

# Through the Lattice

Alex Morrison  
Parvin Peivandi  
Lyla Rye  
Tiffany Shaw  
Edra Soto  
David Umemoto  
Robert Young

JAN 21–  
MAR 26,  
2023

Exhibition  
Guide

surrey  
art gallery



# Introduction

The conditions of the present era have transformed our dwellings into a staging ground for anxieties about the world at large. The combined insurgencies of the recent COVID pandemic, global economic downturn, and an increasingly inhospitable climate have had a proportionate impact on the way that much of the population inhabits space—whether for those fortunate enough to find housing or for an increasingly precarious consort of unhoused, transient, or otherwise marginalized peoples. In a world that seems ever more uncertain, and outright hostile, those few locations over which we seem to have some degree of control present an opportunity for solace. Through craft, curation, ornament, design, and artmaking, dwelling space has evolved from a site in which we rest, cook, or socialize into an increasingly large quotient of day-to-day life itself.

With the transformation of the inhabited environment comes an associated shift in values: whereas the world of the post-2008 recession saw a disavowal of home ownership and a resurgence in minimalist design and lifestyle trends, popular artists and designers in recent years have ushered in a celebration of messiness, clutter, and the impurities of a life lived increasingly indoors and out of sync with the work calendar. The rise of home décor movements such as “goblincore,” “cottagecore,” or the “jungalow,” as well as associated lifestyles such as “hygge,” “social cocooning,” and, for many, a residual preference for working from home, are all indicative of a deeper desire to not only inhabit but fully embrace a particular environment. This transition harkens greater attention to the ways we shape our dwellings.

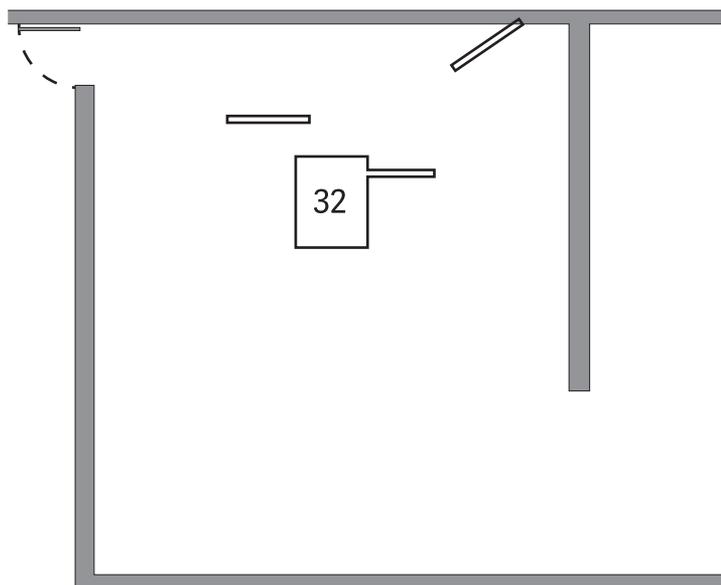
These anxieties are not unique to the present moment. They form part of a broader trajectory of ideas in architecture, art history, design, and philosophy. Thinkers such as Walter Benjamin and Gaston Bachelard identified the home’s fundamental significance as an abode of memory, imagination, and desire. It fosters an array of symbols and traces that determine the contours of a given individual’s lived experience. Throughout the modern period, meanwhile, artists have consciously worked against the perceived threat of an impersonal, industrialized, mass-produced reality of

infinite replicability and cheapness. In movements such as the late 19<sup>th</sup> century Arts and Crafts movement or the Post-Minimalism and Pattern and Decoration movements of the 1970s, artists railed against the impersonal aesthetics of modernism. They worked to dissolve the perceived boundaries between design, ornament, and craft along with their associated standards of “high” and “low” taste. Instead, they produced objects that speak to the desire to live without alienation and to promote a joyful, interconnected existence.

