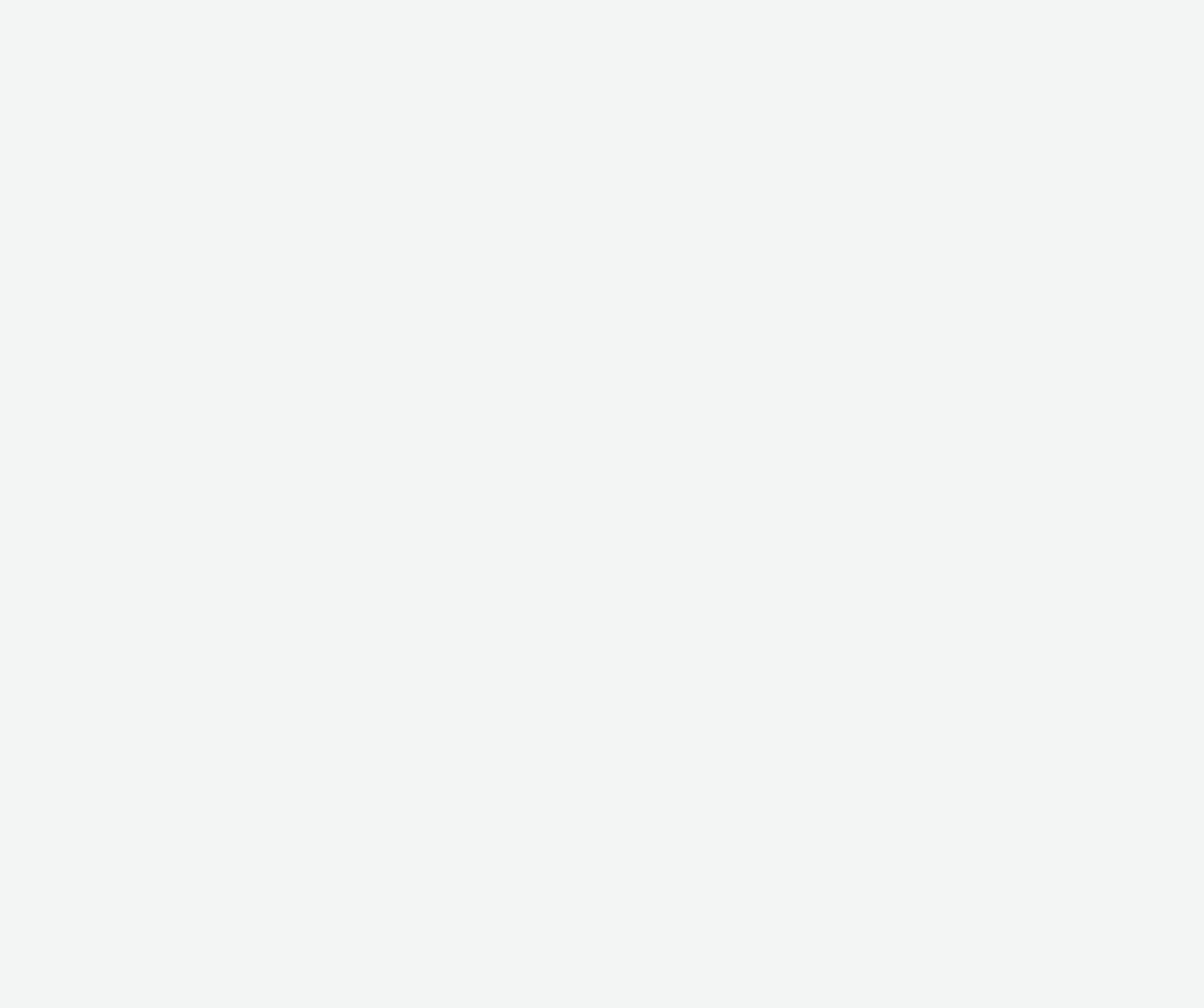


A wide-angle landscape photograph showing a desolate, rocky terrain. The foreground is a flat, light-colored expanse, possibly a dry lake bed or a large, flat rock formation, with numerous small, dark rocks scattered across it. In the middle ground, a low, rounded ridge of larger, greyish-brown rocks stretches across the frame. In the far distance, a thin line of dark evergreen trees is visible against the horizon. The sky is a pale, clear blue with a few wispy white clouds near the top left.

DOUG GUILDFORD
FABRICATED EVIDENCE





DOUG GUILDFORD

FABRICATED EVIDENCE
WITH THE WORKING DRAWINGS

A CREATIVE NON-FICTION BASED ON LOCAL KNOWLEDGE

CURATED BY TILA KELLMAN

WITH A DANCE PERFORMANCE BY LILIONA QUARMYNE

SAINT FRANCIS XAVIER UNIVERSITY ART GALLERY
ANTIGONISH, NOVA SCOTIA, CANADA
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FROM THE GALLERY DIRECTOR

Now in its 38th year, the mission of the StFX Art Gallery is to provide “an exceptional space to exhibit and interpret a diverse range of art for community members in support of the educational goals of the University and to benefit the public at large...” StFX University is pivotal in developing a viable enclave in which and from which studio practice and academic discourse regarding the visual arts can flourish. Attendant to that is our partnership with artists, patrons, sponsors, businesses, groups and communities. It is a specific group of individuals whose love of art creates, supports, and drives the Art Gallery program. For close to four decades this family tirelessly has ensured that Antigonish is a way of life in which social justice, education and creativity flourish. Our Board of Directors and Exhibitions Committee ensure that the Gallery is as special as it is.

