

Fire/Fire

Artists: Abbas Akhavan and Marina Roy

June 2 – August 4, 2012

Opening Reception: Friday, June 1, 2012, 8:00 pm

Artist Talk: Saturday, June 2, 1:00- 3:00 pm

Conversation with Abbas Akhavan and Marina Roy

In conjunction: David Khang, *How To Feed A Piano*, (Second Edition) book launch, 3-4pm

Centre A is pleased to present *Fire/Fire*, a new multimedia installation by Abbas Akhavan and Marina Roy taking place at Centre A and Malaspina Printmakers. Collaborating since 2001, Akhavan and Roy are continuing their ongoing parallel research and practice with their exhibition. Using the context of Ukiyo-e prints, the exhibitions *Fire/Fire* addresses some of the essential ideas associated with the Ukiyo-e print: the pleasure district, the sensuous lifestyle they depicted, which will bring to light implications of zoning practices as related to contemporary cities, as well as the repercussions of such excesses on the environment. Ukiyo-e, literally translates to “pictures of the floating world,” emerged in the mid-17th century and coincided with the rebuilding of the city of Edo after the Great Fire of Meireki. By exhibiting the works in Vancouver, the city’s own history will be evoked in relation to the rebuilding after the Great Fire, the development of entertainment districts, and the effects of human development on the natural surroundings.

At Centre A, Roy will exhibit a new video animation that depicts scenes of public and private life being overtaken by animistic creatures called yokai; these creatures allegorize the aftermath of human disaster and environmental collapse. The animation will be juxtaposed with an aquarium installation of salmon and catfishes. In cultivating fish in the gallery the artist wishes to point to compartmentalized zones of bio-political control and gentrification beyond the gallery’s glass facade.

Using Centre A’s architecture, Akhavan will create a site specific artworks that address themes related to shifting economies in Vancouver’s real estate and urban development, natural disasters and local fires.

Fire/Fire will also include a selection of original Ukiyo-e prints and the final component of the exhibition will be a collaborative artist book developed by Roy and Akhavan scheduled to be publish in Autumn 2012.

Fire/Fire is co-organized by Centre A and Malaspina Printmakers Society.

Opening reception at Malaspina Printmakers (1555 Duranleau Street): Saturday, June 2, 5-7pm

www.malaspinaprintmakers.com

ARTISTS BIOGRAPHIES

ABBAS AKHAVAN

Abbas Akhavan was born in Tehran, and currently lives and works in Toronto. His practice ranges from site-specific ephemeral installations to drawing, video and performance. For the past five years, the domestic sphere has been an ongoing area of research in Akhavan's work. Earlier works explore the relationship between the house and the nation state and how the trauma of systemic violence enacted upon civilians can be inherited and re-enacted within the family lineage – the home as a forked space between hospitality and hostility. More recent work has shifted focus onto spaces just outside the home – the garden, the backyard, and other domesticated landscapes.

Akhavan's work has been exhibited in spaces including Vancouver Art Gallery, Darling Foundry, and Power Plant (Canada), KW Institute for Contemporary Art (Germany), Kunsten Museum of Modern Art (Denmark), Performa 11 (USA), Belvedere Museum (Austria) and The Delfina Foundation (England). Akhavan was the recipient of Berlin Art Prize (2012). Akhavan is represented by The Third Line.

<http://thethirdline.com>

MARINA ROY

In the pile-up of language and spectacle which constitutes our present moment, one role for art is to create a clearing within our petrified landscape, and, through tapping into the idea of a material intelligence and reassembling all this new and obsolete stuff, construct new conceptions of reality, shot through with historical memory, utopian aspirations, and pleasure.

Cross-disciplinary in scope, Roy's art practice investigates the intersection between materials, language, history, and ideology. Her work addresses the desire for a post-humanist perspective, counter to the dictates of humanistic hubris and biopolitical control. Materials and objects themselves have multiple potential agency, and art can act as a bridge between culture and nature, ethics and drive. Roy has exhibited locally, nationally and internationally. In 2001 she published *sign after the x* (Artspeak/Arsenal Pulp), a book which revolves around the letter X and its multiple meanings. In 2010 she was recipient of the VIVA art award, British Columbia's largest visual art award. She is associate professor of visual art in the Department of Art History, Visual Art, and Theory, at the University of British Columbia.

www.marinaroy.ca

ACKNOWLEDGMENT

Centre A gratefully acknowledges the support of all its patrons, sponsors, members, partners, private foundations, and government funding agencies, including the Art Partners in Creative Development, Canada Council for the Arts, the British Columbia Arts Council, the City of Vancouver through the Office of Cultural Affairs, and the Ontario Arts Council.

Special thanks to Arts Partners in Creative Development, Ontario Arts Council, John O'Brian, and Paul de Guzman.

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