking place in Toronto, I had a chance to visit Frieze London and sat in on several auctions at Sotheby's and Christie's, where I witnessed the price of a Gerhard Richter painting skyrocket to GB £157,000,000 in two minutes. Money seemed to be weightless. While the Art World was celebrating its record-breaking sales on one side, the news from the world outside was about escalations of political tensions, the continuously growing inflation, the crisis of energy and climate, etc. Suddenly, I got confused. Which is the real world I am living in? What role is the Art World playing in this world? If "art for art" is the motto of many artworks and artists, *PCA* is for sure not in this group. Everything that has happened in the last three years has left a mark on the latest edition, *PCA 3.0*.

Rewinding back to 2018 and 2019, when the previous two *PCAs* took place in Norway and Japan respectively, feels like time traveling back to a pre-historical time. That was the last two years pre-COVID, when my question "why money gives the last say to everything" that led to the creation of *PCA* still sounded naïve to a larger public; when the question of whether digital media and technology fundamentally changed the ecosystem and power structure of the Art World was still in debate at the panel discussion after *PCA*, but not commonly accepted as a fact. Almost overnight, the outbreak of COVID knocked down the first domino and accelerated the changes that were expected to happen in the next 20 years but instead arrived in a mere two years: the lockdown and restrictions made many physical venues abandon their programs and froze most physical activities, whereas online working, entertaining and relationships became almost a new reality; the fiat currency underwent an unprecedented credit crisis, whereas the crypto currency, which many believed would replace the corrupted fiat currency and save neoliberalism, rapidly arrived at its peak and immediately crashed, betraying many of its believers by taking a speculative path.

How has the Art World responded? Many artists, museums, galleries and even auction houses were forced to move their exhibitions and sales online. This cultivated and harvested a wider public audience and buyers of art and in return influenced the artists' career path and the art institutions' strategy as well. Rising alongside crypto currencies, the NFT was invented to empower artists from resales and to involve a wider public in the shared ownership of artworks. So far, it has however, seemed to benefit more the financial speculators than artists. Suddenly, the discussions brought up by *PCA* three years ago become even more relevant at this moment: What is the new possibility of accessing and connecting with art? Whether and how technology can help in de-financializing artworks and decentralizing the power structure in the Art World? How can the value of artworks be reflected beyond the value of money? Without challenging the value system, these questions about art will not find an answer.

Following the framework and methodology of the first two editions, *Post Capitalistic Auction* in Toronto has been built based on my collaboration with the curator, artists and advisory panel who have been engaged in the Toronto art scene on different levels. Truly reflecting on our reality of the past three years, this Toronto edition is, no wonder, so far the most political and critical one. The selected artists vary from the more traditional academia or institutional background to rising from social media. Some of them also involve NFTs in their practice. With openness as its nature, *PCA* is like an organic ecosystem that never stops self-upgrading as it keeps absorbing and reflecting the transformation of the art world and the world outside. Compared with the previous two, the Toronto version will be even more interactive and collaborative. The audience will have the opportunity to deeply engage in the creation process with the artists and with their artworks, therefore becoming both co-creator and owner of the artwork. In this sense, this third edition shares the vision and features envisioned by web 3.0.

Although the world seems different after the pandemic, there are still many contradictions that remain the same and that are reflected in the Art World and *PCA*. For example, while artists challenge the power structure, they have to have their works shown in institutions to continue further in their art career; and some artworks become highly monetized while most artists are struggling with economic stability. I have actually been asked by different people whether *PCA* will release its own NFT as its video documentation is also a form of digital art. Although in doubt about NFT art, I was inspired to consider using block chain technology and smart contract to enable the online audience to participate in bidding and secure the non-monetary transaction. Coming in 2022, *PCA* has become more complex and unpredictable, reflecting how the world is changing today. It has and will continuously reflect and challenge the context where it is situated and itself too. I wonder whether that is the fate of art and the artist. ■ **JW**



Photo: courtesy of artist.

JINGYI WANG

CONCEPT AND DIRECTION

JINGYI WANG (b. Beijing) is a performance creator and curator based in Bergen, Norway. She has a background in advertising, global communication, and performing arts. She studied for a Masters of Performing Art at Erasmus Mundus supported by the European Commission from 2011-2013. In 2014, she started to work as an independent performing artist and performance artist in Norway. Her works feature interdisciplinary, concept-driven, and participatory performances. Her main works include *STATIC THEATER* series, an original concept that composes a time flow with artworks instead of performers on stage, and the *Value Trilogy*, in which she explores social events as frameworks and recreates the rules to challenge the current system and social paradigm. Under *Value Trilogy*, she has created *Post Capitalistic Auction* and *JUDGE ME*, and is now working on the third piece *Everything That I've Ever Failed* (working title). Her works highly involve the local community and contexts and have been presented by, and are well recognised among, international performing art scenes. As well as her creations, she is also one of the editorial members of *TURBA*, a Montreal-based performing arts journal about curating live art.