I congratulate curator Dr. Tila Kellman for again enriching our lives and am delighted that Lilion Quarmyne will expand the work with a dance performance. For me, Doug Guildford’s *FABRICATED EVIDENCE with the Working Drawings – a Non-Fiction* is a vital part of the dialogue opened by *Capture 2014: Nova Scotian Realism*.

Finally, my eternal gratitude to Doug Guildford for making the StFX Gallery his studio. I can say with certainty that something magical is about to happen. Here, an “opening” is an intimate gift from a Curator, an Artist, a Dancer.

Bruce Campbell, RCA





I live in Toronto.

I return for a large part of each year, to my (native) coast of Nova Scotia.

My insatiable need to make, and to manipulate materials, has allowed me to explore many processes. My practice is rooted in drawing, encompasses printmaking, and allows for obsessive sculptural crochet projects. This has led me to create a variety of discrete, yet inter-related objects that inform each other. They extend my vocabulary. I respond to a gallery situation by installing works in various mediums, in dialogue with each other, and with the space they inhabit.

My work, for many years, was exclusively on paper. It was, primarily, a response to the natural world; an examination of the minutiae of marine flora and fauna, tidal patterns and geological shifts. It also acts as a short-hand for my take on the universe; lab notes, a compulsive kind of journal entry and, perhaps, a distillation of accumulated knowledge. It wanders suggestively between male and female.

Twelve years ago I began collecting and editing bait bags, rope and fishing tackle that wash ashore. These cultural artifacts - the flotsam and jetsam of salvaged fragments of tools and materials - resonate, for me, as evidence from the expiring offshore fishery, and have led me to crocheting my *Nets*. The *Nets* are ongoing/never to be finished projects. They grow as they accrue history. At this point I have 14 *Nets* in progress: *Mat, Net, Bag, Doily, Wasp, Sisters, Skirt, The Pretty Lady* (formerly known as *Colony*), *Bride, Spike, Rope, Widow, Sleeve* and *Throat*. The *Nets* are shape shifters. They riff off both fishing gear and the domestic arts. They also emulate marine life and become characters for me to cast in photographic scenarios.

I attempt to create something of value by harvesting local knowledge, fabricating evidence, and creating non-fictions. These terms playfully acknowledge the competing scientific, political and economic authorities who espouse to diagnose the altering state of the world's oceans and notions of sustainable harvesting of marine life. This marine model/metaphor allows me to contemplate universal ideas. I believe in the essential value, and in the ultimate futility of work.

Doug Guildford





F A B R I C A T I N G E V I D E N C E

As we walk along the cold, silvery sand, Doug Guildford remarks how the beach is always actively digesting; the beach swallows everything that washes up, re-works and spits it out. His work in this exhibition, *Fabricated Evidence*, unfolds as an extension of the beach's digestive action into art practice. Guildford spends every summer day on the beach near his Nova Scotia studio. The land side is bordered by a steep bank of worn grey rocks, the other side by waves. The primary digestive area, the sand, constantly changes with tides and storms. This is the intertidal zone. "This is my place, my home," Guildford says. "It slides back and forth between being wet and dry, between waves, between tides. Nothing is certain for long; nothing is static. Life, including gender, is like that." In response to the perennial question posed by art, how do I find my self in my world, Guildford first chose this liminal world, a subversive space of transitions. Through his practice he explores the beach as a parallel sensual body, working through repetitive, slow, never-ending analogous processes of collecting, re-working and "spitting it out."

As its digestion attests, the beach is alive. Skins of algae bloom in beautiful, lime green carpets. Detritivores – birds, clams, worms, little flies – are hard at work. Homing limpets grind out sand from the rocks and their shells. As the tide rises, bubbles and odours rise to the surface out of the sand. The beach farts.

Guildford suddenly squats and scoops out a hole, thrusting in his arm up to his elbow. The hole fills with water and sand collapses into it. As he withdraws his arm from the gurgling, sucking hole his invasive, vertical disruption takes on a sexual overtone. The beach is fecund. Worms wiggle, lacy sea weed and delicate micro-organisms abound. He resolves this teeming tide-scape into layered production processes. Patterns, shapes and actual detritus swallowed into his working reappear in graphic and sculptural output alike. It is all of a piece. Before our eyes, the artist fabricates evidence of his life...a non-fiction.

