

## Geologic Time “Open Reading Night” October 5th, 2017, 5–7pm

The Paul D. Fleck Library & Archives  
Banff Centre for Arts and Creativity.

The closing event of *Geologic Time* is conceived as a two-hour infiltration into the pages, shelves, and display possibilities of The Banff Centre library. Featuring storytelling, documentation, annotation, sculpture, video, conversation and other live situations, the event presents some sediments of the ten participants’ ongoing research and lithic collaborations.

*Geologic Time* has asked how a geologic lens might affect artistic and curatorial practice through a programme of fieldwork, seminars, and independent study. We have been “thinking with” geology as a potential tool to consider non-conventional, deep-time perspectives on curating, exhibition making, and programming in contemporary art. We have benefitted from the generosity of artist **Sean Lynch**, guest of the programme in its third week. His incisive contributions triggered us to crack things further apart, to find their digressions, mineralizations, fallings apart, and latencies, as well as to exploit “the green doorknob theory”.

We have not worried too much about where our research was taking place, or in what form. We have wandered around the site of an old coal mine, spent hours amongst papers and projected PowerPoint slides, walked, talked, and soaked in hot spring water while attempting a seminar on the acheiropoietic. Likewise we have not troubled ourselves a great deal with distinctions between works of art, dolomite, magic lantern slides, old clastics, trilobites, glaciers, PDFs, rhubarb, nunataks, a buried Oldsmobile, databases, debris, tar sands, free fall, a garden in the shape of Jerry Hall, Stephen shale, or holdings of bound sheaves of paper, as much as how such things and substances might variously be understood as “storied matter”. In the same way, this two-hour event presents matter and imagination in various states of composition. Worlds are made and conveyed through words and images; mineral nonlinguistic stuff keeps on rockin’.

A number of **commemorative posters** are presented in the meeting room upstairs. These mark some of the excursions and talks that have formed a

part of the last weeks through the motif of the human hand as a geologic scale device. On the main floor there is also a large monitor that is showing a **slideshow** of photographs documenting some of the fieldwork that has taken place off campus.

**Becky Forsythe** has been making plans for a future exhibition inspired by the artist and naturalist known as Petra, who spent decades collecting stones and minerals from the mountains in Stöðvarfjörður, Iceland. **Camila Sposati** has been reflecting on the various “extractions” of a residency and exhibition that took place in the Amazon in 2004, gradually turning them into a script for a play. Becky and Camila are collaborating for this event on a procedural work using the library photocopier on the main floor (*Receding Agate and Rhodochrosite*). On the upper floor, they present two further collaborations via the media of **“chairs and view”** - *Looking at the mountains* and *The mountain at my back* - that recontextualize the interior space with respect to vistas of Mt Bourgeau, the Massive Range, Pilot Mountain, and so on.

You may have already encountered one of the interventions by **Caitlin Chaisson** in the **elevator**, in the four seconds it takes between the doors opening and the doors closing. Caitlin has been researching a former experimental farm station in Agassiz, British Columbia, and a forgotten centennial time capsule buried under a granite marker there. Caitlin also presents a **cut-and-paste station** on the table next to the photocopier, and a display for the **tall vitrine** just behind it. If you plan on attending the Agassiz Fall Fair and Corn Festival around September 14, 2018, Caitlin will be there, lending an extra hand in the rocky relay that is the shape of time. Pickles may be involved.

Also on the main floor, **Chloe Hodge** has made an **arrangement of book spreads and purloined texts** on a large desk on the side of the library that faces Sulphur Mountain. From 1956–1981 the latter peak was the site of a high altitude geophysical laboratory, a Cosmic Ray Station. Chloe’s presentation filters the macro-perspective enabled by this buoyant micro-history through into a speculative **research-workshop** around freefall, the loss of perspective, and groundlessness.

