



Photo: Megan Major, documentation for the project *Diamonds of Detroit* by Kerri Reid

# *E, I know it begins with E*

North End Studios, Detroit  
From August 4 to 10, 2012



// Opening: August 3, 6-9pm

// Conversation: August 5, 3-5pm: *Do you speak Derrida?*

With: Ashley Cook, Megan Heeres, Scott Hocking, Chido Johnson, Violaine Lochu, Sara Martinetti, Katie Grace McGowan, Kerri Reid, Sébastien Rémy, Yan Tomaszewski, Vincent Troia, Clémence Torres, Sergio Verastegui with special participation from Danielle Aubert, Matthew Polzin and Irene Wang

A project by Maia Asshaq, Mikaela Assolent and Flora Katz

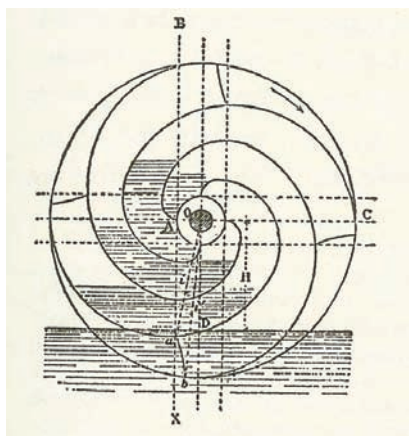
When Alice went through the looking glass, she came across a wooded area where people and things were nameless, and all she was able to remember of her own name was “L, I know it begins with L”, missing her initial by one letter. The French feminist Luce Irigaray used this sentence at the beginning of her book, *This sex which is not one*, to illustrate a moment of trouble when things and individuals are not yet affected by a formal designation. The exhibition *E, I know it begins with E* reuses this formula with the aim of rendering a possible space in tension, where entities are in the making and where an interval is always getting between a thing, its given name and their overall comprehension.

*E, I know it begins with E* is the result of an encounter between the city of Detroit and an ongoing research project based in Paris whose main purpose is to explore, question and create as many intervals as possible in its approach of systems, which shape the vision we have of the world and of ourselves. This reflection intends to expose the cracks in the normalized discourse, showing that identities and meaning are rarely well-defined, self-contained, and impermeable to their environment. Instead, each unit is fissured, incomplete, and partially composed of otherness — intervals. These rifts that fracture identities need to be occupied and explored as a “space between”, allowing us to rebuild our relationship to the dormant parts of ourselves. This project poses such questions as: Which strategies could we use to begin the process of deconstructing identities from the inside out? How could we build another relationship with understanding that does not imprison us, but rather emancipates us?

*E, I know it begins with E* invites artists to create or lend artworks that will either be produced in Detroit, sent there by the mail or be brought from Paris to Detroit in the suitcases of the curators. The artists all explore a specific zone that is between two things, either by trying to bridge the gap, or by exploring and inhabiting the corners of this no man’s land. Thus, they attempt to physically inhabit the invisible interstices of the building’s architecture, fragment shapes, build disruptive vision tools, undo language and cultural codes to see, feel, and discover anew, beyond unified conceptions. For the artists based in Paris – who never visited Detroit – the distance between the two cities (approximately 4000 miles) adds a constraint to their work as it forces them to deal with a projected mental image of a place.

In the exhibition space, books and photocopies will also be displayed, with the aim of making the process of the ongoing reflection visible through the arrangement of words and paper as well. Exhibited texts will include those written by Judith Butler, Jacques Derrida, Michel Foucault, Luce Irigaray, Trinh T Minh-Ha, Dziga Vertov (...) all carriers of the research on the interval. Envisioned as a platform for exchange that puts ideas and critical thinking to the test, *E, I know it begins with E* creates the occasion for an ongoing research project to present itself in a new environment, in the hopes of creating transformative gaps and revealing new interpretations. It seeks to unsettle even its own certainties and opens itself up to the potential initial disorientation that is necessary to allow for a real exchange to occur.

// Conversation: August 5, 3-5pm: *Do you speak Derrida?*



*L'afaye's Tympanum* (1717), reproduced in Jacques Derrida, *Margins of Philosophy*, University of Chicago Press

With respect to the research around intervals, this talk will be a prologue to other sessions planned in Paris, which will nourish the questioning around this notion. Jacques Derrida's conference entitled "Différance" (1968) was the starting point of this enquiry. He thus became a key figure of the project *E, it begins with E*, both because his philosophy talks about deconstruction with regard to knowledge; and because the reading of his writings by American audiences led to interpretation that was more applicable to everyday life than his original theory.