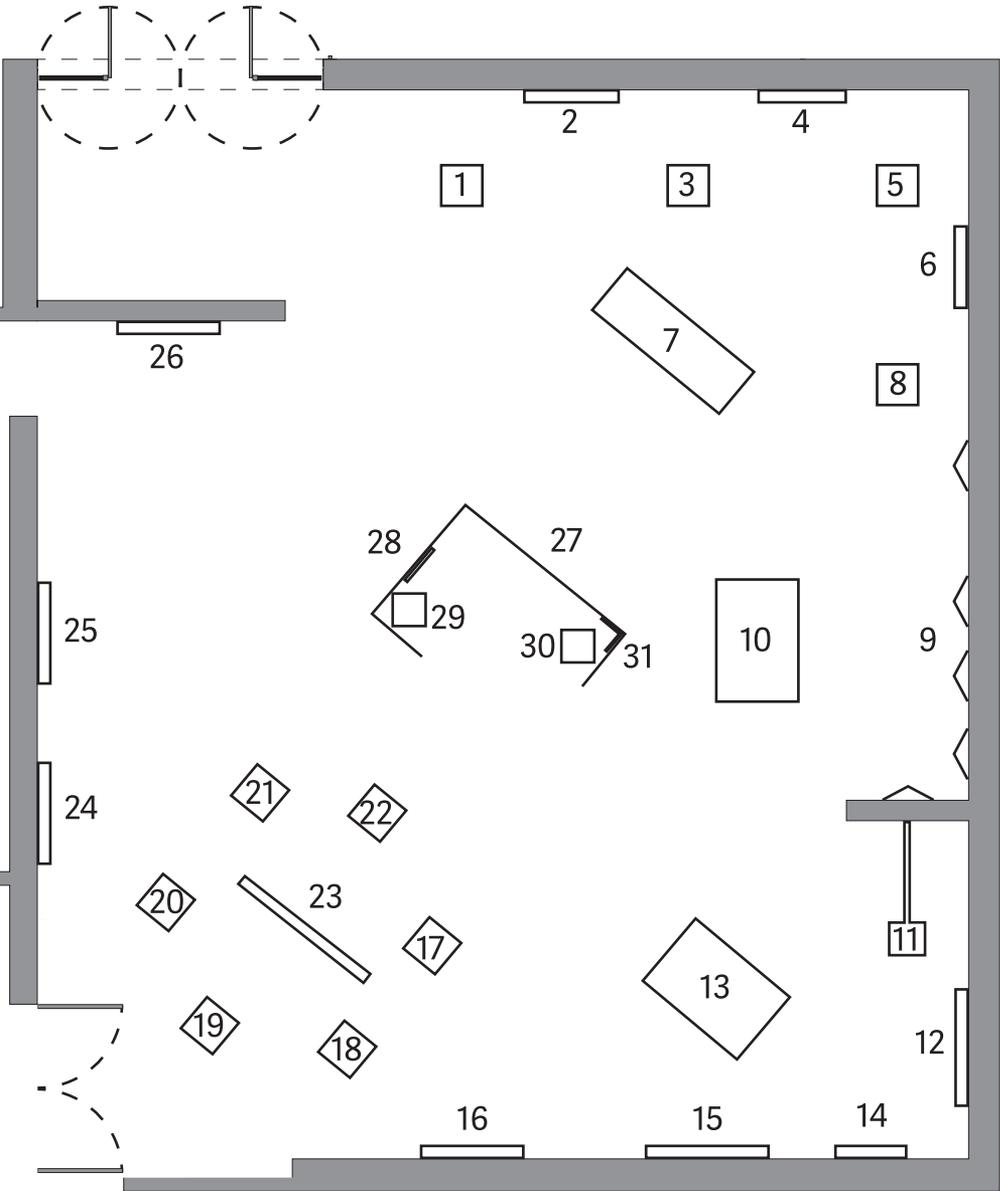
Today, artists continue to delve into more nuanced conversations about the latent meaning of dwellings and the ways that they are designed and furnished. This exhibition, *Through the Lattice*, features artists who bring the architectural and ornamental aspects of the lived environment into focus, pulling them away from the incidental peripheries of daily life and squarely into the centre of attention. In the process, they work to broaden understandings of these spaces, demonstrating the interconnectivity between culture, history, identity, consciousness, perception, pattern, line, shape, and form. In this liminal realm, the so-called “decorative” acts as a liquid medium, conjoining the deeply personal aspects of lived experience with the concrete matters of the built environment and the flow of history at large. Here, art is an invitation to cross the threshold between interior and exterior—the home, and the world.