FROM THE CURATOR

THERE HAVE BEEN DRASTIC and profound changes in the global art world in the two years since the last edition of *PCA* took place. This edition, in a different city, also feels as though it is in a different time. It is a reflection of these changes, but it is also a reflection of the city of Toronto and its art scene.

The selection of artists for this edition of *PCA* encapsulates the fluidity of the Toronto, and wider Canadian, art scene, as well as Toronto's position as the most multicultural city in the world. This gives the artists and the art scene a sense of flexibility and openness. Influences are assimilated from many, varied sources. There is a freedom to what can be produced and how. All of the artists come to the auction with a strong sense of identity and purpose. This in turn contributes to this edition of *PCA* being the most political in nature to date. Between them, the artists touch on key issues of our contemporary society, including: climate change, Indigenous culture, feminism and cultural identity.

The pandemic forced the art market and artists to change. Transparency became key and access to the art world increased dramatically. Suddenly, art audiences could enter into the inner mechanics of the Art World - artists' studios, live auctions and online viewing rooms were all accessible. The gap between artist and collector, and artist and audience, shrank rapidly. *PCA* Toronto reflects this increased openness, an openness which also lies at the very heart of Jingyi Wang's *PCA* performance.

The move towards collaboration has also been key, again accelerated by the last few years. In the UK, artist Matthew Burrows started *Artist Support Pledge*, an initiative that spread rapidly across the world through social media.

The scheme supported many artists throughout the pandemic, giving them a lifeline, while also altering the way that their public viewed and purchased art. This sense of mutual support and collaboration also runs throughout the Toronto edition of *PCA*. Some of the artists collaborate in the process of making their work. We have two artistic duos taking part in this edition - Riitta Ikonen & Karoline Hjorth and John Wood & Paul Harrison. In their *Eyes as Big as Plates* series, Ikonen & Hjorth create each photographic work in direct collaboration with the sitter. Equally, Ed Pien chooses to collaborate with an element, water, within his ongoing *Sentience of Water* works.

In the ultimate collaborative gesture, some of the artists have chosen to directly engage and collaborate with the successful bidder in the works submitted for this auction. Both Ed Pien and Riitta Ikonen & Karoline Hjorth invite the successful bidder to become an active participant in the process of making the final artwork. Equally, KC Adams and Maria Qamar offer to transfer their work to the bidder as a form of safekeeping, caretaker and heritage. The audience is activated and directly involved by these artists in multiple, complex ways.

Alongside this underlying spirit of collaboration is the concept of the bidders becoming both co-creators and owners of the work that they purchase. This active role makes artist and collector partners, drawing them together. With this comes a shared responsibility not just for the works, but the concepts and causes that the artists are voicing through their work. They are inviting their audience to walk the walk with them, addressing climate change or cultural heritage. Looking further, it forces us to question the idea of ownership. Is the successful bidder the owner of the work, or just the custodian of it? What are the responsibilities that come with owning art works or cultural artifacts?

Another key change in the Art World since the last two editions of *PCA* is the rise (and rapid fall) of NFTs during this period. The NFT market has exploded in value and discussions around them always bring a variety of opinions. New collectors have acquired NFTs, with their easy accessibility and promise of profit. Within the field, some with the most longevity are those with a strong conceptual framework, one that stretches the 'medium'. Damien Hirst's recent project *The Currency* directly questions the value of NFTs, challenging them with the original artworks, just as Yves Klein challenged value with his 'zone de sensibilité picturale immatérielle' works previously.

Auction houses have now also entered into both the NFT market and the primary market. Sotheby's recently started Artist's Choice, a primary market auction, with artworks consigned directly from the artist or their gallery, where Sotheby's gives some of their commission to a charitable cause selected by the artist or gallery. Sotheby's described this initiative as 'empowering artists and their galleries' - a sentiment that *PCA* has been striving to do, in a purer form, for many years.

Despite all of these changes, the Art Market itself has proved resilient over these years. Sales are back to the pre-pandemic high. Further records have been broken. Andy Warhol's *Shot Sage Blue Marilyn* sold for USD \$195 million in May 2022, making the iconic portrait of Marilyn Monroe the most expensive work by an American artist ever sold at auction. One of the key market changes over these years is the rise of market interest in work by female artists. Work by women is now being seen more, collected more and acquired more. Yet the imbalance still has a way to go - among living artists, at auction Jeff Koons holds the record, at USD \$91.1 million, while the female record held by Jenny Saville is just \$12 million. This edition of *PCA* reflects this shift within the Art World, with women represented equally within the auction.

With all this flux and change within both the world and the Art World, the questions that Jingyi Wang poses through this performance are more vital now than ever. The open dialogue that she encourages around the artworks and her steadfast desire to champion the artists are crucial. The performance offers us a chance to reconsider the values at the core of the Art World, with each of us taking something new from it. ■ ZF



Photo: courtesy of artist.