Various people will come to North End Studios to talk about their encounter with the philosophy of Jacques Derrida and their experience of reading his texts. What were they looking for when they started reading Derrida? What did they think they would find there? What were the initial difficulties? How did they eventually overcome the difficulties inherent to both the language of Derrida and its translation from French to English? What importance did Derrida's thinking have in their intellectual and day-to-day life? What does it mean for somebody living in Detroit to have read and to read Derrida?

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North End Studios  
5101 Loraine Street Detroit  
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Open Daily from 4pm to 7pm  
Contact: northendstudios@gmail.com

North End Studios is an artists run studio project which was founded in the summer of 2009. North End Studios is dedicated to developing a project that supports local, national and international artists through offering affordable studio space and exhibition opportunities.

*For press inquiries please contact Maia Asshaq (masshaq@gmail.com)*

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## ARTISTS' BIOGRAPHIES

### Ashley Cook

Ashley Cook was born in Detroit, Michigan in 1986 where she lives and works. She studied at College for Creative Studies from 2005-2009 and earned a BFA. Throughout her studies at CCS, Ashley also participated in the programming at Burren College of Art in Ireland, 2007 and the AICAD: New York Studio Residency Program in 2008. Her work approaches cultural semiotics and symbolism through the analysis and creation of patterns as well as environments, engaging the viewer actively yet, sometimes, subconsciously. The idea of resurfacing feelings toward visual compositions is a key element to her practice. She has exhibited at North End Studios (Detroit), ORG Contemporary (Detroit), Burren College of Art and Design (Ballvaughan - Ireland) and Museum of Contemporary Art Detroit (Detroit). She is currently preparing an exhibition at the CAVE gallery in Detroit.

### Megan Heeres

Megan Heeres attended the Residential College at the University of Michigan and graduated with a BA in "Health Studies and the Arts". She relocated to Portland, Oregon where she studied at the Oregon College of Art and Craft. Megan returned to Michigan in 2007 to study in the Fiber Department at Cranbrook Academy of Art. She received her MFA in 2009 and now maintains a studio in southwest Detroit. Megan is represented by Re:View Contemporary in Detroit and works at Compuware Corporation as the Art Curator, Community Art and Garden Program Manager. Using mundane materials like paper, plastic, thread, and plaster, she creates objects, environments, books and drawings that explore the ways in which the interior intersects and interacts with the viewer's physical space and the existing architecture. Megan has been featured in solo exhibitions at Re:View Contemporary, Detroit (MI) and the Contemporary Craft Museum and Gallery, Portland (OR). She has participated in group exhibitions such as In-Space, Urban Institute for Contemporary Art, Grand Rapids (MI); Start.Stop.Repeat, Anton Art Center, Mont Clemens (MI).



Image on the left:  
Sébastien Rémy, IN SEARCH OF THE MIRACULOUS, a collection of postcards since 2011

Image below:  
Scott Hocking, *The Cauldron*, 2010 - installation with 632 schoolbooks titled "Discoveries," from the project "The Cauldron and Roosevelt Warehouse" (2007-2010), installed at The Institute for the Humanities at the University of Michigan



### **Scott Hocking**

Scott Hocking was born in Redford Township, Michigan in 1975, and has lived and worked in Detroit since 1996. He creates site-specific sculptural and photographic installation projects, often using found materials. His practice can often be compared to an archeological and anthropological exploration of a disappearing civilization. His artwork has been exhibited nationally at the Detroit Institute of Arts, Cranbrook Art Museum, the University of Michigan, the Smart Museum of Art, and Contemporary Art Museum St. Louis, and internationally at the Kunst-Werke Institute, the Van Abbemuseum, and at the Kunsthalle Wien. He recently completed projects at Sculpture Space in New York and the Bundanon Trust of Australia, exhibited at the Pennsylvania Academy of Fine Arts Museum in Philadelphia, and was awarded a Kresge Artist Fellowship. He is represented by the Susanne Hilberry Gallery.

