

TERENCE GOWER: Demonstration & Display

Opening Reception: Thursday, November 20, 6-9 pm

Exhibition runs through Saturday, January 10, 2015

Gallery Hours: Tuesday to Saturday 11-6 pm

Henrique Faria Fine Art is pleased to present an exhibition of Canadian-born artist Terence Gower. Having exhibited in galleries and institutions internationally, the artist has developed this special exhibition project for the gallery. Gower appropriates the visual techniques of modern art and architecture in the 1940s and 50s and the photo-conceptual strategies that arose in the 1960s and 70s as a means to, anachronistically, insert himself into these movements and analyze them from the inside. He mines their references and artifacts as would an archeologist, but with the intent of adding more pieces to the puzzle, but not necessarily putting them all together.

Gower's *Demonstration & Display* is meant "to draw a line between his [artistic and creative] formation in the photo-conceptual scene in Vancouver [...] and the program of the gallery, with its strong emphasis on Latin American photo-conceptualism." Following a tutorship with Ian Wallace, an important figure in the development of the photo-conceptual movement, Gower produced the work *Enfeuillage* (1992), an installation of 24 gelatin silver prints and two letterpress prints. In this piece, he mimics the technique of extracting fragrance from flowers, known as *enfleurage*, in order to extract the scent of an old book. Using a model dressed in a white lab coat, Gower leads the viewer through the technical process of procuring the scent of this book. The linear installation style recreates the act of reading, as the photographs are viewed (read) from left to right, top to bottom, and reveals the temporality of the act, of what is occurring within the frames and outside of them. This process-based photography is also seen in Gower's more recent work, *Display Modern II (Hepworth)* (2007). With a twelve-photograph series accompanied by three sculptures made especially for this exhibition, Gower stages the recreation of a series of Barbara Hepworth sculptures using just cardboard, paper and glue. Simultaneously commenting on the aesthetics of modernism and the use of photography as a tool of documentation, *Display Modern II (Hepworth)* asks the question posed by Manuel Cirauqui in the exhibition text, "Do documents need events?" Cirauqui continues, "The truth is that facts produce documents, and in exchange—in revenge—documents produce other facts." The document moves beyond record and representation and becomes active, dynamic: a generator of meaning.

The historic pieces from Latin America, chosen by Gower in dialogue with his work, show the potential of early photo-conceptual practices for the investigation of nature, culture, and the body. From Leandro Katz's observations of natural sequences, to Carlos Ginzburg's explorations of tourism and exoticization, to Pedro Terán's studies of the body and materiality. The artist has also included an abstract sculpture by Harry Abend, which combined with the photo-based works, encourages the viewer to trace the formal parallels to Gower's reappraisals of the past, always informed by contemporary considerations. *Demonstration & Display* is, then, a platform for the liberation of the registered document, for the mutual informing of past and present.

Terence Gower (b. 1965, British Columbia) embarked upon an international art career after studying at Emily Carr University of Art and Design in Vancouver. A selection of his exhibitions includes *Beyond the SuperSquare*, Bronx Museum, New York (2014); *Nonument*, MACBA, Barcelona (2014); *Architektur und Ideologie*, Haus der Kulturen der Welt, Berlin (2012); *Directions: Terence Gower, Public Spirit*, Hirshhorn Museum, Washington, DC (2008); *An Unruly History of the Readymade*, Jumex Collection, Mexico City (2008); *Ciudad Moderna*, travelling exhibition (2005-6); *Made in Mexico*, ICA, Boston (2004); and *Greater New York*, PS1, New York City (2000). His work has been featured in biennials such as *Builders: The Canadian Biennial*, Ottawa (2012); *VII Mercosul Biennial*, Porto Alegre (2009); and *VIII Havana Biennial*, Cuba (2003). He has been the recipient of numerous awards and residencies, such as the Canada Council Long-Term Grant (2012); the Guggenheim Fellowship (2010); the Smithsonian Artist Research Fellowship (2007); and the NYSCA Architecture, Planning & Design Project Award (2006). In addition to his creative practice, Gower has been involved with curatorial projects at institutions such as the New Museum, New York; The Hammer Museum, Los Angeles; Museo de Arte Carrillo Gil, Mexico City; Museo del Barrio, New York; and the San Francisco Art Institute. The artist lives and works between New York and France.

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