

# Chronicles

Ted Hiebert





Essays

**Adrienne Lai**

**Ted Hiebert**

Curator

**Joan Stebbins**

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Ted Hiebert

## **Ted Hiebert Chronicles**

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**Self-portrait Chimera: Epic**, Digital print (in 12 panels), 183 x 427 cm, 2004 (recto)  
**Altered Egos: Tug of War**, Digital print, 122 x 244 cm, 2002 (verso)

The cover of this catalogue has been printed with a glow-in-the-dark ink,  
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# Foreword

Joan Stebbins

*If a picture can be worth a thousand words,  
can it also be worth a thousand moments of silence?  
If photography can be about capturing the light,  
can it not also be about the liberation of darkness?  
For, as we know, it is in darkness that the imagination  
grows, taking on epic proportions that can be both  
compelling and terrifying, since its real-world referent no  
longer rises to the stage to keep it in disciplinary check.*

- Ted Hiebert



Ted Hiebert's exploration of photography as a medium for his art practice reflects his scholarly research into issues surrounding contemporary cultural theory. The artist's approach is experimental, employing playful trickery to produce haunting imagery that probes the margins of existential reality. His unique process eschews the lighting sources on which photographers traditionally rely. Instead, Hiebert coats his own body in glow-in-the-dark paint and uses this self-generating luminescence to capture his figure on film. Shimmering like ghostly apparitions, the images appear watery and mobile due to the artist's movement during the lengthy film exposure. Hiebert explains that his photographs reveal both body and image to the film without a reliance on the usual principles of reflected light. These photographs are residual in a literal sense, for the image persists in the dark, due only to the glow.

While his practice revolves around self-portraiture, Hiebert avoids any notion of narcissism through his acts of transformation which, because of the element of time, render the artist anonymous. Occasionally employing digital manipulation, his ambiguous portrayals may morph even further into unrecognizable territory. Hiebert's series of photographs entitled **Chimeras**, a word that refers to the Greek mythological creature made from various animal parts, features other-worldly hybrids that couple the human body with fur, paws, and bushy tails. The **Chimeras** prompt us to consider our evolutionary past and speculate about which characteristics we share with our earthly co-inhabitants. As well, they predict the artist's latest series of works (**Wolfskin Self-portraits**, 2008), wherein, posing for the camera, Hiebert dons a wolfskin; an act that results in remarkably atavistic imagery.

Ted Hiebert experiments with multiple images of his own body, suggesting the passage of time and the implication of many facets of his persona. His exhibition, *Chronicles*, leads us to speculate on possible narratives that may be enacted by the figure moving through the pictorial space of the photograph, one that the artist has described as a space in which technology and identity overlap and collide. Hiebert's active participation in the creation of his lapsed-time self-portraiture links his production to performance art, although he would deny this, as he tends to look at the work as more experimental than experiential.

Ted Hiebert is something of a modern-day Renaissance man, having recently completed his Ph.D. in the Humanities Doctoral Program at Concordia University while pursuing his evolving art practice. He frequently publishes in scholarly journals as well as acting as curator for exhibitions and contributing essays to numerous exhibition catalogues.