### **Chido Johnson**

Chido Johnson is a Detroit artist, originally from Zimbabwe. Living between two cultures has led his work to persistently address transformations within identity and placements, exploring his own state of cultural negotiations. His works touch various media including performances and lectures. Chido has worked, exhibited and taught nationally as well as internationally. He is currently the section chair of Sculpture at the College for Creative Studies in Detroit (MI). Chido Johnson is a recent 2009 Kresge Fellow, as well as a 2009 MacDowell Colony Fellow. Recent projects include: *Domestified Angst: First Recording, a Massiv Gallery*, a solo exhibition at the Russell Industrial Center (Detroit) and *A dance for Diego*, a performative wire car cruise along Woodward Avenue in front of the DIA with installation in the parking structure at the old Deiglish Cadillac Dealer (Detroit).

### **Violaine Lochu**

Violaine Lochu was born in 1987 in Laval, France. She obtained a masters degree in 2010 at University Rennes II in visual arts. She spent one year at the Breda academy in Milan, Italy and just graduated from the École Nationale Supérieure d'Arts Paris-Cergy (ENSAPC). Her practice questions notions of origin, instable frontiers, whether fictional or impossible. Singer and professional accordionist in the Jewish group Mashké, her work questions 'traditional music' as well as language. She uses her voice and her body through video and mostly performance. Violaine Lochu has participated in group exhibitions at the Kadist Foundation (Paris), the art center of Abbaye de Maubuisson and at la Vitrine (Paris). She has completed residencies in Palau, Sardaigne (France) and Lublin (Poland). She has also performed for cultural events such as Nuit Blanche (Paris) or the festival Frasnq at Le Générateur (Paris).

### **Sara Martinetti**

Sara Martinetti was born in 1988 in Paris. She is currently studying at the École Nationale Supérieure d'Arts Paris-Cergy (ENSAPC). In an attempt to elude drawing, painting, photography or video, she takes an interest in images, their different materialities and the desires surrounding them. Weaving, casting and transferring are recurring practices in her work. Recently, she remade a resin sculpture originally created by the minimal artist John McCracken at the Crédac (Paris). She is also enrolled at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) where she works toward a PhD on Seth Siegelaub focused on his making of books, exhibitions, and bibliographies. In this framework, she co-curated the exhibition *The Stuff That Matters. Textiles Collected by Seth Siegelaub for the CSROT* at Raven Row (London, 2012).

### **Katie Grace McGowan**

Katie Grace McGowan explores empathy and affect through a variety of media. In addition to her individual practice, which is often essayistic in nature, she is co-founding member of an amorphous education collective called FREE @RT Sch001. McGowan is engaged in genre bending performance, installation, creative non-fiction and working as an amateur private eye. By conducting invisible theatre experiments she is given entrée into cultures far removed from her own. These inquiries are then processed through a variety of media. Some recent endeavors include performing for 30 days in artist Daniel Knorr's piece for the 2010 Liverpool Biennial, guest lecturing at The University of Split and Vanderbilt University, building a spaceship with kids in Iowa, and working on a collaborative program at The Museum of Modern and Contemporary Art Rijeka, Croatia. Katie's work has recently appeared at Galerija KORTIL (Rijeka, Croatia), GALERIE8 (London, UK, as F@S) and in Invisible Culture Journal. After a long-term artist residency with Croatian performance collective, Prostor Plus, Katie returned to her hometown, Detroit, in 2011.



Megan Heeres, *Fits and Starts*, 2008, mixed media, dimensions variable, installation at CAVE Gallery



Sara Martinetti, *Hemlout*, 2011, beach umbrella, fabric, 140 cm in diameter



Vincent Troia, *Untitled*, 2010, found magazine clipping, found cardstock, 10"x14"

## **Kerri Reid**

Kerri Reid is a visual artist who was born and raised in North Vancouver, Canada. She studied at the Emily Carr Institute of Art and Design in Vancouver and the University of Guelph in Ontario, and has exhibited her work both nationally and internationally. Through modest yet technically painstaking gestures, Kerri Reid remakes, recirculates and recuperates objects with little financial or cultural value. Kerri Reid is currently working on a series of drawings, sculptures, and videos for an upcoming solo exhibition at Mercer Union in Toronto, Ontario, and has recently participated in residencies in Iceland, Banff, Dawson City, and Saskatchewan. She is currently living in a tiny rural community called Bruno, Saskatchewan, (population 600), where she works as a distance education instructor through the University of Guelph while also co-directing (with Tyler Brett) The Bruno Arts Bank, a small music venue/artist residency/coffee shop/art gallery/mini-museum/music and bookshop/etc. Kerri Reid also plays bass in Tyler Brett's band The Department.