Guildford began crocheting large sculptures in 2001 after he acquired a big spool of galvanized copper wire at *Active Surplus* in Toronto for installing a show. He didn't use it for that. Instead, he bought a crochet hook and borrowed a kids' library book on crocheting. The result was *Mat*. Delicate work in one-gauge coloured, coated copper wire such as *Pretty Lady* and *Skirt* followed (all *Nets* are ongoing).

A Toronto jeweller, Laurie Wright, introduced him to Corfil stainless steel wire, the material of *Net*. The various poly line for pieces such as *Wasp* come from commercial fishing line manufacturers in Dartmouth and Lunenburg County, Nova Scotia.

To set the record straight, despite Guildford's Maritime background, his engagement with fibre arts had little to do with family or Maritime traditions. Rather, he decided to learn fibre and textile skills in the midst of heated gender debates in 1970s Vancouver. While living there as a twenty-something, his feminist friends were empowering themselves by learning carpentry, car mechanics, etc., so he decided to learn to knit, sew, and even make his own clothes. Consequently, he was not a stranger to fibre handwork when he undertook crocheting the *Nets*. Today, while the collapsing fishery might provide a meaningful context for viewers, his overall practice owes more to gender and anti-Modernist critique.

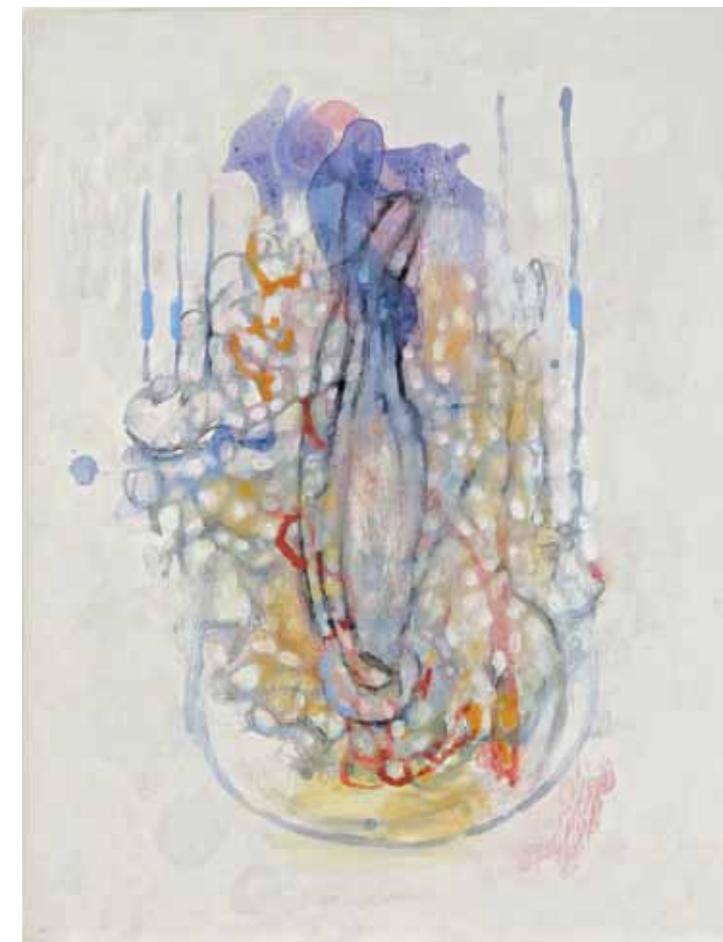
It is clear that Guildford's practice draws on the reality of the intertidal zone as home to creatures of ambiguous and transitional sexualities. He has celebrated their beauty and fragile changeability in graphic work, coloured with a deliberate "queer" consciousness, since at least 1990. As a "man who crochets," Guildford brings masculine and feminine gendered practices together and encourages them to bloom. More assertive, masculine pieces referring to life at sea such as the orange polyline *Rope*, engorged with found floats and trap rings along its ten metre length, balances *Heirloom*, lacy and feminine in raw silk. The very heavy *Mat* is almost like chain mail, and Guildford describes it as "the most butch" of his *Nets*. In contrast, *Skirt* transforms industrial, dark pink-coated wire through doily vocabulary into visual poetry about delicate sea life. *Net*, about six metres long made of heavy stainless steel wire, evokes a conical fish trap, but its decorative pattern gently incorporates "jewels" of glass and copper beads. It looks like a fabulous, shimmering veil sprawling across a wall.

