Lee Henderson

Curated and edited by Timothy Dallett

PAVED Arts

I *The Apprehension* Lee Henderson

Entering the space, your eyes are forced to adjust. It is much darker in there than outside, where the light reflects off of the snow. It is quieter inside as well. The floor is unfinished concrete and the decor and furnishings are sparse. Three of the walls are painted black.

To your right, posted to a black wall, is a set of 4"x 6" photographs, or possibly there isn't; there are portraits of people lit by an orange glow, or there is an empty wall with the word "glare" in grey vinyl lettering. Just past the lettering is a small picture frame, with black text on a white background. It reads:

have your portrait taken by candlelight
with a number of candles equal to your age
the greater the number, the brighter the image

Even further into the corner is a platform on a tripod, placed in front of another tripod supporting a camera. The platform holds a number of candles—maybe 100, or 120—many of which are partially melted. On the floor is a fire extinguisher.

Halfway along the adjacent black wall is a block of Tyndall Stone resting on a plinth. It has been marked by people, or it hasn't. Above it and to the left, on the wall, more grey vinyl lettering reads, "trace." Below that, again to the left, is another framed text which says:

leave a record of your presence
in a piece of stone
gradually, it is worn away

On the stone's plinth are two China markers, one black and the other white. Across from the stone, on the opposite—and only—white wall, is another vinyl phrase—"given the chance"—and another text. It reads:

record your wishes
if you were able to choose
how would you go?

In front of the wall and to the right of these words is a chair. Across from the chair is a tripod with a video camera on it.

At the end of the space farthest from the entrance is a desk. Behind it, tacked to the black wall, are newspaper clippings with headlines like "RICH POOR HEALTH GAP SHOCKING" and "City plans to scrap freeway onramp." They are grouped by topic, and generally fall into these categories:

-the neighbourhood of Riversdale, Saskatoon
-human health and mortality
-the City of Saskatoon, construction and development
-civic/provincial cultural practices

On the desk are:

- a set of contracts labeled "Testament of Existential Release"

-an array of mounting devices (push pins, photo corners, tape)
-a small collection of books, themed around death, art, and nothingness-as-concept
-a flatbed scanner
-a laptop computer
-an espresso machine (with two cups)
-ceramic jars containing rolls of film
-an audio mixer
-possibly an empty can of Coke or an empty coffee cup

On one side of the table is a chair; on the other side is a similar chair with vinyl lettering on its back. It reads:

I was here
now I'm gone

The above description is based on the assumption I actually am gone. It was far more likely that viewers would encounter me in the space. If they were walking purposefully through the space on their way to the PAVED Arts office or equipment counter, I likely just said, "hello." If they paused, or moved about the space, I would interact more, inviting them to participate in one of the components of the exhibition, and would base my questions and comments on their comfort-level with the space. The sphere of social interaction, however, was not the core of the work; it was either peripheral to it, or woven between its primary components. The work consisted of the objects in the space and the visual artifacts these objects were capable of producing, and while this space was mediated or delivered through interaction with another person, that interaction was not central to the work's intended meanings.

II on *The Apprehension* Lee Henderson

While I don't feel it necessary or even helpful to give an explicit account of my decision to name this exhibition/process *The Apprehension*, some notes might be of value.

The title grew from a conversation with PAVED Arts' Artistic Director Timothy Dallett, in which we discussed strategies around my time to be spent in the PAVED gallery space. Because part of the purpose of this project was to provide an opening gambit to a dialogue between my work and the community of Riversdale as part of an "Artist in the Community" residency, we concentrated on the character of this neighbourhood, where the gallery is located.

For me, our discussion began with stereotypes. I had only recently relocated to Saskatoon, and have found that outside of Riversdale is actually where the neighbourhood is at its worst. There is a culture of fear surrounding Riversdale—yet I have found the area and its residents to be open, personable and welcoming. We began to examine what the basis of this fear is: it is always either a fear of violence or a fear of contamination, both of which have the fear of death as their ultimate referent. The fear of death has been a thread through my practice for the

last several years, and this is perhaps why this notion became central to my response to the Riversdale context. The neighbourhood has an aura of change about it, but this change could easily swing towards gentrification, with development in the area beginning to take off, or towards further ghettoization if this externally-felt fear is as widespread in Saskatoon as it seems.