## **Sébastien Rémy**

Sébastien Rémy was born in 1983. He lives and works in Paris. His work is based on collections of documents and takes the form of conferences, publications, meetings, installations, and sculptures. In his projects, he transforms the subjects of his inspiration into a poetic experience, where research is always ongoing. In his conferences ("H.M.V." at La Gaîté Lyrique, "Silences et presque silences" touring) and discussions, he uses common and practical means to share his areas of research with the public, while slightly deviating them from their usual courses. A recent graduate of the École Nationale Supérieure d'Arts Paris-Cergy (ENSAPC), he has participated in many exhibitions including: *D'échec en échec sans perdre son enthousiasme* (Ygrec, Paris), *Sans vous rien ne se fera* (Mains d'oeuvres, St-Ouen), *Safari* (Cneai=Chatou), and *Repetition Island* (Centre Pompidou, Paris).

## **Yan Tomaszewski**

Yan Tomaszewski is a French-Polish artist born in 1984. He works and lives in Paris, France. Passionate for alpinism, his work often conveys an idea of ascension. Through a large range of media, his practice questions the architecture and its conquering force, the traces and mythologies it recalls. He graduated from the École Nationale Supérieure des Beaux-Arts in Paris, having also studied at the Royal College of Art in London. Yan is also a PHD candidate at the EHESS (Ecole des hautes études en sciences sociales), where he studies the constructive motivation in the Polish avant-gardes. Recent exhibitions include *Embellissements*, a solo show at Primo Piano (Paris) and a participation in the 9th edition of Manifesta, the European biennial of contemporary art (*The Deep of the Modern*).

## **Clémence Torres**

Clémence Torres was born in 1986, she lives and works in Paris, France. In 2009, she graduated from the École Nationale Supérieure des Beaux-Arts in Lyon (France) where she received her MFA with honors. Using a minimalistic and industrial aesthetic, her sculptures are built regarding her own size and become thus a complex tool to feel, inhabit and see the space in a very specific way, the one of a 1.68 meter (5'5") high person. Her books serve the same purpose by using detached yet humorous writing. She currently has a solo show at the Palais de Tokyo in Paris. She has participated in group exhibitions at the Institute of Contemporary Art in Villeurbanne (France), Departmental Museum of Contemporary Art in Rochechouart (France). Her work was featured in solo shows at BF15 in Lyon and at La Noire galerie (Paris). She has also participated in the young European artists network Biennial (touring in 8 European cities) and in the 55th Salon de Montrouge. She spent 6 months in Helsinki (Finland) in the framework of her studies.

## **Vincent Troia**

Vincent Troia was born in 1983, he lives and works in Detroit. He holds a degree from the College of Creative Studies in Detroit. Vincent uses found objects and images to create small, carefully placed and packed objects. His use of geometry and clean shapes contrasts with the dark and ghostly tone of his propositions. He is one of the founders of the CAVE Gallery, a studio collective based in Detroit since 2007, hosting and curating exhibitions, music events, poetry readings and film screenings. In 2010 he moved to South Korea to teach English, he exhibited his work there and on his way back to Detroit, he had an exhibition in London at BEARSPACE. He plans to attend graduate school next year.

## Sergio Verastegui

Sergio Verastegui was born in Lima, Peru in 1981. He began studying in Lima and then moved to Rio de Janeiro, where he was introduced to the young Brazilian art scene. In 2006 he moved to the South of France to finish his studies at the Villa Arson Art School in Nice. He now lives and works in Paris. His work is a sculptural reflection on the idea of remnants. It is a retrieval of left over materials from accidents, produced in a deliberate way or not, inside or outside the studio, with the aim of building a discourse from these materials. He recently exhibited his work at Mains d'oeuvres (St-Ouen), 54th Salon de Montrouge, and at the Cité Internationale des Arts where he had a residency. He will also participate to two upcoming exhibitions: *Pas encore* at the Galerie Sultana and “Engrammes” at the Galerie 22mt2 both in Paris



Yan Tomaszewski, *Pli montagne*, 2012, cardboard for mat, 81 x 120 cm each, artificial snow. View of the exhibition “Tranches de carrés sur tranches de cercles”, Saline Royale d’Arc et Senans (France)