*Rhys Edwards*  
*Assistant Curator*

# Gallery Map



# Entrance



# List of works

- 1.** David Umemoto, *Deambulatoire No. 8*, 2022, concrete.
- 2.** Robert Young, *A Circle, A Square, Aeolian Song*, 2019, acrylic on linen.
- 3.** David Umemoto, *Monument No. 21*, 2019, concrete.
- 4.** Robert Young, *View With*, 2003–2004, egg tempera, acrylic, and oil on linen.
- 5.** David Umemoto, *Monument No. 22*, 2019, concrete.
- 6.** Robert Young, *Portal*, 2020, acrylic on linen.
- 7.** David Umemoto, *Digital Architecture*, 2021, acrylic.
- 8.** David Umemoto, *Stepwell*, 2020, concrete.
- 9.** Parvín Peivandí, *Nomads, Folds, Events*, 2019, installation with Iranian tribal rug, steel, beeswax, thread, pigment.
- 10.** Parvín Peivandí, *Allegories of an Iranian rug*, 2023, installation with Iranian tribal rugs, steel, beeswax, thread, pigment.
- 11.** Alex Morrison, *A Light in Town*, 2019, steel, aluminum, perspex, paint, neon.
- 12.** Alex Morrison, *New Olde*, 2011, wood assemblage.
- 13.** Alex Morrison, *Prototype for Lucent Signals And The Comfortable Warmth Of The Orangerie*, 2023, MDF, latex paint, chavant clay, mixed media.
- 14.** Alex Morrison, *Interior with Mushroom Motif*, 2019, oil on canvas.
- 15.** Alex Morrison, *Walls Disappear Behind Pyrotechnic Paper*, 2021, oil on canvas.
- 16.** Robert Young, *The Moon Rises*, 2017, egg tempera, acrylic and oil on linen.
- 17.** Tiffany Shaw, *Trap Line Cabin (zip tie)*, 2011, zipties.

- 18.** Tiffany Shaw, *Trap Line Cabin (birch bark)*, 2017, birch bark.
- 19.** Tiffany Shaw, *Trap Line Cabin (paper)*, 2017, paper.
- 20.** Tiffany Shaw, *Trap Line Cabin (crochet)*, 2011, crochet string and plastic.
- 21.** Tiffany Shaw, *Trap Line Cabin (mirror)*, 2017, mirror vinyl and plastic.
- 22.** Tiffany Shaw, *Trap Line Cabin (leather)*, 2011, deer hide and imitation sinew.
- 23.** Tiffany Shaw, *my children, my mother, her mother and their mother, and their mother, and their mother, and their mother..... nitawasimisak, nikawiy, okawiya ekwa okawiwawa, okawiyiwa, ekwa okawiyiwa ekwa okawiyiwa.....*, 2021, woven reflective mylar.
- 24.** Robert Young, *Taberna*, 2013, egg tempera, acrylic, and oil on linen.
- 25.** Robert Young, *Anecdote of the Jar*, 2022, acrylic on linen.
- 26.** Robert Young, *Booth Portal*, 2014, egg tempera, acrylic, and oil on linen.
- 27.** Edra Soto, *Graft*, 2022, sintra, mirrors, aluminum, inkjet prints, viewfinders.
- 28.** Edra Soto, *Dos Cuerpos 51*, 2022, latex paint and mixed media on paper.
- 29.** Edra Soto, *Tropicalamerican (Chair)*, 2014, plastic monobloc chair upholstered with commercially-printed beach towel.
- 30.** Edra Soto, *Tropicalamerican (Chair)*, 2021, plastic monobloc chair upholstered with vinyl plastic.
- 31.** Edra Soto, *Dos Cuerpos 52*, 2022, latex paint and mixed media on wood.
- 32.** Lyla Rye, *Bungle House*, 2014, installation with single-channel video.

# About

## **Alex Morrison**

Spanning painting, drawing, sculpture, and design, Alex Morrison's practice is unified by an abiding interest in the aesthetics of subcultures often ignored by art institutions: skaters and drop-outs, psychedelia, the Arts and Crafts movement, and the "kitsch" motifs found among the grottos and streets of Northern Europe, among others. His recent paintings *Walls Disappear Behind Pyrotechnical Paper* and *Interior with Mushroom Motif* juxtapose portrayals of his own sculptures with vibrant interiors emblazoned with wallpaper motifs popular throughout the mid 20th century. Combined, the array of forms suggest a harmonious reality, tantalizingly close and yet a step removed from the real world. Older sculptural works, including *A Light in Town*, *Prototype for Lucent Signals* And *The Comfortable Warmth Of the Orangerie*, and *New Olde*, reference vernacular architecture and design—removed from their original context, they become studies in form itself, upending the continuum between design and art.

## **Parvin Peivandi**

A world of contrasts comes together in Parvin Peivandi's steel and textile sculptures. Combining the fierce, sharp-edged motifs of Constructivist geometry with the colour and texture of rugs found in her native Iran, Peivandi's works embody the tensions inherent within many social and economic structures. The "domestic," "feminine" qualities of the rug contrast with the "industrial," "masculine" qualities of welded metal. Both materials bear significance for diasporic populations (a rug may be used for decoration or storing personal items during a journey; steel forms the vehicles that displace populations or transport them to new locales). In their co-habitation, the materials also become a new form of dwelling. In Peivandi's latest sculptures, she renders many of the miniature geometric and animal motifs frequently found in Iranian rug-making at a larger scale, imbuing them with the "heroism" of free-standing sculpture. Constantly transposing

different materials and forms, Peivandi works to upend their histories and generate new ways of interpreting them.