The Apprehension as a title, then, grew from my earlier research into fear, a word which in its original context meant "the apprehension of future evils." We tend to use the term casually, as an indication of something less ominous than "fright," "terror," or "horror." In fact "apprehension" contains the whole of the thought that what is to come may be disastrous or evil. But fear, as defined here, exists in the mind, and contains no indication of physical reality or whether this apprehension of future evils will come to any fruition.

Apprehension, however, also connotes an obtaining or grasping which can either be a physical capture or a mental/sensory attention. Apprehension is therefore both the potential for harm and the record of what has actually transpired; it is simultaneously the monster outside one's bedroom window as well as the realization that the benign can appear monstrous.

In conducting this multi-faceted work, I was determined to satisfy a number of conditions from the outset. Firstly, in engaging with visitors to the space in order to make my work, I decided it was necessary that people not feel obligated or pressured to participate. Obligation and pressure are alienating forces, and I was more interested in generating a space of reflection; there is certainly a conversation to be had between mortality and social alienation, but in the project it was not mine to direct. If people were to feel welcome in the gallery-cum-studio,

they would have to be given the option to participate only to the degree to which they felt comfortable.

The participation itself, in retrospect, was polarized. At one pole were people intensely invested in contemporary art—and specifically in the institutional context of the "introduction of art and culture to Riversdale." At the other pole were people with neither background nor premeditated interest in art. In between these extremes were individuals with focused interests, either in their own artistic or cinematic practices or in the viewing of art. This middle group typically came to PAVED Arts' facilities either to book production equipment or view a "show." What was curious about this situation is that only those at the two extremes were eager to participate. And, in fairness to the middle group, *The Apprehension* is pretty boring when judged by the standards of cinema. There were repeated visits to the gallery on the part of local pedestrians simply wanting to escape the Saskatoon winter for a few moments; those viewers appeared to have few expectations. They were not concerned with whether what they were seeing was "art" or not, but they became invested viewers, checking back to see if their portraits, say, had yet been mounted. At the other end of the scale were those viewers, an art- and theory-savvy audience, who wished to engage with me in conversation about the work, and were interested in the processes being experimented with.

I was determined that the process constantly hover between the typologies of art gallery and artist's studio. There was utilitarian clutter in a space bounded by stark black and white walls; there was interaction as art and interaction to create art—and yet really, neither the social interactions nor the objects/documents created through them were "the art." I was interested in situating myself

between the processes of exhibition and the exhibition of process.

Why would I want to do this? I think current modes of thought at the center of contemporary artworld discourse (post-ironic reattachment notwithstanding) largely involve the aesthetic and the banal. In *The Conspiracy of Art* (MIT Press, 2005) the late French social theorist Jean Baudrillard wrote of the "nullification" of art through the simultaneous banalization of the aesthetic and the aestheticization of the banal. Perhaps *The Apprehension* involved an attempt to again segregate these categories. Present in this project are daily awkwardness, social interaction, and the practicalities of requesting that interaction from my viewers. Yet after going through that banality I am left with a series of intimate, moving and beautiful portraits of glowing faces; any relational aspects of the work are allowed to remain banal because they act in service of a final aesthetic outcome.

Over time, I realized that while it was not my intent to create performance art, I nonetheless ended up performing a role. I was performing as a fictional character named "Lee Henderson," responding to a fictional place called "Riversdale," from within a fictional organization called "PAVED Arts."

This fictional Lee Henderson felt, alternately, like a diviner, director, counselor, student, and guardian. Some regular visitors to the space included a group of young boys. They would come mid-afternoon and wander about the space, asking me if they could "have" various parts of the work.[1] In this way, I became a sort of intermittent babysitter, ensuring that they neither hurt themselves while running about the space, nor hurt others when they asked for matches and candles.

I am suspicious, in general, of practices and theories of "Community Art." This is not to say that I disagree with the principles and methodologies of an art practice that is socially-engaged: quite the contrary. My concern is around the conception of the artist as someone who is subservient—to an audience, a funder, or a political initiative—rather than as someone who works in the service of an ideal, a worldview, a society, or more specifically in the service of an interrogation and critique of one or more of those constructs.

Community Art implies that one is primarily interested in a particular notion of community, with art playing second-fiddle a priori; art as social engagement, on the other hand, seems to imply that the art is primary. It may seem like splitting hairs, but these different terms suggest divergent practices. The suggestion that an artist must make community-based art in order to be socially-engaged is a dangerous one, because it implies also that if an artist is making work alone, or if an artist is making work as part of an individualized studio practice, or if an artist is conducting academic or theoretical research for their work, then they are not producing anything of worth to the (or a) community.

