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migmatic Mr. Fizz himself, with the character's crazy ed Mr. Fizz's home-brewed use distilled, Liver Licker") r's Treacle ("Treacle Freak if that's for sure") as well as ces such as Mr. Muckraker's art of manifesto and services as institution. One drawing g Shop's interior depicted a ar All, whereby three lists of and aligned so as to stamp combinations, with "sod-my-lls" and "damn-your-twat" ombinations visible to the an apt example of not only sense of humour, but also by which it operates. The e artist with ample oppor-ducts, objects or circum-ge of the turn-of-the-century

specific and culturally pro-les are reimagined. d them second-h Knocking Shop's usual langu- estrange- the- they n-ound are per- appraisal ct what lent g Shop was its not far remov- oods that mu- ped of Nor- orvid's o- pening) the e cultur- at the

Sympathetic Magic

Mendel Art Gallery, Saskatoon
June 27 – September 14, 2014
by Tarin Hughes

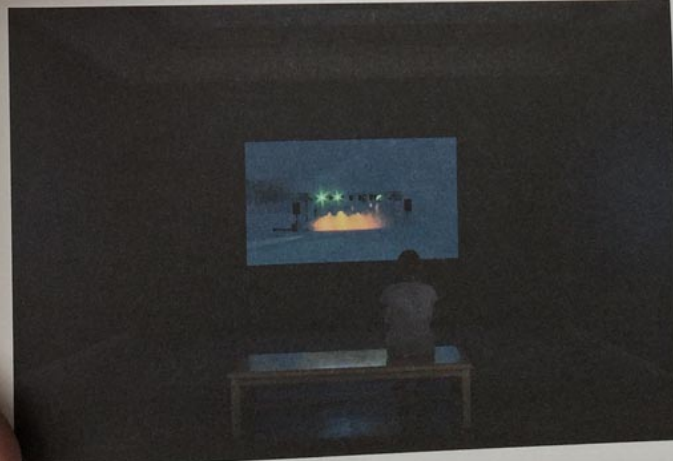
Taken from James George Frazer's *The Golden Bough: A Study of Magic and Religion*, first published in 1890, "Sympathetic Magic" was Frazer's heading for two branches of magic – homocopathic/imitative magic and contagious magic – which serve as a jumping-off point for the exhibition. Curator Troy Gronsdahl employs the principles behind Frazer's definitions, quoting the Law of Similarity, where "like produces like" and the Law of Contagion, where "things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed."⁷⁹ This distance or space is applied to Gronsdahl's consideration of mediated, sometimes invisible, spaces affecting our cultural, political and social identities. He notes that the trope of the Canadian rugged landscape is a pervasive ideal affecting the consciousness of our geographical space and our national identity. According to Gronsdahl, traditional visual representations of the land and the concept of the wild North are of particular significance because these signifiers "continue to act" on our idea of Canadianness, and thus are difficult to reframe and disrupt.

Gronsdahl's curatorial thesis is pursued through the work of four contemporary Canadian artists: Raymond Boisjoly, Adad Hannah, Ken Lum and Kevin Schmidt. The presentation of their work together highlights documentation, language and the invisibility of the artist/maker. Through a collection of photography, text and video, an overt subversion of the Canadian landscape traditions of medium and subject matter is cleverly juxtaposed against the representational paintings of *A Vital Force: The Canadian Group of Painters* also on view at the Mendel.

Sympathetic Magic is anchored by Boisjoly's a *relative position and direction* (2014). The large-scale text is distorted, seemingly changing in perspective and receding into the wall from various vantage points. *a relative position and direction* also acts as a kind of vista, proposing a landscape within the gallery both through its physical installation and reference to place. Boisjoly's text ambiguously reads, "Where we were is no longer where we are, and where we will be is not yet." This speculative statement is at once simplistic and sophisticated – accessible from multiple perspectives. The installation underscores Boisjoly's interest in identity, specifically representations of Aboriginality and the conditional nature of knowledge.

Echoing Boisjoly's consideration of identity and existence, while also connecting to depictions of physical place and invisible cultural space, a collection of Adad Hannah's video portraits from the series *The Russians* (2011) is looped on two monitors. Hannah's study of contemporary Russian life through a diverse selection of individuals and scenery operates between staged performance, formal portraiture, documentary and candid photography. The occasional piercing gaze of the subject – for example, in *Six Russians Eating Ice Cream* – facilitates an interaction with the viewer, combined with that of the artist. This multilayered relationship reinforces an ongoing thread of ambiguous spaces and interactions within *Sympathetic Magic* enabling viewers to position themselves, and potentially their place within the world, by way of the works in the exhibition.

Flanking *The Russians*, Schmidt's works *A Sign in the Northwest Passage* (2010) and *Wild Signals* (2007) are an obvious connection to the North. While the works continue to evoke powerful imagery, their selection could be seen as redundant after Schmidt's inclusion in *Untrue North* (2012) at the Yukon Arts Centre and *Lip North* (2011–2012) at the Art Gallery of Alberta. The subject of the North has been a trend within group exhibitions in recent years and continues to hold topical significance as political tensions, resource development and romantic notions of the untamed endure. The photograph *A Sign* depicts a large wooden billboard standing in a barren arctic



Kevin Schmidt, *Wild Signals*, 2007.
HD video, 9min 42s
PHOTO: TROY MAMER; IMAGE COURTESY OF
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