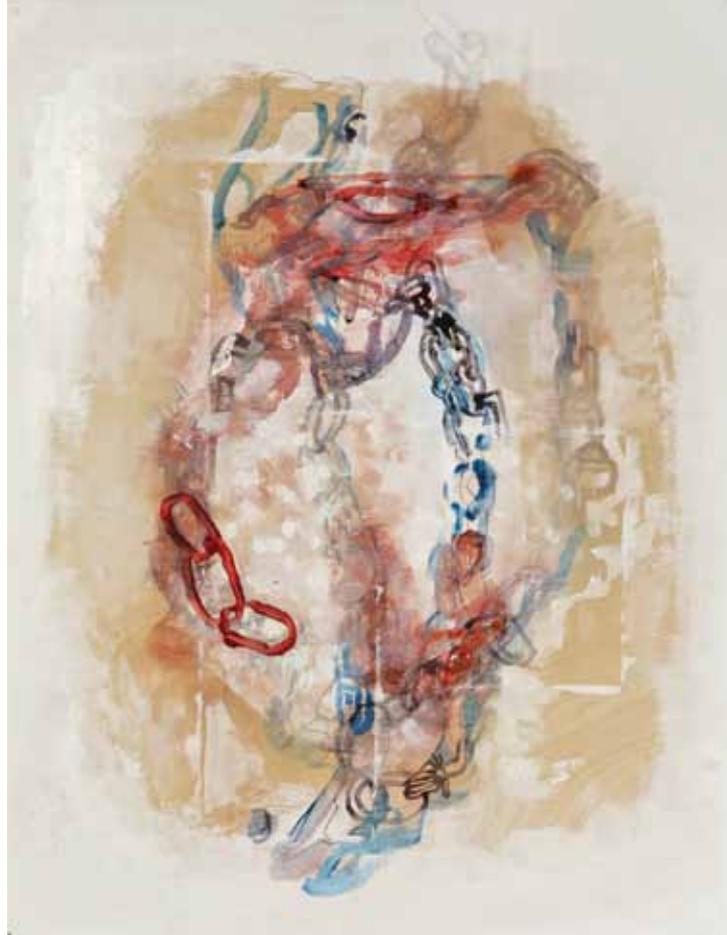
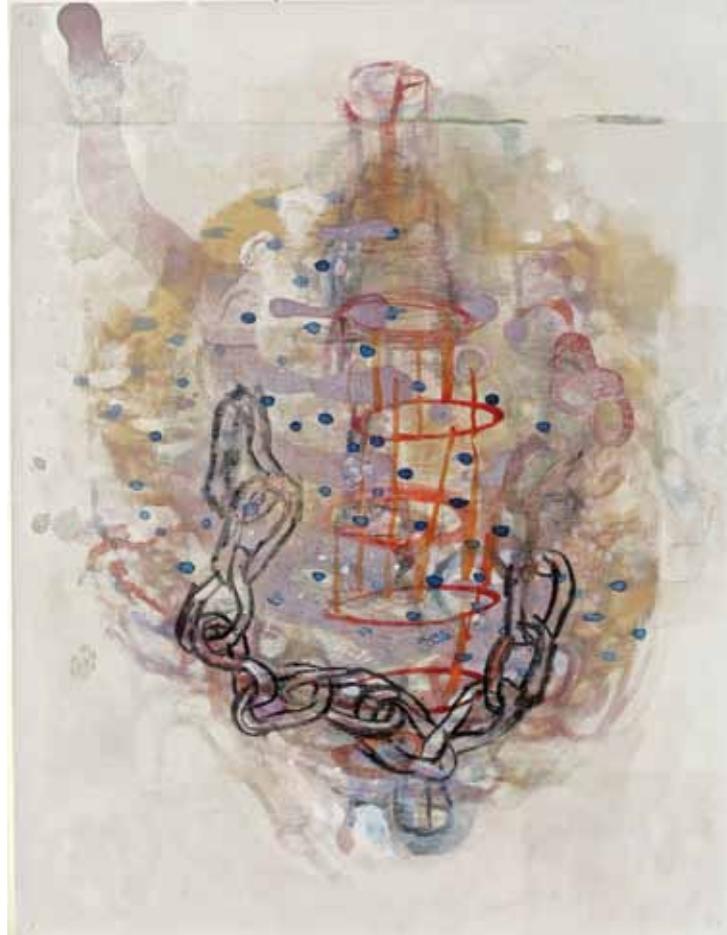
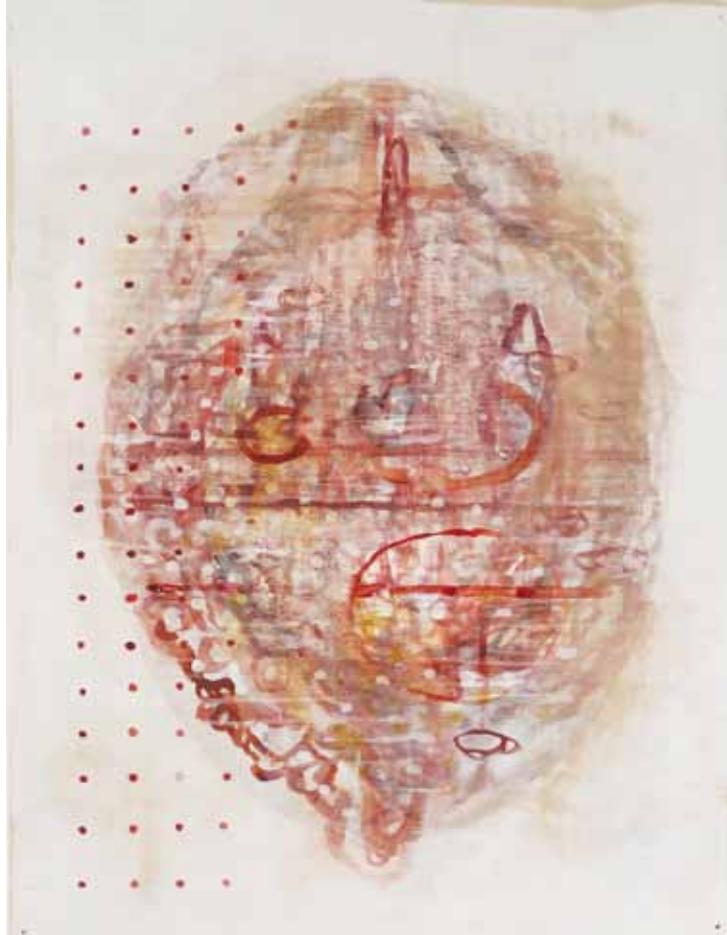
In the *Working Drawings* (2012), painting and drawing enrich Guildford's processes by focusing attention on the duality of appearance and disappearance in image-making itself. For these, Guildford sands wooden panels coated with gesso, leaving some wood showing. Using charcoal, pastels and ink, he layers drawing with painting in mixtures of acrylic screenprinting ink and transparent watercolours. He erases by whitening out and sanding. The procedure eliminates the additive brushstrokes and impasto of