It is the term itself—that of "community"—that is problematic. A rudimentary critique of the term, or rather of its common usage, might begin by demanding to know exactly

which community is being referred to. As sites become less defined by space or geographic delineations and more by circumstantial ones, the concept of community also shifts. People may have less contact with their next-door neighbours than they do with their colleagues in other centres, or with their employer, or with their child's teacher. From another perspective, community's Latin root of *communis* suggests that any group sharing the public realm is a community. What art is there, then, that is not community art? Perhaps only that which is specifically referred to as private, although there are also communities built around private art collections, dealers, producers, historians...

There is a very real way in which contemporary art has outstripped an existing audience and generated a new one. Operating under a Duchampian model of the declaration of art's status to be parallel or even synonymous with its creation as such, contemporary art has produced manifestations which some of its viewers find offensive, objectionable, reprehensible, or—at worst—"not art." While Duchamp's practice in this regard encompassed the use and declaration of art objects and objects as art, it opened the gate for this same process as applied to events, activities, or even social interactions. If the Readymade is distinguished as art because of the gallery contexts into which it is placed—contexts which are at once physical, social, theoretical, and discursive—and if that same object as part of a bicycle is *not* art, how then does the transfiguration into art occur for the social interaction or the community project if not also within a determining context?

1 I suppose this may be a part of the Relational Aesthetics thorn I seem unable to extricate from my side—the fact that many of these interactive practices which claim to serve "community" are not really offering what is needed by the community, except perhaps by an elite, educated and adequately conditioned fragment of a given community. Following this line of argument, it then becomes clear that what I am actually referring to is that were an art practice to really be concerned with community, with outreach, etc., it would no longer be art but would then be social work—a perfectly noble occupation in itself, but not artmaking as I understand it.


given the chance

III Lee Henderson in conversation with Timothy Dallett

This conversation took place on February 12, 2007 at a bar in Saskatoon. The recording was transcribed and edited for this publication.

After LH turns on the recorder:

TD
...and now the artificiality sets in...

LH
Yeah, that's right. "I'm here with..."

And that artificiality happened in the show itself, where there was a tendency that's emblematic of work where you have sort of a performance and sort of not. I was being me but I was also playing a fictional character named "Lee Henderson" in a fictional place called "PAVED Arts."

Viewers fell into this artificiality as well, because people came in with a code they believed they were supposed to follow: partly the exhibitionary order of the gallery, partly the spectatorial order of the theatre. And there's an understanding that because they're participants in that space as well they're playing the roles of themselves also.

TD
But it's interesting that now *The Apprehension* has been over for a month, and the gallery has changed back to its typical appearance, you feel its spatial codes much more... I mean you feel the conventionality of the space much more strongly now that you see the difference. Even the idea of standing or being in the space is strongly affected by whether there is someone else in the space, and by why they are in the space... the difference is that there's no one actually in there as an interpreter any longer...

LH
...or even as security...

TD
It's like night and day. Some girls came in yesterday after the exhibition had been taken down. They were a different group than the girls who visited *The Apprehension* regularly; they were young teenagers, about 10, 11, 12 years old... and they were taking piles of things they shouldn't—they were taking hangers from the coat closet and had a kind of "tough girl" attitude. Maybe not quite misbehaving, but as though they were well on their way to being troublesome teenagers. Laura (Margita, PAVED Arts' Executive Director) tried to interest them in taking part in a VJing workshop that was going on upstairs, but they weren't having any of it. But because the gallery space was evacuated of anyone who might otherwise have been situated there to meet people or mediate their entry into the space you could really start to see the

operation of a set of spatial codes. The idea of an expected set of behaviours is strongly encoded in white-walled gallery space, in that it's set up that way. But in your installation, Lee, there were probably fewer imposed or expected behaviours. The behaviours you suggested were not as rigorously defined because you could actually engage with people or respond to them within the fiction you were setting up. Even the decision to have the colour of the gallery wall not be white turned it into a space of use.