ZOË FOSTER

CURATOR

Curator, advisor and consultant Zoë Foster has over 20 years of experience of working in the International Art World, both as owner of her own galleries (f a projects, London & Chung King Projects, Los Angeles) and for other organisations (Anthony d'Offay, London; Christie's, London; Cecilia Brunson Projects, London & Santiago; Private Foundation, Paris). She has worked with artists on key exhibitions internationally, such as the Venice Biennale and institutional shows at Tate Britain, London and MoMa, NYC, amongst others. Publications that she has edited include Jaanika Peerna: Glacier Elegies; Izima Kaoru 2000-2001; and Francisco Copello: Mi Arte Es Mi Cuerpo.



WALL

WALL, 2022

Neon

Dimensions: 35cm x 10cm

Edition of 3 + 2 APs, number 3 of 3.

The work is accompanied by a certificate
of authenticity signed by both artists.



Photo: courtesy of artist.

JOHN WOOD & PAUL HARRISON

ARTIST STATEMENT —

Neon is a funny medium. Take any old phrase, statement or half-thought, write it in neon and bang (hopefully not literally bang), your old phrase, statement or half-thought is suddenly, somehow, magically, kind of profound. It's a trick. It's a good trick. People love neon. We love neon and it's highly likely you love neon too. We hope so in this case.

But our neons, and we've made a few, are not profound, or at least we hope they are not. We really try to make them un-profound. So, if you find anything profound about them, then we apologise. We think that you'll agree that *WALL* is anything but profound. It's really just a very posh label. ■ **JWPH**

ABOUT THE ARTWORK ____

The play with words and their meaning is a constant theme throughout the work of John Wood and Paul Harrison, continuing their investigation of written and spoken language seen in the development of their work since the early 1990s. The text based work spans many media - video, painting, drawing, audio, print, neon and installation. Each neon is a visual pun, which succinctly contains humour and wit, is conceptual and also references the use of neon in contemporary art (such as in the work of Bruce Nauman).

The successful bidder can choose to have either the interior or exterior version of the neon work *WALL*. Both versions are Edition of 3 + 2APs, number 3 of 3.

BIDDING PARAMETERS ____

Installation requirements from the artists:

'The work should be fixed to a wall, or somewhere where you would like a wall.'

ABOUT THE ARTISTS _____

John Wood & Paul Harrison make things that move and things that don't, things that are flat and things that are not, things that are mildly amusing and things that are definitely not. They make works that form a kind of reference manual for how to do, make, build, or draw things that you probably never want to do, make, build, or draw. They do it for you. Even though you don't need them to. This attempt to compile an encyclopaedia of the everyday, started in 1993 after they met at art college.

“There isn't an obvious word for what they do together. They are performance artists, of sorts. Their work is always a video piece, never a live show. Its look is minimalist. It partly suggests the controlled experiments of conceptual art – but equally the slapstick routines of physical comedy sculptural pratfalls is about right.” –Tom Lubbock

Wood and Harrison employ exuberant invention, subtle slapstick, and a touch of light-hearted melancholy to reveal the inspiration and perspiration—as well as the occasional hint of desperation—behind all creative acts.

John Wood (b.1969, Hong Kong) and Paul Harrison (b.1966, Wolverhampton). The artists work in Bristol, UK.

Recent solo exhibitions include: *Bored*, Gallery Cristin Tierney, New York; *Words Made of Atoms*, Gallery von Bartha, Switzerland; *As logical as possible*, Kunstverein Arnsberg, Germany. Recent group exhibitions include: MUDAM, Luxembourg; OCAT Museum, Shanghai, China; Yorkshire Sculpture Park, Wakefield.

Selected Solo museum shows include: CAMH, Houston, USA; Mori Museum, Tokyo, Japan; Ikon Gallery, Birmingham, UK; Frist Centre, Nashville, USA; Kunstmuseum Thun, Switzerland; Chateau de Rochechouart, France; Ludwig Museum, Budapest, Hungary and Contemporary Art Gallery, Vancouver.

Their work is in important international collections, including - Museum of Modern Art, New York; Tate, London; Arts Council Collection; British Council Collection; Centre Pompidou Collection; FNAC, France; Government Art Collection; Kadist Foundation, Paris; Ludwig Collection, Aachen. John Wood and Paul Harrison's recent video *Building Things* premiered in Times Square Arts' Midnight Moment program in January 2022. The work was screened nightly on over eighty screens in New York's Times Square.

Photo: courtesy of artist.