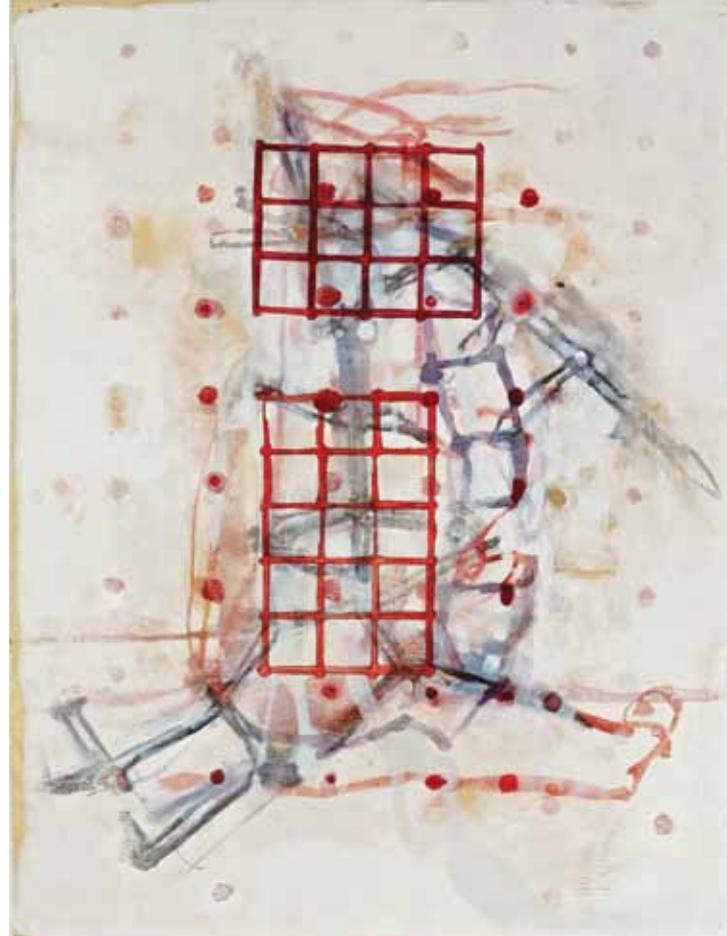
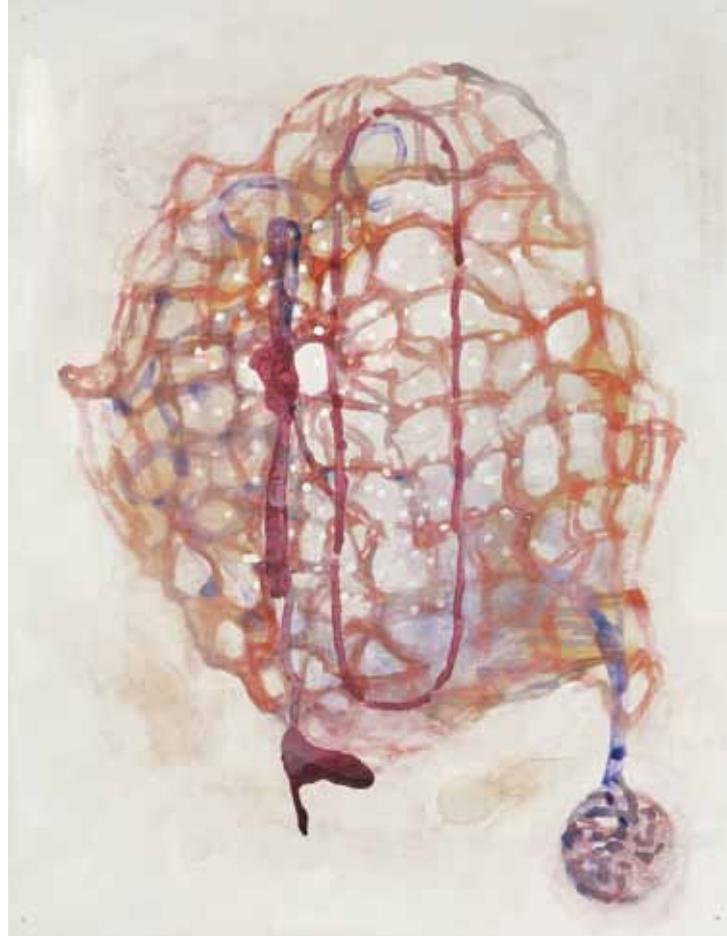
an artist's hand revealing, instead, the surface of image-making's "digestion" and its unfinished character. The indeterminate depths created by this process open a dynamic sense of breathing, an empathetic path into your body and mine. In one of the *Working Drawings*, strands of a fishing net coming into focus or receding into an ovoid depth release a sense of breathing. Another of Guildford's projects (since 2012) is a heap of irregularly carved hydrocal (plaster) rings that can be nestled together like vertebrae, among other configurations. They seem to reappear in another of the *Working Drawings* as a roughly drawn chain in an oblong field of marks where they can be read as viscera and possibly male genitalia anchored by a vertebral column of trap rings. Through these drawings appears the link or circle connecting beach ooze, sea life, Maritime life, artist practice, and you and me in a world of beauty that refuses fixity. Following a deeply felt, decorative, and circuitous practice that brings together homely and sophisticated techniques, Guildford fabricates evidence of our lives at the edge the sea, where life never finishes engendering itself.