You may well have already heard Chloe’s voice. She is one of eight *Geologic Time* narrators whose **readings can be heard** through speakers on

the main floor. What we are hearing are excerpts from *Lost Rocks* (2017-21), a growing library of **short fiction books** commissioned by **Justy Phillips & Margaret Woodward (A Published Event)**. Described by the Hobart-based duo as “an accumulative event of mineralogical, metaphysical and metallurgical telling”, the books that have come into the world to date have been incorporated into the library’s holdings alongside a glossary, and can be found in the geology section upstairs.

As you reach the top of the stairs on the way to the upper floor you’ll first notice a display put together by **Caroline Loewen** along the narrow “bar” to the left. Caroline delves deep into the story of sandstone in Alberta, a rock that gained widespread favour for building and decorative use following Calgary’s Great Fire of 1886. The black-and-brown Rundle Rock that was once quarried at the base of Banff-Centre-neighbour Mount Rundle and was used extensively in creating the Banff Springs Hotel, also joins a conversation that anticipates an exhibition scheduled for next summer at Lougheed House in Calgary. (The same Lougheed dynasty lends its name to the Jeanne and Peter Lougheed Building (JPL), the Banff Centre’s media headquarters.)

In the underground of the JPL building yesterday, **Semâ Bekirovic** presented *Dust Travels Light*, a thirty minute installation-performance for photographic darkroom and an audience of fifteen. For these two hours in the library she has employed a number of **external hard drives** to act as pedestals for small stones. How many terabytes can a hunk of rock hold? What fragments of data detritus, chunks and grains of documents, broken off images, or weathered files, might be read and written, stored or retrieved? We might ponder this as we stand by the “bar” looking towards Sulphur Mountain.

**Shane Krepakevich** is the only one of us with any formal geology training. He’s a recovering geologist, you might say. Over the last weeks he has been prototyping an exhibition display system, or running a 1:1 scale artist-run research institute, in his studio overlooking Mike MacDonald’s butterfly garden. Shane has been thinking about design impulses, transparency, support structures, and the refraction of light through glass, sometimes during the hours he has spent sanding and polishing a series of bronze paperweights, or prospecting the library for textual gems. For this library presentation, Shane has

made 8.5"×11" arrangements of **found sentences**, printed them, and then squirreled them away inside selected library books, alongside images he has photocopied for his display system project. What follows is a list of **catalogue numbers** so that you can look for the intervened books:

NK 5198 S7 M3 1982 / NK 5198 G48 A4 1986  
NK 5198 G27 G37 1984 / NK 5110 O65 2004  
NK 5110 C654 1986

An **audio narration** drafted by **Penelope Smart** can also be heard on the upper floor; there is a Bluetooth speaker sitting in the stacks, near “memoirs and narrative”. It is around seven minutes long. You will see an image of the exquisite marble bust by Giovanni Strazza that has animated Penny’s writing during the last weeks. It came to St. John’s, Newfoundland, in 1856. Ring the bell to the right of the main door of the Presentation Convent adjoining the Basilica in St. John’s and maybe one of the sisters will let you see it.

Finally, if we ever need reminding about the mystery and power of geological formations, *Picnic at Hanging Rock*, the 1975 Australian film directed by Peter Weir, is screened on a monitor on the upper floor.

- Max Andrews and Mariana Cánepa Luna

Lead Faculty: Max Andrews & Mariana Cánepa Luna (Latitudes)

Guest faculty: Sean Lynch

Participants: Justy Phillips & Margaret Woodward (A Published Event), based in Hobart; Semâ Bekirovic, based in Amsterdam; Caitlin Chaisson based in Vancouver; Becky Forsythe, based in Reykjavik; Chloe Hodge, based in London; Shane Krepakevich, based in Toronto; Caroline Loewen, based in Calgary; Penelope Smart, based in St. John’s, Newfoundland; and Camila Sposati, based in Sao Paulo.

*Geologic Time* is a thematic residency programme of the Banff International Curatorial Institute (BICI), organised by the Banff Centre for Art and Creativity in Alberta, Canada. The 2017 residency took place from September 11–October 6 within the framework of the group exhibition *4.543 billion. The matter of matter* curated by Latitudes at CAPC musée d’art contemporain de Bordeaux, France, on view until January 7, 2018.

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