Bagwajwi-Anishinabek
Onaagaans, 2022
Clay
Dimensions: 6cm x 7cm x 7cm



KC ADAMS

ARTIST STATEMENT —

I ask viewers to suspend their desire to lean on their formal education regarding clay works. Instead, I invite you to consider this piece in relation to yourself as an animated object rooted in water, earth, air and fire. ■ KCA

Bagwajwi-Anishinabek Onaagaans

I surface from the water
there, a precious sediment
grey, shiny, and free of debris
the smell of *aki* transports me to my childhood
streams of light
a strand of hair falls, I pray to creator
an Old Dutch bag is my carrier

Waabigan
Asiiniwag
nibi
biindaakoozh
interconnected

Small coils ascend,
ignited from my hands
formed from blood memory
It is birthed in the fire
embodied with ceremony
this is for the *Bagwajwi-Anishinabek*.

TRANSLATIONS

Bagwajwi-Anishinabek is Little People
Onaagaans is a little vessel
Aki is earth
Waabigan is clay
Asiiniwag is grandfather rocks
nibi is water
biindaakoozh is tobacco

ABOUT THE ARTWORK _____

In the making of *Bagwajwi-Anishinabek Onaagaans*, KC Adams uses site specific materials collected by the artist in Grand Rapids. The clay is made from dust from the eroded granite rocks, combined with water from the area. Through the process of making the vessel, the artist reflects on the transition of nature from solid to dust and then finally back to solid in her hands.

In the making of the work, the artist honours both the land and her traditions. Indigenous pottery and traditional knowledge are put on equal footing with other forms of art.

Bagwajwi-Anishinabek Onaagaans is a small Vessel for the Little People. Myths of Little People are found in all cultures. It is the belief of The Anishinaabeg and other Indigenous people that the Little People live amongst them. Through this small, delicate object, Adams transfers a wealth of tradition and knowledge.



Photo: courtesy of artist.

ABOUT THE ARTIST

KC Adams, also known as Flying Overhead in Circles Eagle Woman, resides in Treaty One territory, Winnipeg, Manitoba. Adams is a relational maker, a creator whose work connects to her Indigenous axiology and epistemology—recognizing her role as an educator, activist, community member and mentor. Adams creates work that explores technology and its relationship to her Indigenous identity and knowledge systems. Her process is to start with an idea and use a medium that embodies her conceptual intent. Adams works in adornment, clay, drawing, installation, painting, photography, printmaking, public art, video and welding.

KC Adams is a Winnipeg-based artist who graduated from Concordia University with a B.F.A in studio arts. Adams has had several solo exhibitions, group exhibitions and been in three biennales including the PHOTOQUAI: Biennale des images du monde in Paris, France. Adams participated in residencies at the Banff Centre, the Confederation Art Centre in Charlottetown, the National Museum of the American Indian and the Parramatta Arts Gallery in Australia. Her work is in many permanent collections nationally and internationally. Twenty pieces from the Cyborg Hybrid series are in the permanent collection of the National Art Gallery in Ottawa and four trees from Birch Bark Ltd, are in the collection of the Canadian Consulate of Australia, NSW. She was the scenic designer for the Royal Winnipeg Ballet's *Going Home Star: Truth and Reconciliation*. She helped design a 30-foot public art sculpture called *Niimamaa* for the Winnipeg Forks and a piece for the United Way of Winnipeg called *Community*. Adams was awarded the Winnipeg Arts Council's Making A Mark Award and Canada's Senate 150 medal recipient for her accomplishments with her *Perception Photo Series*. KC is now an author with her book *Perception: A Photo Series* that Quill & Quire chose as 2019 Book of the Year.



Eyes as Big as Plates # Andreas (Norway, 2019) Photo: courtesy of artist.

This image is for reference only
and will not be the final work.



Photo: courtesy of artist.

RIITTA IKONEN & KAROLINE HJORTH

ABOUT THE ARTWORK

New commission created in collaboration with the artists.

The Finnish-Norwegian artist duo Riitta Ikonen and Karoline Hjorth propose to produce a new work with the winning bidder or with a person of the bidder's choosing in the working methods and interdisciplinary approach established in their *Eyes as Big as Plates* project.

The work will be the photographic conclusion to the meeting(s) with the bidder (or a person of their choice), with the collaborator transformed into a figure blending in with the surroundings at a location of their choosing.

The new work will be part of their ongoing *Eyes as Big as Plates* series, and will be featured in their next publication. The artists thoroughly document the process and the documentation is considered by them to be just as valuable as the final images.

The bidder will receive an A3 size archival pigment ink 'model print' of their portrait after the shoot. All images are shot on a medium format camera, using 160 and 400 ISO film.