Tila Kellman, 2014

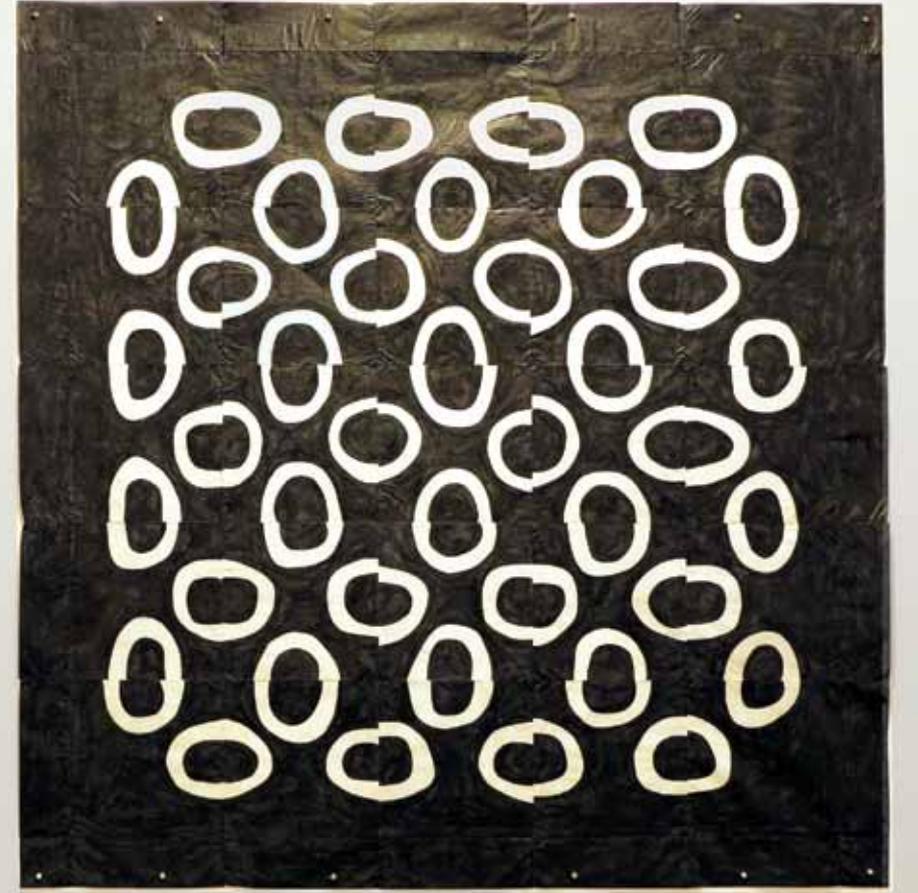
Tila Kellman's overall practice in teaching, writing art theory, curating and criticism has focused on the question of self-recognition, guided by the contemporary hermeneutics of Paul Ricoeur, a line of thinking that she developed in terms of visual art in her book, *Figuring Redemption: Resighting My Self in the Art of Michael Snow* (2002). That book rejuvenated criticism of one of Canada's most revered contemporary artists by positioning interpretation and critical writing on the side of an embodied self while analyzing how "reading" Snow destabilizes self-recognition, or identity. A move to rural north-east Nova Scotia set Kellman on a new project of changing a non-specialist public's perceptions of what contemporary art is and can do in terms of encouraging innovative thinking in all areas of life, political and social critique, and re-valuing the strengths of rural life. This has led to curating exhibitions, from formal gallery shows to innovative community-based, interactive arts festivals, to acquaint the local public and artists alike with excellence in contemporary art practice. Towards the same goal, Kellman writes criticism, catalogue and exhibition essays about some of Canada's most exciting artists, and teaches contemporary art at St Francis Xavier University in Antigonish. A native of Berkeley, California, she holds degrees in French literature, biogeography (both University of California, Berkeley), art history and a Ph. D. in Social and Political Thought (York University).