## **Lyla Rye**

Lyla Rye's media practice delves into the interplay between fantasy, reality, and the construction of space. By blending together different forms of media in often unusual or surprising ways, such as found video footage, sculpture, textiles, or drawing, she draws attention to the underlying technologies and materials that shape how this media is perceived by the viewer. In *Bungle House*, Rye pulls footage from the infamous opening scene of the 1920 silent film *Scarecrow*, starring Buster Keaton and Joe Roberts, in which the actors prepare a breakfast via a series of ingenious contraptions. Rye intervenes into the film by deconstructing the architecture of the room shared by Keaton and Roberts. Through simultaneously projecting different segments of the scene onto a series of screen panels, Rye permits viewers to both see and move among elements of the film set. In this way, the projection functions to "build" the house, transforming it from a site of spectacle into an embodied space.

## **Tiffany Shaw**

The work of artist, architect, and curator Tiffany Shaw centres around the axioms of motherhood and family. Her projects realize different forms of sharing and reciprocal care across multiple layers of temporal, geographic, and cultural familiarity. Her textile installation, *my children, my mother, her mother and their mother, and their mother, and their mother, and their mother....* incorporates knitting techniques passed down to her by her mother. It was created shortly after her passing. Mylar, a material that appears in other works by Shaw, both reflects the viewer back to themselves and responds to the movement of air and heat, creating an immediate connection with the space of the gallery and those who inhabit it. Her *Trap Line Cabin* sculpture series references the architectural form of the trap line used for traditional hunting and harvesting practices. It incorporates techniques, materials, and motifs passed down to her through her Métis heritage in reference to past, present, and future material use.

## Edra Soto

Edra Soto's installations invite us to look inward: through the façades of the street into the inland realm of memory. Her *Graft* structure reimagines the "brise-soleil" (sun-breaker) vernacular architecture of her native Puerto Rico, transforming it from functional building feature into aesthetic object. Miniature viewfinders installed across *Graft* allow to the viewer to gaze in and encounter photographs of Puerto Rico, including images drawn from Soto's own past. In this way, the work serves as a model of diaspora, replicating the experience of standing outside of one's own culture while preserving fragments of it in stasis. Paintings from her *Dos Cuerpos* series further abstract the brise-soleil, isolating them as symbols of cultural transplantation and personal loss. Two lawn chairs from the artist's *Tropicalamerican* series embody canonical aspects of American outdoor leisure culture, often adopted and celebrated by migrants. Soto captures the tensions of a life lived across and between cultures, expressed in the material idioms of each.

## David Umemoto

Originally trained in architecture, David Umemoto's sculptures incorporate an artist-driven sensibility. Rather than attempting to realize liveable, buildable structures, Umemoto constructs fantastical models from his imagination. Existing somewhere between the worlds of Piranesi, Escher, and de Chirico, his works seem to be modelled off of real structures but exist at a remove from them, alternately suggestive of monuments, grottos, or sanctuaries. Devoid of any apparent function, the buildings become affective objects—eliciting memories of places never visited or perhaps a desire to dwell within solitude. His small-scale concrete sculptures infuse Brutalist architecture with the pockmarks and slippages of hand made craft, while the larger-scale installation *Digital Architecture* takes a more minimalist approach. Through the use of semi-transparent acrylic, Umemoto allows for an interplay between light, shadow, and form, transforming the viewer's perception of the work as they travel around it. Alternating between symmetry and ornament, Umemoto's work is a study in pattern-making and the latent expectations of architectural form.

## **Robert Young**

Robert Young's paintings present the viewer with a cascade of pattern, symbolism, and meditative reverie for the domestic realm. Each work pulls from a lifetime spent in the study of history, philosophy, architecture, religion, and science, variously incorporating references to everything from quantum theory to sacred geometry. At the same time, these points of interest coalesce with a deeply personal outlook. Most recent works, usually painted over the course of several months to a year, include fragments of Young's own home in Mount Pleasant, Vancouver, with repeated portrayals of neighbouring properties, trees, and the ever-changing distant skyline, as well as interior furnishings and possessions. Young himself appears in multiple works, shadowed or reflected. These elements continuously merge into each other, with Young tracing the patterns of continuity between the minutiae of daily life and the currents of the cosmos. In their complexities, each painting evokes a universe of mystical resonance and harmonic interconnection between all matter.

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Alex Morrison's work provided courtesy of Monte Clark Gallery.  
Robert Young's work provided courtesy of Paul Kyle Gallery.  
Tiffany Shaw's *Trap Line Cabin (Leather)*, *(Crochet)*, and *(Ziptie)*  
provided courtesy of Jae-Sung Chon, MLO (Migrating Landscape  
Organizers). All other works provided courtesy of the artist.

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