# Chronicles

S.A.A.G., Exhibition Views

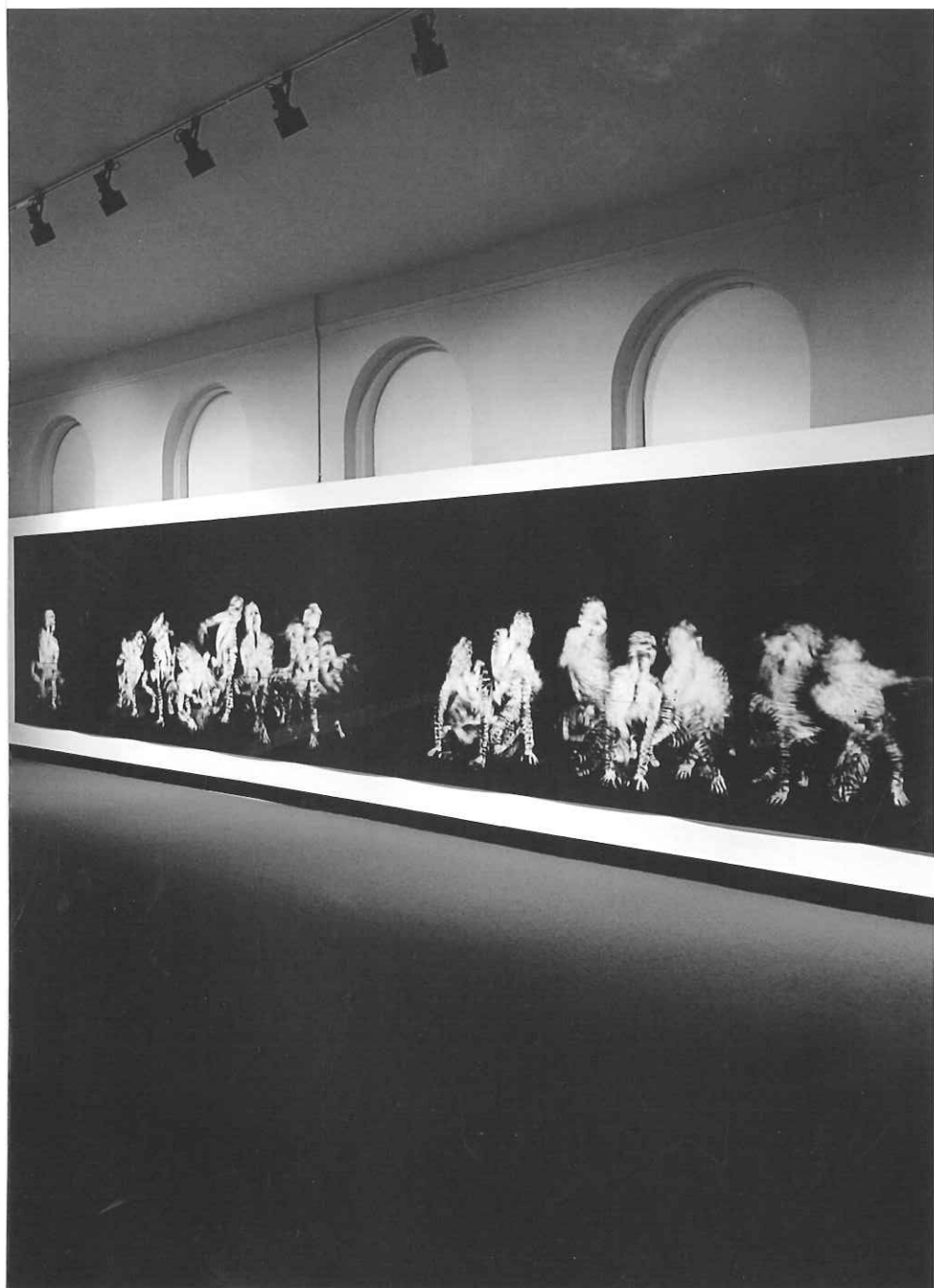






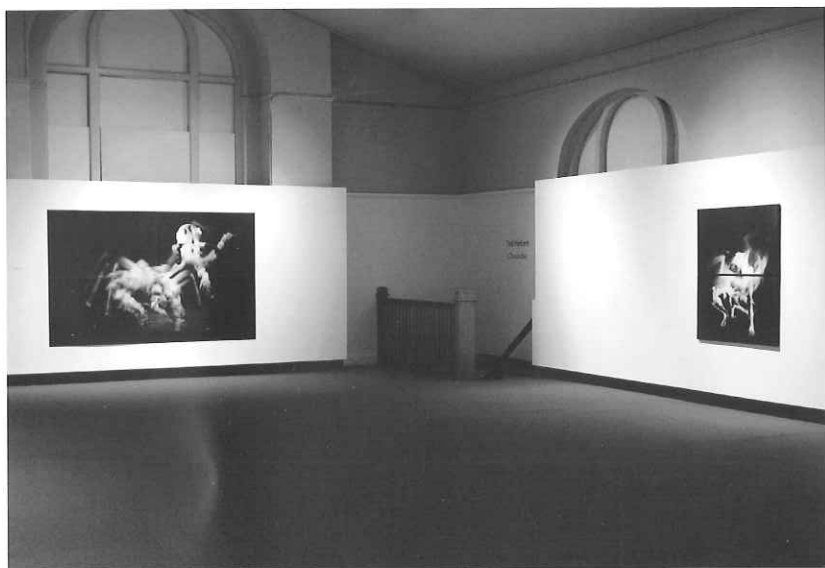














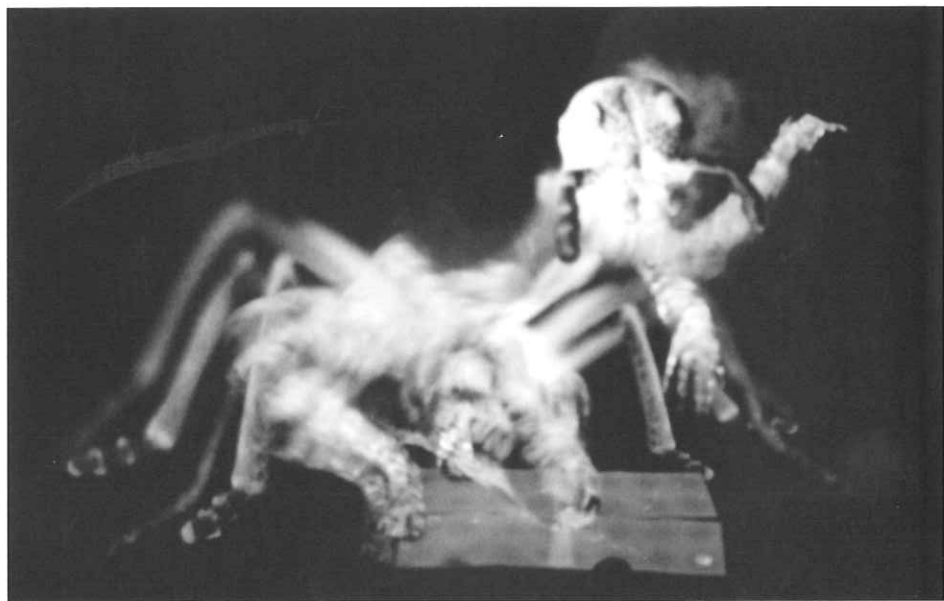


# Chronicles

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Catalogue of Works Part 1