BIDDING PARAMETERS —

- During the production phase, the process material, consisting of images from behind the scenes, texts and audio / video may be used as content for social media platforms that will be accessible to the general public worldwide. Equally, the whole process of the shoot is documented and digital material gathered for further use.
- An all-immersive shoot day usually involves many steps of getting to know the collaborator. Time and date of the shoot will be arranged to suit all parties after the auction. In order to accommodate weather variations (and potential shifts in flora, fauna and fungi), it's advisable to allow a few full days to get to know the area and for the shoot to happen. Proposed production set-up includes preliminary research and online meeting before arriving on site. During shoot days, interviews will be completed and recorded with a sound recorder. Sculptures are disassembled on site and recycled leaving as little trace as possible. Any days without shoots are spent sourcing materials, waiting for a storm to pass, preparing wearable sculptures for the next shoots and meeting or visiting local collaborators, organisers and partners.
- The artists propose a minimum two-day stay to produce one site-specific work.
- The bid will cover the total artist fee for the artist duo. The artist fee involves the planning, execution and production of the works on site, the documentation of the process, editing, scanning of negatives, dust removal, colour corrections, formatting and preparing the work to print / exhibition ready file at at Stiftelsen Bjørka, Oslo by Karoline and the post production of text/sound (interview).
- **On top of the bid, the bidder will be responsible for on-site and travel costs to be covered by the bidder. These hard costs have to be paid by the bidder and include:**
 - Accommodation for Riitta and Karoline (Karoline return travel from Oslo to destination, Riitta return travel from New York), transit on location (if applicable / or in kind). The artists have a tent and have been known to enjoy home stays!
 - Supplies and materials (Cost estimate for supplies and materials - Film €13 per roll (~ 3 rolls per person / work) = €39; Film development €8 per roll, Studio Technika, Oslo = €24)
 - Material costs for props and sets - assorted building materials from a hardware store and reclaimed / borrowed / found materials = €10 - €200).
 - These costs will be set out clearly in a contract between the artists and bidder.
 - Travels to Antarctica and some more remote islands by special agreement, destination of shoot must be mentioned in bid.

ARTIST STATEMENT —

The ongoing project *Eyes as Big as Plates* maps the modern humans' belonging to nature and the proposed work plans to engage the bidder as an active participant in the creation of the photographic portrait. Hjorth and Ikonen's artistic integrity is based on portraying and communicating people's lives and histories as vividly as possible, with community interaction at its core.

ABOUT THE ARTISTS —

Since 2011, Finnish-Norwegian artist duo **Riitta Ikonen & Karoline Hjorth** have been working on *Eyes as Big as Plates*, an ongoing collaborative photography, book and sculpture project. The project examines the relationship between humans and the natural world.

The artist duo has portrayed people in Norway, Finland, France, US, UK, Iceland, the Faroe Islands, Sweden, South Korea, Czech Republic, Japan, Senegal, Outer Hebrides, Tasmania, Canada and Greenland. Each image in the series presents a solitary figure in a landscape, dressed in elements from surroundings that indicate neither time nor place. Here nature acts as both content and context: characters literally inhabit the landscape wearing sculptures they create in collaboration with the artists - wearable sculptures made from materials found in their immediate surroundings. The interdisciplinary approach is part of the artists' continuous mission to encourage curiosity and imagination, with the help of humour and playfulness.

Starting out as a play on characters from Nordic folklore, *Eyes as Big as Plates* has evolved into a continual search for modern human's belonging to nature. As such, it engages with the critical conversation about our world and man's place within it in a time of drastic climate change.

Finnish artist Riitta Ikonen received her MA from the Royal College of Art (London) in 2008. Norwegian photographer, artist and writer Karoline Hjorth received her MA from the University of Westminster (London) in 2009. Since 2011, the artists have collaborated on publications and projects investigating contemporary human's belonging to the natural environment. Their projects include the PyeongChang Winter Olympics (2018) and TEDMED Talk 2020.

Eyes as Big as Plates has previously been shown at the Norwegian National Museum; Salamanca Arts Centre, Hobart, Tasmania; The Museum of Contemporary Arts Kiasma, Helsinki; The Finnish Institute in Oslo, Paris and Stockholm; Villa Borghese, Rome; Bemis Center for Contemporary Arts, Nebraska, US; Bogota International Photo Biennale; The Barbican Centre, London; Harbourfront Centre, Toronto; National Arts Centre, Ottawa, Canada and the Danish Culture Center, Beijing, China, amongst others.



Didi's Heirlooms, 2022

Wooden and glass cabinet with mixed media contents (including ceramic decorative plates, mixed media trinkets (clay and resin); 2 vases porcelain and ceramic vases)
6ft x 3ft x 13in
Unique

MARIA QAMAR

ABOUT THE ARTWORK —

In *Didi's Heirlooms*, Qamar houses her own heirlooms in a nostalgic crockery cabinet. The cabinet references a classic cabinet found in grandma's house, with trinkets and 'Good Plates' that were only brought out for special guests during holidays and celebrations. For Qamar, the cabinet houses a sense of high importance and regality, exclusively curated by the elder of the family. This cabinet represents history, elegance and intent.