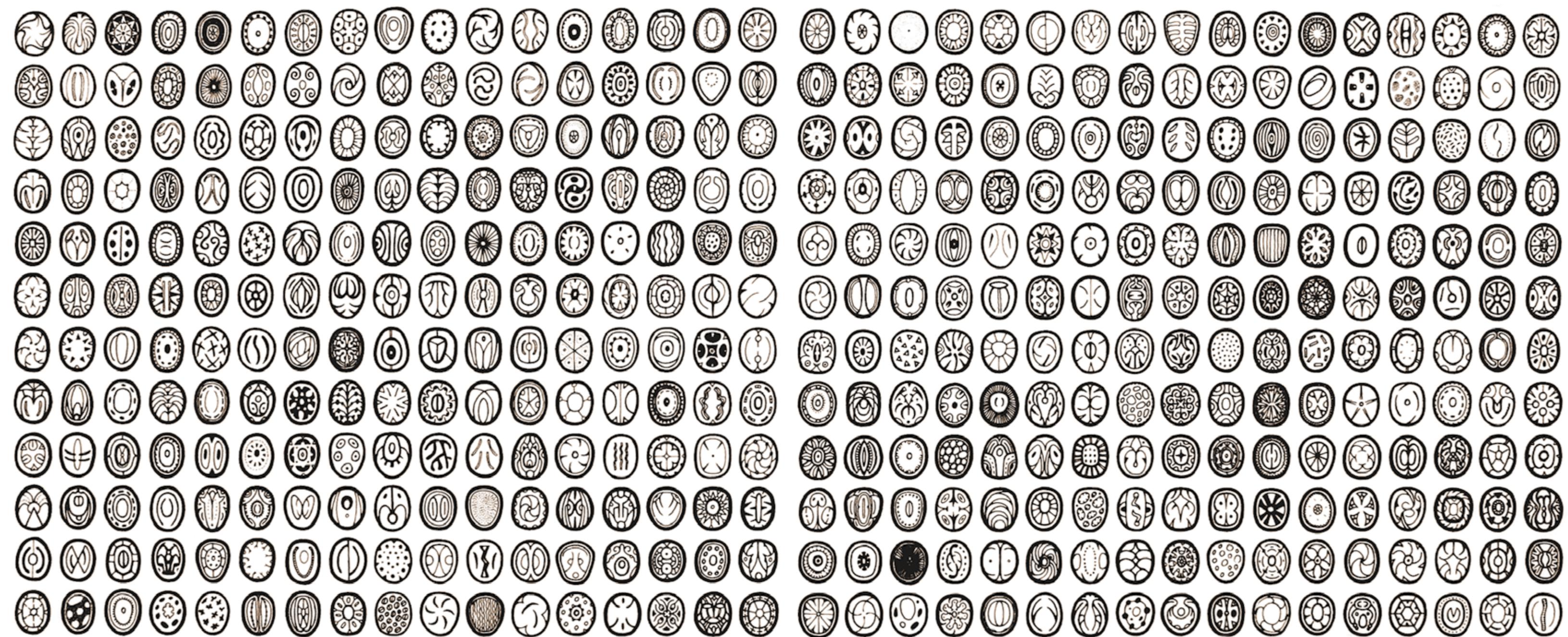


One of the things that I've found most intriguing about interacting with Doug's nets is the discovery that each one has a unique identity, a personality of its own. Any exhibit of the pieces clearly shows Doug's high level of craftsmanship and artistry, but what is amazing to me is that this artistry becomes something even more profound when one actually touches the nets and begins to interact with them. The nets come alive, become beings that hold story and possibility. I find that the instant I touch one of the nets, a relationship is established. Moving in, around, over and with each net then becomes a dialogue, a conversation between body and being. It is quite remarkable to dance with each piece and feel as if it is breathing, sharing a story openly, with no pretensions, falsehoods or expectations.