LH
And that's maybe what helped *The Apprehension* hover between being a space of exhibition and a studio space—it was both where the art happened and where the creation or making of it happened. But there's something about the idea of expectation, or the expectation of a set of expectations, an expectation that there will be a code governing performativity or social interaction, and that's what I've noticed in contemporary art exhibitions that aspire to interactivity or community-building. Recently I was in *Darboral*, Massimo Guerrera's installation at the Dunlop Art Gallery in Regina, and he's got carpets laid down in segments and duct-taped down to the floor everywhere, and there are various ceramic or fiberglass objects that resemble parts of the body or resemble containers for parts of the body. So you put your hand in this one or your head on this one and so on. And there are foodstuffs and similar objects in the space. And he talks about the space as being "for you," as in for the viewers, but there's also a real sense in which when you enter that bright, concrete-floored gallery space you know that even though it may ostensibly be for you there are definite codes of conduct, and there are potential acts that would be perceived as totally transgressive. There's nothing to physically prevent you from tearing up the carpets or taking the objects away and hawking them on the street, just as there's nothing physically that prevents you from stealing your neighbour's garden gnome. But you don't do it—or maybe you do, I don't know—because there's a code that says this is, in fact, not a totally free, totally open space, for you, where anything goes.

TD
Well, the institution of the gallery itself is bringing those codes into play...

LH
But also because it's a very educated—and docile—art-viewing public that typically enters that space and knows it's not supposed to transgress it, regardless of any rhetoric around openness and public ownership.

TD
Someone who does not want to position themselves that way is immediately othered and marked as transgressive. Because not everyone will be docile, their body has to be trained in particular ways of behaving in particular spaces. And if they don't want to behave that

way, even in terms of non-interaction with the work exhibited in a gallery, their behaviour in the space is anomic. Not only kids but all people; one can immediately tell if they're "adapted" or not. There's an interesting chapter in a book called *The Birth of The Museum* (Routledge, 1995) by Tony Bennett—not the singer but the British cultural theorist—about the Victorian project of disciplining the working-class body by accustoming it to museum-going. It's a very sharp historical tracing of how that model of viewership came to be constructed in anglophone cultures.

LH
Well, it's a form of education. And it's culturally specific—and probably financially specific to a point—and that's why there was such a polarization of the audience's experience of the space in *The Apprehension*. I mean there were people who couldn't give a shit about art, really,

and they wandered into the space cause it's minus 30... and it's an open door and they would come in for a while and ask what I was selling. And there were kids who would come by and ask if they could "have" parts of the installation. They would point to something—matches, my camera, a chair—and ask if they could "have" that. Or they would run around in the space or shout. Whereas the art-educated or those familiar with the exhibitionary order, with the conventions of art gallery viewership, would come in and be very quiet and not want to touch anything or even participate in anything unless they were already aware of and invested in the idea of the work. So the people with some familiarity with the organization, but not a specific professional interest in art would come through the space but would feel awkward about it, whereas the people who were already highly aware of the work, or were interested in performance art, in photography, or in PAVED Arts as an institution had determined, as it were, "yes, I want to experience this show or studio or performance to its fullest," but did so in a highly mediated way. The people who had the most direct engagement were the people who had no preconceived interest at all, but were willing to be a part of it because they had no expectations.

TD
Or maybe they did have some expectations, but the state of the space was different enough from the gallery's normal appearance and was positioned at a different stage of photographic activity than one usually sees in a gallery. Do you think it's fair to say that a differentiation of viewers by their social training in art happens anyway, in any gallery space that's set up with parameters that are different from the normal exhibition and specifically one that's not functional in an obvious way like a store or a public space like a library where there's a code that's not that of the gallery? It seems to me what's interesting here is that your project goes one step beyond the fact of that differentiation: if the production and categorization of the viewer happens anyway, you are at least providing some mechanisms for interpreting or tallying its effects in the social space of the gallery itself. Because there's someone—you—situated in the gallery who can unfold a scenario that is produced intersubjectively in relation to what the viewer brings to the space.

LH
Well, I had kind of toyed in the beginning with the idea of dressing a part. Of looking like, say, a funeral director. And I didn't, but in the end I think I felt more like one. The role I had to play was one of, "okay, here's this process, and maybe it's a little scary or strange but I can guide you through it." And also of allowing for people's non-engagement if that was the case. Because it wasn't about alienating people who don't want to dedicate themselves to the project.

