

PATRICK MIKHAIL GALLERY

2401 BANK STREET OTTAWA CANADA K1V 8R9
T.613.746.0690 1.800.388.3298 F.613.746.4996
PATRICKMIKHAILGALLERY.COM

VERA GREENWOOD

ARTIST STATEMENT

■ HIGH GROUND

The *High Ground* installation is a public display of my personal history, documenting class transgressions and identity construction. It tells the story of my father, the evolution of his Paranoid Personality Disorder and how this mental illness affected us both. Utilizing museological display techniques and a matter-of-fact recounting of events in the form of typewritten text, the installation weaves a narrative around the physical evidence displayed. Alternating between a language of certainty and a language of doubt, *High Ground* captures both the physical and emotional environment of my formative years. Verifying the (delusional) stories my father told me, as well as recreating the physical environment of my childhood, the show bears witness to both my father's illness and the role of imposter I occupied as an adolescent. Positioning myself as an historically specific subject within this exhibition, I reveal memories of a popular culture that did not reflect my experience and the pretense that I adopted to conceal my sense of shame and inadequacy. With the strategies of a personal perspective, vernacular language and humour, this exhibition focuses on the complex negotiations undertaken in the development of subjecthood.

PATRICK MIKHAIL GALLERY

2401 BANK STREET OTTAWA CANADA K1V 8R9
T.613.746.0690 1.800.388.3298 F.613.746.4996
PATRICKMIKHAILGALLERY.COM

■ HIGH GROUND PRINTS

My art practice is subjectively personal, placing emphasis on story telling, social studies, and a conceptual approach to representing the "everyday"; a way of working based on observation of the world. Through various projects involving domestic as well as public spaces, I have employed social probes to investigate the complexities of human interaction.

The *High Ground* installation was a joint curatorial project between the Southern Alberta Art Gallery (1998) and the Ottawa Art Gallery (1999). The installation was a public display of my personal history, documenting class transgressions and identity construction. It told the story of my father, the evolution of his Paranoid Personality Disorder, and how this mental illness affected us both. Utilizing museological display techniques and a matter-of-fact recounting of events in the form of typewritten text, the installation wove a narrative around the physical evidence displayed. Alternating between a language of certainty and a language of doubt, *High Ground* captured both the physical and emotional environment of my formative years. Verifying the (delusional) stories my father told me, as well as recreating the physical environment of my childhood, the show bore witness to both my father's illness and the role of impostor I occupied as an adolescent. Positioning myself as an historically specific subject within the exhibition, I revealed memories of a popular culture that did not reflect my experience and the pretence I adopted to conceal my sense of shame and inadequacy. With the strategies of a personal perspective, vernacular language and humour, the exhibitions focused on the complex negotiations undertaken in the development of subjecthood.

PATRICK MIKHAIL GALLERY

2401 BANK STREET OTTAWA CANADA K1V 8R9
T.613.746.0690 1.800.388.3298 F.613.746.4996
PATRICKMIKHAILGALLERY.COM

I have recently developed this series of ink-jet prints based on the *High Ground* installation. These five prints incorporate a selection of artefacts and text, all actual size, from the original installations. The digital image/ink-jet print format is new to my practice, although it does echo my printmaking background, and serves to document my major installations as well as provide another means for the work's dissemination.