Priceless memorabilia such as hand painted and handcrafted vases, cups, miniature sculptures and jewellery can be found inside these cabinets. In addition to ceramic plates, they can contain many small trinkets such as decorative vases, fake flowers, pearls, fine jewellery and items that represented wealth. The new heirlooms represent craft, vibrancy, closeness and skill. As an homage to the artist's generation, the heirlooms of today that Qamar has put in her cabinet represent post-y2k aesthetics and remind future generations of the internet boom, pop culture and more. Each item is delicately handcrafted and conveys a story of the modern immigrant. *Didi's Heirlooms* represents Qamar's own personal legacy, which she is passing on.

ARTIST STATEMENT —

Not all of us have the luxury of knowing where we come from. For many immigrants and refugees, there is often little to no time to collect valuables at the time of their departure. Families are thrown into extreme situations and are expected to move under immense and sudden pressure, with no room to store essentials let alone photographs, heirlooms and other meaningful items that hold important history about their ancestry. A lot gets lost in the transition thus resulting in families starting anew with very little sense of their lineage. Qamar takes inspiration from her family and their sudden displacement as she creates their first heirloom. ■ **MQ**

BIDDING PARAMETERS _____

- *Didi's Heirlooms* searches for a home that truly cherishes legacy, in Canada and abroad; it is a piece of art history to hold for generations to come.
- The ideal candidate for the heirloom cabinet should be able to relate to the artist on a personal level, as passing these items over to a new family means the artist has, in one way or another, merged their legacy.
- The new family to hold the heirlooms should promise to preserve the cabinet in their home with the intent of passing it on to other generations at least three times - either future or past.
- The cabinet is made to be a staple item in the bidder's home with the option of new items and heirlooms being added to the cabinet by the current caretaker/owner as years pass. These can be their own heirlooms, with the cabinet containing an amalgamation of heirlooms of both the artist and owner.
- The bidder is also allowed to pass off individual heirlooms from the cabinet to family members so that the legacy lives beyond just one home at a time.
- The artist reserves the right to one heirloom which connects all families in the end. This piece will be chosen by the artist and new owner/caretaker and represents the connection between the artist and buyer.
- If the work enters an institutional collection, the artist will etch the names of family members onto the heirlooms. The work must remain in the collection of the institution for at least three generations.



Photo: courtesy of artist.

ABOUT THE ARTIST

Toronto-based artist and author Maria Qamar (b. 1991) is a first-generation Canadian from a mixed South Asian background whose art comments on racism, colonialism, classism, intersectional feminism, gender theory and the patriarchy in the form of pop art paintings and sculptures. Her bold, playful and colourful pieces amplify the global diaspora of South Asian voices, and have been presented in Canada, USA, France, UK and India. Maria Qamar's work spans many media, including painting, sculpture, NFTs, books, clothing and installation.

Maria Qamar's artwork has been shown in the Museum of Contemporary Art, Toronto, Canada; *FIGHT BETI, FIGHT!*, Phillips, Paris, France; *Hatecopy World Activation*, AGO, Toronto, Canada; Mumbai Comicon, and the Oxo Tower Wharf in London, England, amongst others. She has been featured on NPR, CBC, HarpersBAZAAR.com, in The Toronto Star, and Elle. She is also the author of the book *Trust No Aunty* published in 2017.

This image is for reference only and will not be the final artwork.



Image credit: Toni Hafkenscheid

Tree Sphere, 2017

Ink, gouache and ocean water on black paper

Dimensions: 11 $\frac{5}{8}$ in x 16 $\frac{1}{2}$ in

Courtesy: Birch Contemporary



Photo: courtesy of artist.

ED PIEN

ABOUT THE ARTWORK _____

New commission created with the artist.

The location for the water collection will be chosen by the successful bidder. They will go on a journey with the artist to collect the water, and be there to witness the making of the work.

“The bidder and I will get to know each other better on the journey to take water. The journey, conversations and process of making the work are as much a part of the work as the final work itself. The final work, such as content, aesthetics and scale will be informed by our shared conversations and interactions as well as new experiences and insights gained during our time spent together. We will continue our dialogue until the work is complete.” –Ed Pien

The bidder will receive a unique work of art after the journey. The medium of the work may be, but is not limited to, drawing, photograph, video or installation or mixed media. The media will be decided in response to the specific water taken. Examples of previous media used while collaborating with water to make works include Atlantic Ocean Water with white ink on black paper; Vancouver Rain Water with black ink on Tyvek sheet; as well as Laurentian Residential Water extracting salt from dried cod with 3M reflector film laminated on shoji and with glitter and crystal gems sprinkles.

The bidder has the option of choosing one work from three presented to them.

The final artwork will be part of Ed Pien's ongoing collaboration with water and exploration of water's sentience.