TD
I guess what I'm trying to work out is that in this case, rather than axes of differentiation being a by-product of the gallery setup as they usually are, they're now part of the intentionality of the project and that there's an incorporation, into the work, of the reaction that is set in motion around those conditions. I'm not trying to say that audience differentiation in itself somehow invalidates or compromises artwork that's exhibited in a normal gallery arrangement, but it's something that typically happens outside the frame of the work, in terms of the work's intentionality. And though you could go back and read into the assumptions that are made when artists make something that they know will be presented on a white, flat wall and make decisions about the way that object is going to be made, it seems to me that artists' definition of intention rarely encompasses a reflection on the mediating role that the gallery space itself will play in social terms.

If you think about the show that's up in the gallery now, *granulations* (a group exhibition of photographic practice by emerging Saskatchewan artists, January 26-March 10, 2007), it was designed very specifically as a way of mediating PAVED's interaction, as an institution, with certain artistic communities with which there are unresolved aspects, such as PAVED's former incarnation as The Photographers Gallery and the question of "well, why don't you show photography by local artists?" or "what is the relationship between PAVED and other professional art galleries in the city" or "what is your role in photographic art practice in Saskatchewan?" The underlying curatorial concept of that exhibition is that it deals with various publics at an abstract level of institutional or professional relationships, and the design and arrangement of the space is in a sense subordinated to that objective, which is to create space for artists' activity within the photographic frame. So this entails an acceptance, even an embrace of "art gallery conventions."

This conventionality of art gallery presentation contrasts with the interactive and participatory engagement of individuals and groups who use the organization to, for example, produce a video or take a workshop. These activities have their own conventions, but no one at PAVED that I'm aware of has interpreted learning how to use a camera as a self-conscious art project. Production activity isn't usually burdened by that degree of refelxivity.

LH
Brian Eno said once, "let's make art that's too ugly to turn into advertising." And similarly, it wasn't as though *The Apprehension* was an attempt at the unpolished but at articulating a sensibility that if you're coming in looking for a beautiful final product, you won't get it. You'll get it eventually, but it'll come to you in the mail as a result of your presence in the space. It'll be in the

form of this portrait of you by candlelight, but it won't be in the space you enter.

TD
...because the spectator, the participant, is entering into a process.

LH
At the same time I think there was something gratifying about that space around process that I only realized in retrospect. Part of it reflects my natural affinity for darkened exhibition spaces, something that's reflected in my exhibition *Blueprint for a New Gravity* (MacKenzie Art Gallery, November 2005). Sacred spaces are dark spaces. They're not about bright lights and carnival music, or noise and bright lights—they're quiet and dark. So now, after *The Apprehension* has ended, and the current exhibition has replaced it, the gallery has returned to its traditional state—the work is on the walls, there's no one around, it's very bright—I find that there's something hospitalized about that. And it's not a criticism of PAVED, it's just part of the deal of the exhibitionary order.

TD
And this goes back to a whole trajectory of museum practice. Modernist architects in the early twentieth century outlined a vision for the white-walled space with objects deployed in it that was tremendously influential in shaping not only architectural attitudes but fundamental decorating attitudes and cultural valuations of space that very much contributed to this model of the gallery. There are some disciplinary limits to the transfer between architectural and artistic practices, but the intended social and perceptual context of the whiteness of display space is effectively unified in many twentieth-century formalist approaches to gallery practice.

LH
And we call it white space or refer to the gallery as the white cube but it's never exactly white... the walls might be painted with white paint but the lights are always faintly yellow so there's a specific yellowish glow that you don't realize is yellow until you lower the lighting level. People mentioned at various times that the space was warm, but the space and the lighting were no warmer than they are otherwise. But the low light level made it warmer because it no longer felt less like "institution" but more like "living room" or "parlour."

TD
And because the walls were painted black...

LH
Well they were painted black but there were only three, maybe four lamps on. But it's only warm because there's less of the same kind of light.

TD
In the 1970s there was a lot of interest in this problem for architects and artists, this problem with the white cube and the diagrammed space.

The late twentieth-century crisis in modernism around the convergence of corporate interests, architectural design, institutional art agendas, teleological art criticism and formalist art practice reflects, in part, a realization that large concrete gallery buildings, big high white walls, and big colour-field paintings effectively posited "only this is art." It's the end of art, painting (and its architectural container) having apparently reached an end. The implications of that crisis are still being negotiated in the Saskatchewan context.