Self-portrait Chimera: Ant #1, 2002-03

















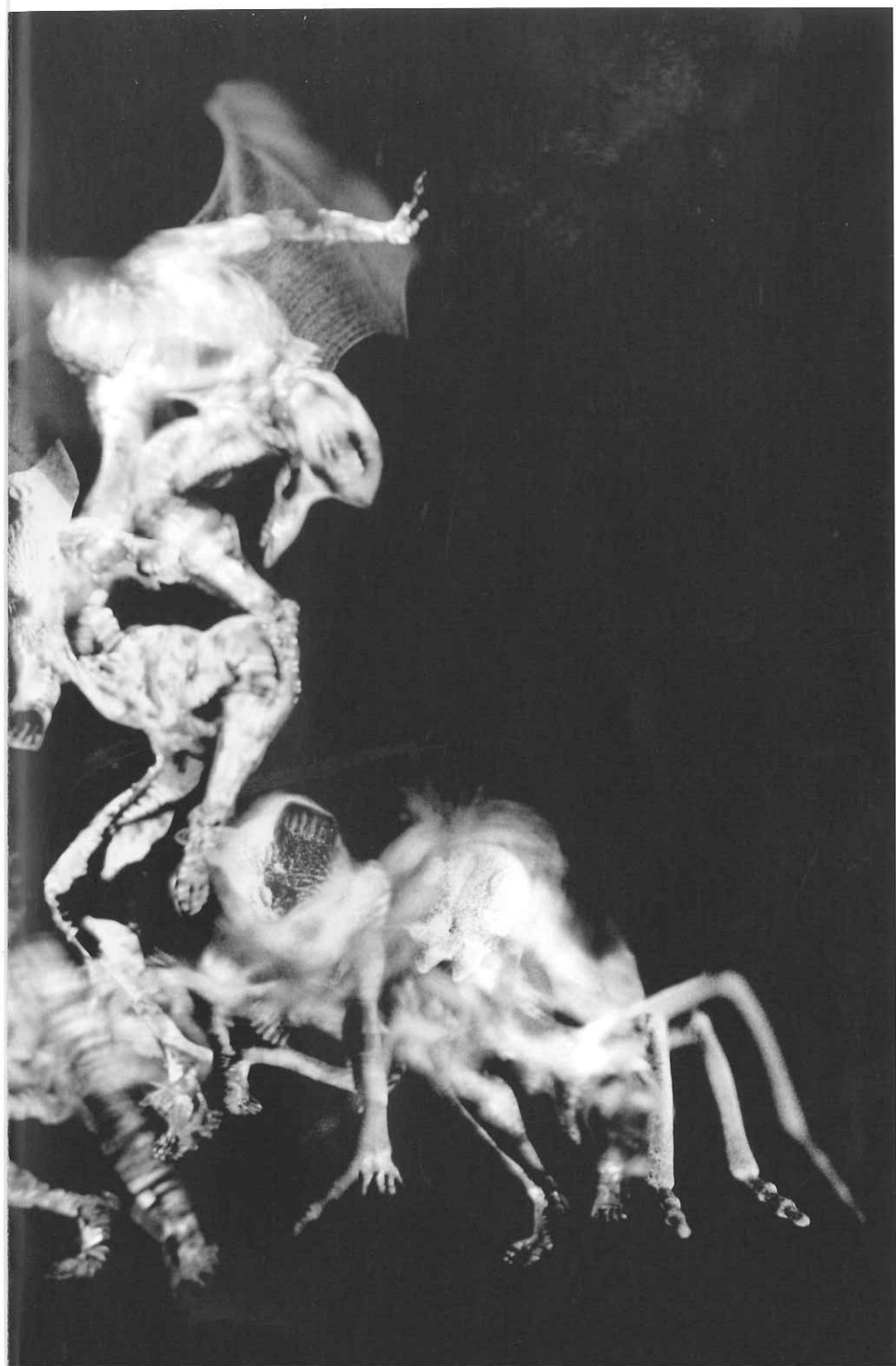


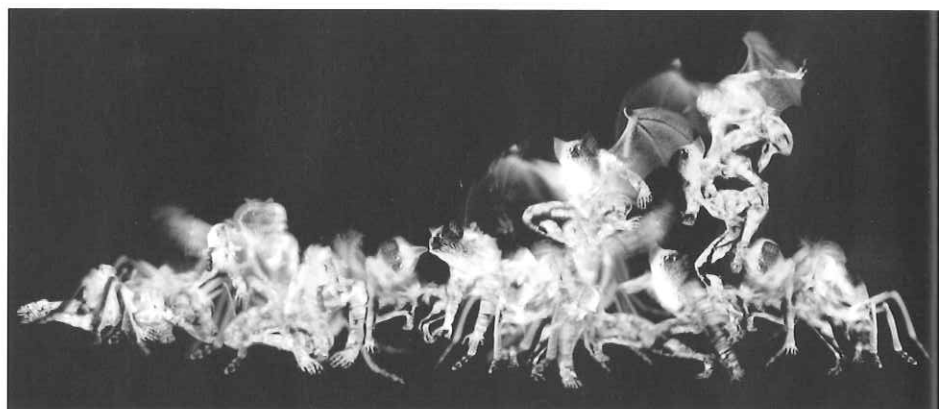
Self-portrait Chimera; Epic, 2004











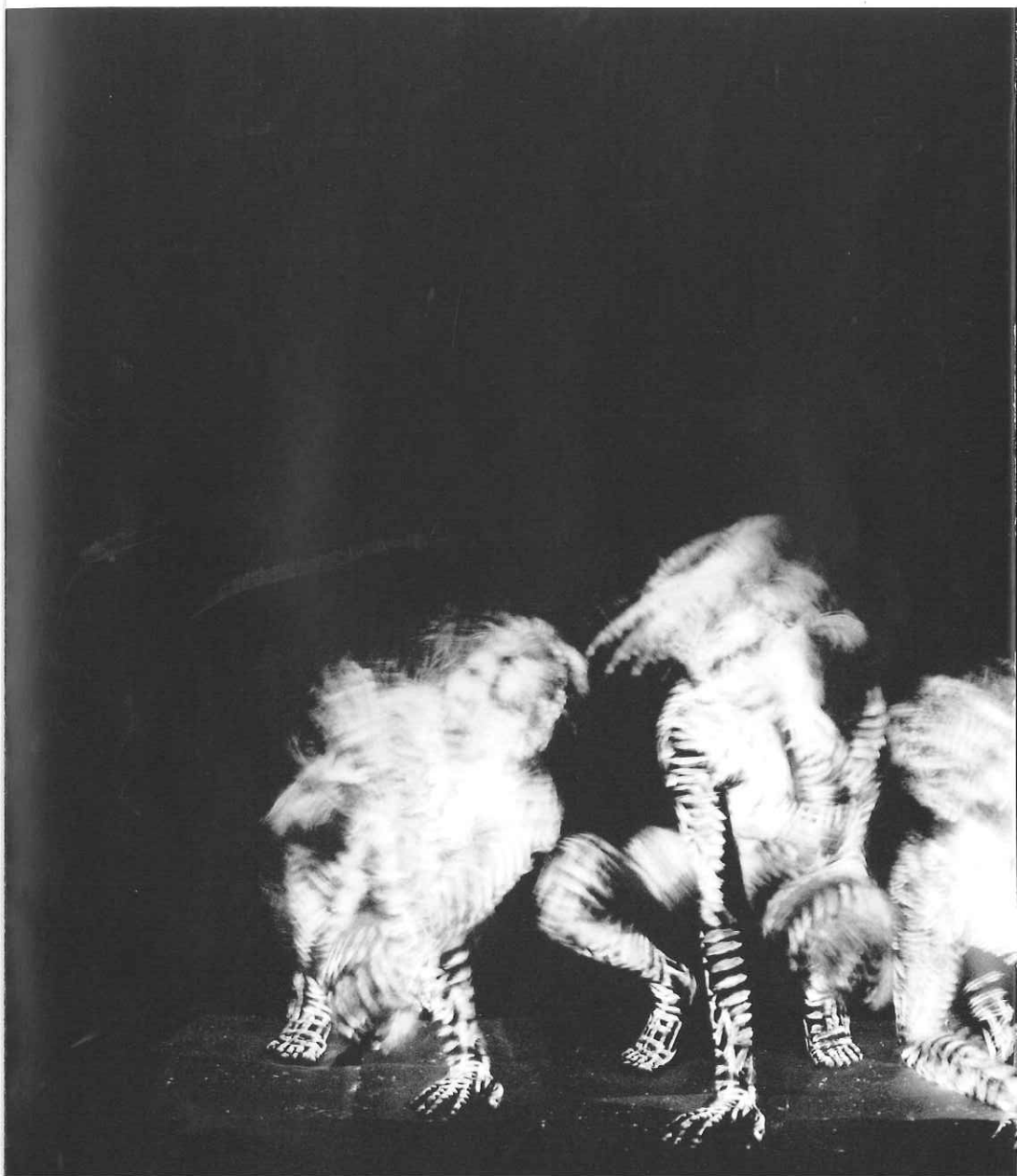














