

Christine Howard Sandoval

TIMELINES FOR THE FUTURE

We already know where we exist in the land, how we have remained for thousands of years in the place of our ancestors. We are rising from the ground and literally toppling colonial structures and its monuments to genocide. The seeds of our future have always been alive and present, and are growing into visible manifestations of what we know to be the truth.

CHRISTINE HOWARD SANDOVAL

Christine Howard Sandoval's practice revolves around the embodied act of walking on sites of precarious and contested land. Negotiating the material contours of urban and rural landscapes, their inherent layers of human memory, and their political and ecological stakes in the present, she seeks to un-learn things as they are. Through sustained artistic research, and working through video, drawing, and sculpture, she forges future imaginaries of place that emerge from competing records of human inhabitation.

Working with community members, anthropologists and scientists, and researching historical documents, Howard Sandoval often creates scripted narratives that are performed as voice-overs in videos that trace her laborious walking paths. Through an experimental use of film, she provides disorienting bodily perspectives that destabilize the norms of viewing, moving away from the photographic gaze and its extraction of images from place. Walking thus becomes an active form of knowledge creation. Embedded with site-specific materials, Howard Sandoval's drawings and sculptures seek to counteract the distance and abstraction of cartography and its complicity with territorial imposition. Her archival constellations act as an unwinding of imaginaries in search of alternate forms of inhabitation and human agency.

The Disjecta exhibition includes a series of new and recent works that encompass these many facets of Howard Sandoval's oeuvre. *Channel* (2016–21), a passage of sculpture, video installation, and mixed media drawings, addresses the complex relationship between Hispanic and Native agrarian histories and current riparian rights and land uses. *Live Stream* (2018) is a performance-based video that re-inscribes disappeared migratory paths and waterways in and around the site of the Acequia Madre in Taos, New Mexico; drawing on her research on ancient water democracies (Acequias). Filmed using a body-cam, the video work sets out to deflect the surveillance-oriented nature of this technology to create an embodied portrait which foregrounds invisible and contested narratives of human inhabitation.

Howard Sandoval's latest project *A wall is a shadow on the land* (2020–21) un-tells the story of Spanish "missionization" by taking the departure point of her Chumash great-grandparents. Unfolding a history of enslaved laborers who built the missionary adobe structures along the Pacific Coast, her research teases out the material forms of this architecture and engages with modularized constructions built on top of Indigenous sacred sites and architectures from South America to Alta California. Through archival images and adobe drawings, Howard Sandoval re-maps these sites to work towards alternate political and material imaginaries.

The 2020–21 Curator in Residence season is led by Lucy Cotter. Her season title *Turnstones* recalls how every structure that has sedimented over time contains another possibility and seeks to evoke that which becomes the means to an act of turning. Bringing together artists who refuse the available vocabulary and prefer to seek new frameworks, this season featuring three exhibitions, a live performance, and a collective gathering responds to a year of unprecedented crisis that marks a transition into the unknowable. "Turnstones" is a word found in a poem that, being unfamiliar, offers the freedom to imagine.

About the participants

Christine Howard Sandoval (b.1975, Anaheim, CA) is an interdisciplinary artist of Obispeño Chumash and Hispanic ancestry based in Vancouver B.C. Her work challenges the boundaries of representation, access, and habitation of contested places through performance, video, and sculpture. Recent solo exhibitions include *Channel* at The Colorado Springs Fine Art Center (2019) and *A Wall is A Shadow on the Land*, Vancouver Art Gallery, BC, opening in January 2021. She has exhibited nationally and internationally at, among other venues, El Museo Del Barrio (Bronx, NY); Socrates Sculpture Park (Queens, NY); The Museum of Capitalism (Oakland, CA), and Designtransfer, Universität der Künste (Berlin, Germany). Howard Sandoval has been awarded residencies at the Santa Fe Art Institute, Triangle Arts, The Vermont Studio Center, and Colorado College. She holds a BFA from Pratt Institute and an MFA from Parsons The New School for Design. She is currently an Assistant Professor of Interdisciplinary Praxis at Emily Carr University, Vancouver BC.

Disjecta's Curator in Residence program provides an opportunity for emerging curatorial talent to develop and expand the scope of their practice through a one-year residency. Curators engage with a broad range of artists to create a series of exhibitions in Disjecta's dynamic 3,500-square-foot space. Past Curators include Justin Hoover (2019–20), Suzy Halajian (2018–19), Julia Greenway (2017–18), Michele Fiedler (2016–17), Chiara Giovando (2015–16), Rachel Adams (2014–15), Summer Guthery (2013–14), Josephine Zarkovich (2012–13), and Jenene Nagy (2011–12).