LH
Which is remarkable because now spaces like that are struggling to accommodate anything that moves even slightly outside of that paradigm; even something like video, say a single-channel piece that hangs on the wall like a painting. Well, how are you going to power it, and how are you going to contain the light and sound while keeping other light and sound out? You need smaller, darker spaces that can connect to the work rather than the huge white open sterile container that merely holds the thing.

What's also interesting to me is the idea of interactivity as meaning "interactivity involving technology." I don't want to generalize but I have to in order to make the point that there seem to be two divergent trends right now in Canadian art. One is a sort of a late Relational Aesthetics—which was an original phenomenon in the early 1990s but, you know, Canada is slow so it's gotten adopted here after the fact—that relies on a kind of image of community and interpersonal relationships or interaction on a social level. And then the other side of it seems to be the work of technological interaction, the work of Jocelyn Robert, David Rokeby, even Stan Douglas—which is not necessarily more authentically Canadian but which has put Canada on a certain art-world map and is effectively what we come to expect from Canada. It's interaction, but in a very technologically-driven way. Sometimes it works and sometimes it doesn't, just as with Relational Aesthetics. If everyone is really, truly interacting and engaged in a technological interface, a piece based on this engagement "works" in aesthetic terms; if the participants in a "community-building" piece really understand each other then this can work, just as it can work with technology when the viewers understand the ways in which their presence can have an effect on the work. Audience members don't have to be computer programmers—and they shouldn't have to be—but sometimes that's almost what seems to be expected of them before they can "get" what's going on in the technological work of art.

So for there to be an effective interaction, I think the spectator or participant has to have at least some idea, drawn from experience with the work, of how their presence or action is affecting the work. I read a lot of William Gibson's writing when I was about fourteen and it helped form my thoughts about technology's relationship to

culture. There's a line in his short story "Johnny Mnemonic" that goes, "if they think you're technical, go crude and if they think you're crude, go technical." Along these lines, I think there's value in taking something crude like film photography and reinterpreting it. Even though film photography is sophisticated on some levels, it's crude in the sense that it's not abstruse, or abstract: it's material. It makes sense to people, because everyone has had some kind of an experience where they took their snapshots on vacation and found, "oh, they didn't turn out because I didn't have enough light." People understand the correlation between light during exposure and the resulting photo. So I think that's why people found it easy to enter into *glare*.

TD
And there's a tremendous cultural memory encoded in photographic activity. There's a century-long conditioning process which is only now changing its fundamental platform. In typical North American households there's always been an understanding that the mother of the family is the keeper of the photographs (and by extension the memories). The family photo album is still something that has authority and relevance; for all its fluidity the realm of digital images seems somehow less substantial by comparison...as if the weight of accumulated memory is dispersed when the image is placed on a networked photo site or a storage medium or somewhere else. There is greater immediacy of access to a digital file than to a traditional negative-—one's relationship to the digital file is different.

LH
Well it's not "real" in the sense of what we touch as material.

TD
A digital photograph obviously depicts its subject matter, but it does so in ways that depart from the type of indexicality that light-sensitive chemical photography establishes between an image and its referent. The digital image doesn't involve the same kinds of relationships between reality and time that the filmic image does.

LH
Maybe it's even more about familiarity, a familiarity that people wouldn't be able to explain to you. I suspect that for most people, the chemical process that happens in a film camera or a developing tank is obscure; they couldn't explain it any more than they would be able to explain digital compression algorithms.

TD
But it's more intuitively understood because you can see the negative...

LH
...which you can't see until it's put through a printing process that people don't necessarily understand but that they are intuitively familiar with, and that's why it makes sense to them. With digital photography it's not necessarily so intuitive.

IV Background information

In the fall of 2006, PAVED Arts, in collaboration with AKA Gallery, La Troupe du Jour, the Saskatchewan Native Theatre Company and the University of Saskatchewan Division of Media and Technology undertook to host an Artists in the Community Residency project.

The Artists in the Community project was presented by the Saskatchewan Arts Board, in collaboration with the City of Saskatoon and with the financial support of the Government of Canada through the Cultural Capitals of Canada program, a program of the Department of Canadian Heritage. The Saskatchewan Arts Board acknowledges the funding support of SaskCulture Inc. and the SaskLotteries Trust for its Artist in Residence program.