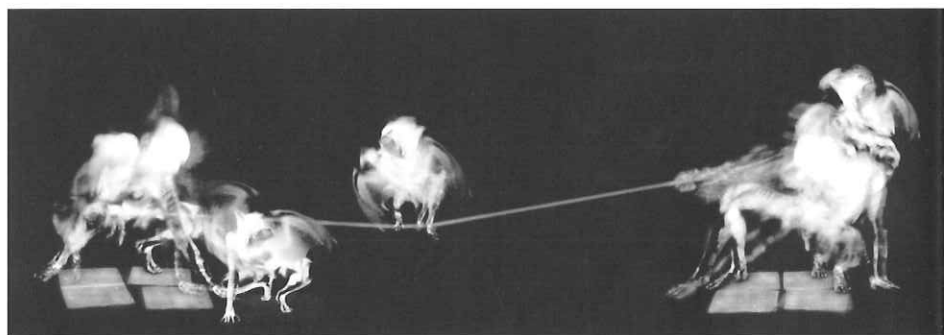


Incidental Self-portrait #1, 2006











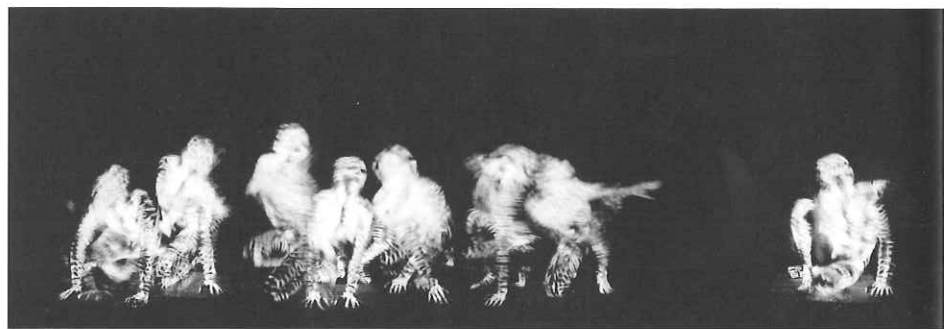
Incidental Self-portrait #2, 2006

















# Chimerical Calisthenics

—  
Adrienne Lai



We (the undivided divinity operating within us) have dreamt the world. We have dreamt it as firm, mysterious, visible, ubiquitous in space and durable in time; but in its architecture we have allowed tenuous and eternal crevices of unreason which tells us it is false.