ARTIST STATEMENT _____

Water has been an ongoing presence in my work over the last 20 years, and the works incorporating water include a wide variety of media, from drawings, to lithographs, to prints and videos. My recent work delves more deeply into exploring the sentience of water and the concept that water has co-agency, with its own inherent creativity.

Water plays a significant role in how a work can unfold. This is evident in the photographic work *Breath*, capturing ephemeral drawings made by my breath in -45 degrees. Or *Ocean Water Drawing*, which involve the participation of captured salty ocean water, making and leaving its marks as it intervenes with white ink. The subsequent marks and images made are in direct response to the trace residuals marked up on the surface of the black-coloured papers as ocean water makes its inevitable escape.

As a Taiwanese-born living in Canada and having experienced marginalization, through art making, I celebrate diversity and attempt to champion those bereft of autonomy, agency and voice. What interests me is how, as individuals, we can negotiate and act in the world in responsible, respectful, and empathetic ways. With these ideas in mind, I have also been exploring the sentience of water. My appreciation of the more-than-human world as one having co-agency, liveliness, creativity and storied lives help inform the series of work collaborating with water. ■ EP

BIDDING PARAMETERS _____

- Bidder to ideally suggest three water sources in places anywhere in the world. Ed Pien will choose one of the suggested destinations.
- As far as possible, details of the water source and suggestion of timing to be given during the bidding process. Ed Pien will not be available for travel from March to June 2023 due to prior commitments.
- Location should be accessible by any mode of transport i.e. within flying, driving, cycling or walking. The final location cannot be dangerous such as unpredictable weather or extreme climate. The final location cannot be overly strenuous or need survival skills to reach such as having to scale a mountain.
- Water sources must be accessible and not located in a political conflict zone. The water source must be respectful to any traditions and not subject to any permissions to use. The water quality must also be safe and not subject to any health concerns.
- The artist and bidder will embark on the travelling to the location and sourcing the water together from start to finish.
- Depending on the location, the process of taking water for making the work will entail a one week return journey (this length of time is negotiable and will depend on final destination). This allows time for discussing the source of water together and getting to know one another.

- **Cost: bidder to pay for all of their own travel costs. Ed Pien to cover his, up to \$10,000 CAD. If Pien's costs exceed this amount, the bidder will pay all additional expenses related to the trip for both of them.**
- Travel together to be undertaken within one year of the successful bid.
- Please specify the type of water (i.e. it can be water in any natural form, both liquid and solid).
- The bidder is responsible for framing and shipping the selected work, should it be required.
- Length of time for realization of work to be given two months upon the completion of travelling and taking water to make the art.
- Time of travel can be postponed by either party due to illness or injury.
- Together, the artist and bidder will come up with a statement for the final work.
- The work must receive proper attention for presentation and/or storage suitable for the final media to take into account any delicate materials used (i.e. inks or paper).
- If the work offered to the bidder is a photograph or video work, it will be a unique edition with 1 AP (Edition of 1 + 1 AP).
- The artwork cannot be sold or traded for a period of two years. The artist has first right of refusal for the work should the bidder wish to sell.

ABOUT THE ARTIST —

Ed Pien is known for his drawings and large-scale drawing-based installations inspired by multiple sources and traditions, as well as his printmaking, paper cuts and video and photography. Within his drawings, installations and the large *Paper Cuts* there is a rich layering of the various traditions he inhabits. Born in 1958 in Taipei. Lives and works in Toronto.

Ed Pien has presented his artworks in venues that include the Drawing Centre, NYC; V&A, London; Canadian Culture Centre, Paris; Goethe Institute, Berlin; Musée des beaux arts, Montreal; Musée d'art contemporain, Montreal; Fondation Phi pour l'art contemporain, Montreal; Esker Foundation; Art Gallery of Greater Victoria; Mendel Art Gallery; Songzhuang Art Centre, Beijing; National Art Gallery of Canada; and MASS MoCA, Massachusetts. He has participated in the Montreal Biennale, Sydney Biennale, Moscow and Bienal Internacional de Asunción. His ongoing and collaborative project involving a small group of Cuban Elders is being presented at the Art Gallery of Ontario from June 2022 to June 2023.



THE AUCTIONEER

STEPHEN RANGER —

Stephen Ranger has over 35 years of experience in the Fine Art and Fine Wine auction industry and has held leadership and ownership positions in two of Canada's leading auction houses. In 2002, Stephen pioneered the sale of Fine Wine at auction in Canada by forming a partnership with the LCBO that sold over \$4 million dollars annually over the course of his tenure. In 2009 Stephen founded Concrete Contemporary Auctions and Projects, working to establish a viable secondary market for Contemporary Canadian Art. In 2020, Stephen founded Ranger Wine, a boutique Fine Wine agency specialising in award-winning small production wines from BC, Europe and the UK. Ranger Wine also provides consulting services to collectors across the country and to auction houses in Canada and the USA. Stephen is considered Canada's most prominent Fine Wine auctioneer and lends his expertise to numerous charitable and cultural organizations each year. In addition he currently serves as Senior Advisor to Iron Gate Auctions, an auction house dedicated to Fine Wine and Spirits.