The Artists in the Community project involved a number of Saskatchewan artists, selected from a call for submissions, working simultaneously on artistic, community-based projects in a variety of neighborhoods and institutions in Saskatoon. As one of these residencies, the partner organizations chose Regina artist Lee Henderson to undertake a project involving their institutions and public participants in a series of programs, activities, workshops and installations between October 2006 and July 2007. Each organization took responsibility for hosting a different module of Lee Henderson's work, with PAVED Arts facilitating and presenting Henderson's open studio installation *The Apprehension*. This work was realized in PAVED's Main Gallery from November 17 to December 16 2006. This publication documents Henderson's project at PAVED, and explores issues that his work raises for contemporary practice in a variety of cultural and social contexts.

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V Epilogue

The following is an email exchange between Lee Henderson and Timothy Dallett on June 30th, 2007

TD
Having had the experience of this project, would you do it again?

LH
Yes, but I would be less idealistic in my approach. There are practicalities raised by having five organizations hosting a single individual; theoretically the organizations have collaborated to apply for a Resident Artist and therefore must be collegial. Finding that this was not the case—owing to the fact that the team of hosts was "curated" into existence by the Saskatchewan Arts Board—was a long and arduous process.

The trouble with organizational collaboration also comes in the divide between rhetoric and mandate. That is, all organizations want "outreach" and "community" and so on, and they want to broaden what those things are relative to their own purposes. But at the same time, as institutions, they are often unprepared to take risks or to change their ways of working, so the request put to the multi-host artist-in-residence is something like: "expand our audience and connect us with other organizations and publics in meaningful ways, but don't ask us to do anything we wouldn't normally do."

It is not, I'll point out, the fault of the organizations, who are upholding their mandates. It becomes instead the fault of the body which combines those organizations into a project, with an almost parental voice—we are told to play nice with our neighbours' children not because they are good people or share our goals, but because of geographic proximity. This ends up being the understood definition of "community."

TD
Did carrying out this project through a provincially-administered residency program make it different than a having a 'traditional' exhibition in an artist-run centre? Did being a (temporarily) salaried employee through that program affect your approach to art-making? Did the Residency context challenge you in any ways?

LH
The term "Artist in the Community" was, rhetorically and officially, used interchangeably with "Artist in Residence," with confusing results. This isn't helped by the fact that "Artist in Residence," in any context outside of Saskatchewan Arts Board programs, usually indicates a position where artists work on their own practice. The SAB means it to be 50% practice and 50% community service, as though artists are indebted for being paid to perform their practices and have to repay this debt

through "community service." The Artist in the Community positions do away with the 50/50 split and suggest that the entirety of the artist's time be spent on community. The 50/50 split is problematic also in that it suggests (requires) a divide between an artist's own practice and their involvement with community, as though the artist's practice itself can't involve community in any meaningful way. This is, of course, absurd, but not according to the way the SAB seems to use the term "community;" I noticed in my final report that the Francophone, First Nations, and "Youth" communities are specifically targeted, and by extension if your audience doesn't fall into one of these groups then, well, we're not interested. Reflecting on my own residency, I really could have done anything I wanted, since there was no way in Riversdale to avoid the involvement of Francophones, First Nations people, or children. But I still felt that if I'm making work at the behest of the City of Saskatoon—rather than being solely responsible to my own practice and a single ARC—then the work had better take advantage of that context and revolve around works and projects that enable the potential in the area. However, because it is "for" the city then it is also "about" the city, and subsequently the ways in which the city has failed the people of Riversdale.

TD
Your month-long project at PAVED was the first in a series of three projects that you carried out through other institutional partners (AKA Gallery, La Troupe du Jour, and U of S DMT) during the nine months of your Riversdale position. How did *The Apprehension* relate to these other projects?

LH
Well, it was geographically close to them, for the most part. But that alone isn't good enough... for me, anyway.

The Apprehension dealt mainly with mortality and change, and how people participate in or react to the knowledge of that change, in metaphoric ways. The video work I did with La Troupe, as part of a piece of theatre, was more about artifice and the simultaneous presence and absence of light, as we recreated with projection a character in the play who was both being remembered and fantasized into existence, but is no longer there physically. The *Urbanthology* project I did with AKA Gallery was a project in psychogeography and the use of city space, the traces we leave in that space and those which it leaves in us. Conceptually, they all revolve around artifacts of one kind or another: one left on your skin by ageing or by light, or one that you leave on a street corner for someone else to find. And I think this is tied directly into my understanding of and experience within Riversdale—that this area is maybe more marked than others, or that its marks take longer to disappear.

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