– Jorge Luis Borges, *Avatars of the Tortoise*<sup>1</sup>

[T]he dimension of time has been shattered, we cannot love or think except in fragments of time each of which goes off along its own trajectory and immediately disappears.

– Italo Calvino, *If on a winter's night a traveler*<sup>2</sup>

1 Jorge Luis Borges, "Avatars of the Tortoise," trans. James E. Irby, in *Labyrinths: Selected Stories & Other Writings*, ed. Donald A. Yates and James E. Irby (New York: New Direction Books, 1962), 208.

2 Italo Calvino, *If on a winter's night a traveler*, trans. William Weaver (NY & San Diego: Harvest Books/Harcourt Brace & Co, 1981), 8.

You are about to start writing an essay<sup>3</sup> that will be included in the catalogue for Ted Hiebert's *Chronicles* exhibition at the Southern Alberta Art Gallery. Relax. Concentrate. Writing is a process you enjoy but it always involves a preliminary period of research, procrastination and meditation (absorption, delay, and reflection) before you settle down at your desk to transmit your thoughts.

It begins, as always, with a blank page. But the page is not completely blank, not like the clean white page of the days before the age of personal computers. That page was terrifying in its pristine whiteness, so easily ruined by a wayward ink blotch. The blankness of the page that confronts you is interrupted, periodically, by a small vertical hash line that blinks itself in and out of existence: the cursor. It's an emblem of what the theorist Katherine Hayles<sup>4</sup> calls the "flickering signifier"—a paradigmatic shift in how we understand the relationships between meanings and how they are represented in languages and symbols. Whereas an inked or typewritten word

3 In addition to Calvino's *If on a winter's night a traveler*, the form of this essay was inspired by Yann Martel's novel *Self* and Roland Barthes' work of literary criticism *S/Z*. Of course, at the time of writing I had also been reading David Foster Wallace, so some of his stylistic flourishes may have found their way into the text as well.

4 See N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago and London: The University of Chicago Press, 1999), 25-42.

xhiogfpduerjnifareiao

possesses a solidity, a permanence, a presence, a word-processed word is more unstable. It's there, but is much more vulnerable to mutations, erasures, accidental disappearance. The beauty of this flickering signifier is the malleability and mutability of whatever you do: you can fill the page with gibberish—**xhiogfpduerjnifareiao**—and then with a single keystroke, you can render the page blank anew. So really, there is no pressure. You can start anywhere, safe in the knowledge that you can always change it later.

Ted Hiebert's work is not what it appears to be. Rather, it appears to be what it is not. The large-scale photographs resemble the products of experimentation with the medium of black and white film. They seemingly show the effects of a slow or open shutter, perhaps some painting with light in a blacked-out studio. The glow and the blur produced by the long exposure times are well suited to the fantastical scenes Ted Hiebert seems to depict: hybrid creatures (are they actors in masks, or sculptures?) engaged in epic battles; mythical beings with emergent, transforming limbs; packs of humanoids performing strange contortions.

But repeated viewings and closer inspection of the didactic materials begin to dissolve these first impressions. The scenes depicted in the photographs are



fig. 7

not studio creations or made-in-camera multiple exposures, but digitally composited from several different negatives. They are not traditional black and white photographs, but inkjet prints. Some are combined with glow-in-the-dark media so that the figures glow green when the lights are turned off. And finally, the images are not fictional scenes performed by actors in masks. They are portraits, and they all depict a single person: Ted Hiebert.

The fact that Hiebert has chosen to frame these works as self-portraits places them within the context of photographic portraiture, a tradition with a rather humanist history. The interpretation of photographic portraiture tends to be based on a belief in the faithful correspondence between interior and exterior, that a subject's likeness will reveal insights into his or her inner world. Whether these insights are gleaned through the subject's consciously assumed signifiers (fashion, poses) or unconscious signals (habitual gestures or tics), the body is the locus for the photographer's (and, by extension, the viewer's) scrutiny.

