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Arvo Leo

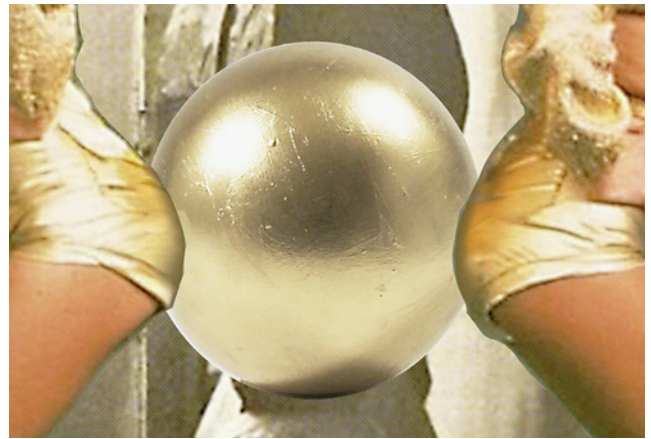
FISH PLANE, HEART CLOCK

For many years Inuit hunter-turned-artist Pudlo Pudlat (1916-1992) lived a traditional semi-nomadic life on Baffin Island in the Canadian Arctic. Eventually, in his forties, after a hunting injury, he moved to the settlement of Cape Dorset where he began making drawings with materials provided by the newly established West Baffin Eskimo Co-op, the first Inuit printmaking studio. Over the next thirty years Pudlo would produce over 4000 drawings and paintings with graphite, felt markers, coloured pencils, and acrylics; many of which have never been exhibited.

Pudlo was part of the generation of Inuit in the late 1950s who were given pencils and paper and asked to just 'draw their thoughts'. What is exemplary about Pudlo is that he was one of the first artists to move away from making only images of traditional Inuit life – images that were often preferred by the art market further south. Upon the white page hunters, igloos, seals, and walruses are often found mingling in the company of such modern conveniences as airplanes, telephone poles, automobiles, and clocks; things that were swiftly becoming commonplace in the north. Pudlo, with his imaginative and playful touch, would sometimes even morph these subjects into each other, creating surreal hybrids that embodied the radical cultural transformations occurring around him. Twenty-two years after Pudlo's death, Arvo Leo traveled to Cape Dorset to spend the spring living in the place where Pudlo made his work. In *Fish Plane, Heart Clock* many images of Pudlo's drawings and paintings are collaged with imagery that Leo created during his time there. Leo portrays the daily life of a small town in seasonal transition while also subtly evoking the surreal and enigmatic energy that was intrinsic to Pudlo's art.

2014, colour, 60 min., English, single-channel video installation, with drawings by Pudlo Pudlat, courtesy Feheley Fine Arts, and film version, sound.

Arvo Leo, born in 1981 in Canada, is an artist and filmmaker living and working in Vancouver. His works have been presented, among others, at the Biennial of Moving Images in Geneva (2014), at Le-Roy Neiman Gallery, New York, at CAG – Vancouver Contemporary Art Gallery, and at MACBA, Barcelona.



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Jen Liu

THE MACHINIST'S LAMENT

When economists and politicians talk about bringing industrial production back to America, it's a response to real economic problems: particularly, a blighted Midwest region, the former heart of America's postwar boom, now a string of ghost towns. If the factories come back, they would bring back jobs and money, that is true – but what makes it so compelling as a subject of economic policy is what else is promised: that social dynamics, family relationships, political mechanisms, everything will work properly again, as it was intended, as we all desire.

The Machinist's Lament speculates on re-industrialization, retaining the magical thinking that drives such unrealistic policy. It imagines a non-specific future populated by female factory workers. Here, alienation is implicit in putting on a welder's mask – a separation between performer and viewer, past and present, what is possible and unattainable fantasy. Footage was shot in Ohio, part of the Midwestern Rust Belt region. Voice-over text sources include industrial manuals, Monique Wittig's *Les Guérillères*, and Adorno's *Minima Moralia*.

2014, colour & black/white, 18 min., English, single-channel video installation, sound, courtesy the artist and Upstream Gallery, Amsterdam.

Jen Liu, born in 1976 in Smithtown, New York, is a visual artist working in performance, video, painting, and installation. She has presented work at, among others, the Shanghai Biennial, Liverpool Biennial, Aspen Museum of Art, Royal Academy and ICA in London, Issue Project Room, New York, and Kunsthalle Wien, Vienna.

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