Lucy Cotter's multidisciplinary practice explores aesthetics, politics, and the unknown through curating, art critical and experimental writing, and performance. She was curator of the Dutch Pavilion, Venice Biennale (2017) with *Cinema Olanda: Wendelien van Oldenborgh*, and has curated exhibitions internationally, most recently *The Unknown Artist* at the Center for Contemporary Art and Culture, Portland and the multi-authored *Cinema Olanda: Platform* at Witte de With Center for Contemporary Art, Rotterdam. Widely published in journals such as *Flash Art*, *Frieze*, *Mousse*, and *Third Text*, her recently published book *Reclaiming Artistic Research* (2019) foregrounds the singular nature of artistic thinking. Cotter holds a PhD in Cultural Analysis from the University of Amsterdam and has lectured internationally on art and critical theory. She is currently working on an experimental play entitled *The Entangled Museum*, which encompasses questions about restitution, cultural beliefs, and the limits of acceptable knowledge.

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Disjecta Contemporary Art Center would like to recognize that our programming is being held on the traditional lands of the Chinook, Cowlitz, and many other Nations. We take this opportunity to offer respectful recognition to the Native communities in our region.



Works in the exhibition

CHANNEL

2017–21

This passage of sculpture, video, and drawings encrusted with adobe earth form part of a long-term project that addresses the complex relationship between Hispanic and Native agrarian histories and current riparian rights and land uses. The artist's research into ancient water democracies called Acequias, which still exist in New Mexico today, was expanded through conversations, interviews, and site visits during a residency at the Santa Fe Art Institute focused on Water Rights. Recalling overlapping and neglected histories as she walks, the artist draws on her Native and Hispanic heritage which extends from Bernalillo, New Mexico to San Luis Obispo, California.

1 *CHANNEL—A Cartography of Thirst II* 2019/2021

Adobe earth and projection. Dimensions variable.

2 *CHANNEL* 2017

Three-channel HD video with sound. 7:43

3 *I Am You / Or You Are Me* (diptych) 2018

Adobe mud, inkjet print on Hahnemühle paper, and graphite on paper. 26 × 80 inches

4 *Land Form I—Distribution* (diptych) 2018

Adobe mud and graphite on paper. 52 × 40 inches

5 *Land Form III—Mother Ditch* (diptych) 2019

Adobe mud and graphite on paper. 52 × 40 inches

6 *Land Form II—Diversion* (diptych) 2018

Adobe mud and graphite on paper. 52 × 40 inches

Live Stream

2018

Evoking the double meaning of this phrase, *Live Stream* is a live-streamed performance and a video that uses surveillance technology as a tool to channel disappeared waterways and migratory paths in and around the site of the Acequia Madre in Taos, New Mexico. Using her walking body, the artist traces buried paths that have been disrupted by ongoing notions of land ownership, boundary systems, and the built environment, uncovering the vitality of neglected ecological resources in the process. This site-responsive work was commissioned in conjunction with the Paseo Project 2018, curated by Erin Elder.

7 *Live Stream* 2018

Single channel HD video and audio. 32:11

A wall is a shadow on the land

2020–21

A wall is a shadow on the land deconstructs the story of Spanish missionization through the forms of its architecture: modularized constructions built on top of Indigenous sacred sites and architectures throughout the Pacific Coast, from South America to Alta California. The artist's archival research departs from a report she wrote for school as a 10-year-old child in California. Juxtaposing some of its pages with notes by ethnologist and linguist J. P. Harrington (1884–1961), found images and her own sketches of architectural typologies and sculptures in progress, she navigates the gaps between received colonial accounts and lived Native experience known to the artist through her ancestors' experience of the San Luis Obispo Mission and Mission Soledad. This archive is presented alongside new drawings that contemplate the relationship between colonial architecture and its apparatuses of control; the form of Spanish arches returning in the inner contours of the corra, a wooden hobble chained around the legs of Native workers who defied the authority of the missionaries.

8 *A wall is a shadow on the land, archival research* 2020–21

10 *True Arch, The Span of An Enclosure* 2021

9 *False Arch—The Span of An Opening* 2021

Diptych, adobe mud and graphite on paper. 40 × 52 inches.

Hexptych, adobe mud and graphite on paper. 120 × 52 inches