Doug speaks of how he draws his pieces from the landscape, and of how he sometimes then returns the pieces to the land once they have been created. For example, one of his nets spent two years on the earth, sometimes covered in snow, sometimes with plants sprouting up and through it. Other pieces have spent extended periods of time floating in water. In my own artistic practice, I am deeply influenced by the power of the earth and by the ebbs and flows of the water, and I think it is largely because of this that I connect so strongly with Doug's pieces. I am impressed by their capacity, and by their ability to speak to the earth connection that lives in each of us.

Liliona Quarmyne

Liliona Quarmyne is a choreographer, performer, teacher, and community development facilitator who deeply believes that movement and art can play a central role in the development of self-identity, and in the growth and empowerment of communities. She is particularly interested in the body's ability to link us to past and to future generations. Liliona draws on her Ghanaian/Filipino background, and on a diverse set of training and experiences, to generate a creative and unconventional vision of how we are in the world.





I M A G E L I S T

Cover Photo: Tila Kellman

All other photos: Doug Guildford

- Page 1 *Rope* (detail), begun 2005, crocheted poly-twine and found objects, 60' in length.
- Page 2 *Bag*, begun 2002, crocheted stainless steel wire and scrap metal, 8' in length; and *The Working Drawings* at Cherry Hill studio.
- Page 4 *Hydrozoa (one)*, charcoal and screen print on washi, 16.5" x 20".
- Page 5 *Net*, begun 2002, crocheted stainless steel and found objects, 17' x 19'.
- Page 6 Kelp (photo)
- Page 8 *Wasp*, begun 2003, crocheted poly-twine, approx 6' x 10' diameter.
- Page 9 *Bride*, begun 2008, crocheted plastic coated wire and found stones, 2.5' x 2.5'
- Page 10 *Net* (detail), begun 2002, crocheted stainless steel wire, 18' x 20'.
- Page 12 *Heirloom*, begun 2008, crocheted raw silk, 9' diameter.
- Page 13 *Net*, begun 2002, crocheted stainless steel wire, 18' x 20'.
- Page 14 *Skirt* (install StFX), begun 2007, 2-ply, coated, copper wire, approx. 1' x 4' diameter.
- Page 15 *The Pretty Lady* (install StFX), begun 2005, crocheted covered copper wire, 18'.
- Page 19-23 *The Working Drawings*, begun 2004, 30 units, mixed media drawing/painting on board, each: 20" x 26".
- Page 24 *700 Limpet Shells From The Far End Of a Beach in Nova Scotia*, 2012, screenprint on frosted mylar, 26" x 35", and *Chain*, begun 2010, an increasing pile of cast and carved hydrocal (plaster) rings/links, each about 3" diameter.
- Page 25 Installation St FX, 2014
- Page 26 Installation StFX, 2014
- Page 27 *Doily*, begun 2003, crocheted covered copper wire, 36" diameter; *Heirloom*, begun 2008, crocheted raw silk, 9' diameter; *Untitled*, 2013, india ink on washi (hand-sewn), 3' x 3'.
- Page 28 *Net*, begun 2002, crocheted stainless steel wire, 18' x 20'.
- Page 29 *The Pretty Lady*, begun 2005, crocheted covered copper wire, 18'. and *Untitled*, 2013, india ink on washi (hand-sewn), 3' x 3'.
- Page 30-32 Lilion Quarmyne in Performance, StFX Installation
- Page 34,35 *700 Limpet Shells From the Far End of a Beach in Nova Scotia* (detail)
- Page 38, 39 the North Atlantic Ocean (photo)

A C K N O W L E D G E M E N T S

For this exhibition, I am grateful to curator Tila Kellman who chose to visit with me, between the tides; for listening to me; and for offering her own reflections and experience in response. I also thank Tila for bringing Lilion Quarmyne and I together. Lilion's physical connection and animating relationship with my *nets* have been a true gift for me.

Thank you to Bruce Campbell, director of the StFX Art Gallery for offering space, and for his seasoned expertise to install the exhibition. I am also grateful to his team, Gregor Martin and Mary Beth Carty for their good humour and help installing the exhibition.

Thank you to the *Hexagon Special Projects at Open Studio* for their support of the mature artist by creating a senior fellowship at Open Studio. I also continue to be grateful to Open Studio Printmaking Centre (Toronto) for providing excellent facilities and a nurturing collegial community.

Over the years, I have received funding for projects from the Toronto Arts Council, the Ontario Arts Council and Canada Council for the Arts. These funds and the implied validation from juries of my peers have offered significant support to the development of my practice.

Thank you to Pamela Dodds for working with me as the designer for this catalogue. It is a pleasure to work with her. She made it flow, and look really good! And my thanks to Yael Brotman for her care in copy-editing.

Thanks to Penelope Stewart for her friendship, and for sharing her knowledge and wisdom over our many "to be continued" conversations.

Melanie Chikofsky is my dear friend, but she is also my generous adviser for all things sculptural.

And thanks to Don Hannah for taking my call 17 years ago, and for continuing to share my seasonal migrations between downtown Toronto and coastal Nova Scotia.

Doug Guildford
In memory of Carol-ann Casselman.



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my skiff in the cove with *Rope*