THE ADVISORY PANEL

REBECCA CARBIN (CANADA) —

Rebecca Carbin is Principal and Founder of ART+PUBLIC UnLtd, a unique curatorial art consultancy specializing in the strategic development and implementation of public facing art programs and projects in cities across Canada and the U.S. Prior to setting up ART +PUBLIC, Rebecca established Waterfront Toronto's award winning art program, which she managed until April 2018. In 2014, Rebecca founded I Heart Your Work Art Futures, an artwork production concept that brings a quasi-kickstarter approach to contemporary art patronage. Rebecca holds a Masters in Contemporary Curating from Goldsmith's College, UK.

ANDY KEEN (CANADA) —

Andy Keen is a Canadian documentary filmmaker whose work has screened at international festivals and been recognized with honours, including two Juno Awards. For the past 20 years, he has directed commercials and branded content for major national and international brands, winning awards in North America and the Middle East. Andy's films include *Shooting War* (2022), *El Mo Stories* (2019), *Bobcaygeon* (2012), *Know Your Mushrooms* (director of photography; 2009), and *Escarpment Blues* (2006). He is currently co-producing a documentary series with Chief Gibby Jacob (Squamish) about reviving traditional Indigenous teachings.

JULIE LOMAX (UK) —

Julie Lomax joined a-n as CEO in 2018 after working as Director of Development at Liverpool Biennial. She is an Executive Committee member of the Association of Women in the Arts and regularly lectures at Sotheby's institute. Julie has held the Director of Visual Arts position at Australia Council for Arts and Arts Council England, where she was responsible for visual arts policy and investment. She was the Chair of The Showroom, London between 2016-2021. Julie originally trained as an artist, graduating from Chelsea School of Art with a degree in Fine Art. She is based in a-n's London office.

ALYSA PROCIDA (CANADA) —

A passionate and dedicated arts advocate, **Alysa Procida** has collaborated and worked closely with Inuit artists, curators and stakeholders for the past decade. Alysa joined the Inuit Art Foundation in 2015 as Executive Director and Publisher of the award-winning Inuit Art Quarterly (IAQ). Prior to that, Alysa was the Executive Director and Curator of the Museum of Inuit Art in Toronto, ON. Under her leadership the IAF successfully launched several signature programs including: the Igloo Tag Trademark, which protects artists from cultural appropriation and theft; the IAF Profiles, a first-of-its-kind biographical resource for artists to receive support in creating online CVs; and the inaugural Kenjojuak Ashevak Memorial Award, which has grown to support up to ten established Inuit artists in their careers with funding, as well as an acquisition, residency and exhibition at the WAG-Qaumajuq for the winner. As Publisher of the IAQ, Alysa oversaw a full redesign of the magazine in conjunction with the IAF's 30th anniversary in 2017 and the magazine's first National Magazine Award in 2018. In 2019 and 2021, she was shortlisted for Publisher Grand Prix at the National Magazine Awards. In 2022 the IAQ was awarded Best Arts and Literary Magazine and Magazine Grand Prix winner.

CREDITS —

FOR POST CAPITALISTIC AUCTION

Concept and Director

Jingyi Wang

Curator

Zoë Foster

Artists

**KC Adams, Riitta Ikonen and
Karoline Hjorth, Ed Pien, Maria Qamar,
John Wood and Paul Harrison**

Auctioneer

Stephen Ranger

Advising Panel

**Rebecca Carbin, Andy Keen,
Julie Lomax, Alysa Procida**

Bidding Software

**Sindre Sørensen, Tim Robertson,
Lei Xu**

Registrar

Yohana Mebrahtu

Legal Advisor

Sydney Edmonds

Secretary

Nina Hill

Livestream Director

Jake Roels

Stage Manager

Andrea Castaneda

FOR HARBOURFRONT CENTRE

Chief Executive Officer

Marah Bray

Chief Programming Officer

Iris Nemani

Director, Cultural Engagement

Laura McLeod

Associate Producer

Caroline Guespin

Director, Production

Jamie Rodriguez

Production Manager

Bill Zeilstra

Chief Digital Officer

Tim Robertson

Video Director

Jake Roels

Digital Coordinator

Yohana Mebrahtu

Chief Marketing Officer

Jeff Tate

Director, Marketing & Creative

Rey Tabarrok

Digital Content Producer

Brian Medina

Manager, Visitor Services

Christopher Hackett

Stage Technicians at Harbourfront Centre Theatre are represented by Local 58 of the International Alliance of Theatrical Stage Technicians, Artists and Allied Crafts of the United States, its territories, and Canada.

This project is supported by Performing Arts Hub Norway, and is presented as part of Nordic Bridges 2022.