Self-portraiture presents a slightly different case. With self-portraits, there is a collision/collusion between the interrogative eye of the camera and the self-interest of the subject. The viewer of self-portraits becomes more vigilant, suspicious of possible fabrications and fictions, and wonders if the photographer's vanity



fig. 8



fig. 9

or ego has intervened in the photograph's revelatory capacities. However, the object of scrutiny—the place where the subject will give itself away—remains the body; particularly in the face, especially through the eyes, which (as the old cliché goes) are the windows to the soul.

But wait—there's something not quite right about your musings on the conventions of self-portraiture, something that doesn't reconcile with your memory of the work. You open up a new window on your computer and pull up tiff files of the works, peer into your screen to get a better look, and zoom in. And aha! Here is your mistake. There are no readable faces in Hiebert's work, no eyes to peer into, only the inscrutable blank stares of bats or ants or empty hollows where eyes should be. There is nothing to grasp onto, only affectless surface or bottomless black depths. Hiebert foils the traditional impulse in looking at self-portraits, the divination of personality traits, emotional states, psychological scars, or latent criminal tendencies... but the desire to look remains, so you zoom in again and again until the image dissolves into a hail of pixels reminiscent of the Shroud of Turin or some other paranormal apparition.

Ted Hiebert's works borrow aspects from two seemingly opposite practices in the history of photography: scientific photography and spirit photography. In the **Self-portrait Chimera** series, the isolated composition of the figures against a spare backdrop recalls the cataloguing of specimens. **Ant #1-2**, **Gargoyle #1, 2, 3**—all are labelled for future taxonomic comparison. In contrast, the **Incidental Self-portraits** seem to depict something more mysterious. This series depicts a group of phantom-like figures (or is it a single figure repeated over time?) blurred in twisting movements. The bodies here are more elusive, dissolute; they seem to shake off the camera's exacting gaze.

However, as art historian Louis Kaplan observes, photography's scientific and spiritual impulses are merely two sides of the same coin: both present a "way of articulating photography's ability to see the invisible and reveal truths beyond the powers of the naked eye."<sup>5</sup> Photography provides a means to extend human vision, to see the logical, biological structure of bodies, and, at the same time, the ineffable force that drives them. Photography promises the revelation of both the flesh and the soul—the shell and the ghost.



fig. 10



fig. 11



fig. 12

- 5 Louis Kaplan, "Where the Paranoid Meets the Paranormal: Speculations on Spirit Photography," *Art Journal*, Vol 62, No 3 (Fall 2003): 19.
- 6 Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. Peggy Kamuf (New York and London: Routledge, 1994), 6.



But in Ted Hiebert's photographs, the camera fails. The scientific specimens offer no solid evidence (the chimeras are too blurry and indistinct to yield much physiognomic information) and the spirit apparitions have no humanity, individual narrative, or physical context to anchor them (whose lost souls are these, and where are they exactly?).

The figures in Ted Hiebert's work all share a kind of liminal presence, a state somewhere between corporeality and evanescence. They bring to mind Jacques Derrida's description of the specter: "a paradoxical incorporation, the becoming-body, a certain phenomenal and carnal form of the spirit. It becomes, rather, some 'thing' that remains difficult to name: neither soul nor body, and both one and the other."<sup>6</sup> Ambiguity and undecideability permeate Hiebert's work. What are these figures? Are they figments of Hiebert's imagination? Personae? Avatars? Inner demons? Fictional characters?

If the photographs' titles are to be taken at face value, then the figures are meant to be read as portraits of Hiebert. He has chosen to represent himself as multiple selves, each of which is partially embodied, hovering between the solidity of existence and the elusiveness of immateriality. Hiebert's conception of the self, of his selves, is informed by Derrida's notion of the "hauntology." A pun on "ontology," hauntology emphasizes the instability

of what can and cannot be known. This is the sense that, as Fredric Jameson describes, "the living present is scarcely as self-sufficient as it claims to be; that we would do well not to count on its density and solidity, which might under exceptional circumstances betray us."<sup>7</sup> In combining Derrida's hauntological framework with concepts of identity and self-knowledge, Hiebert's work calls into question the notion of the singular, unified self. The traditional format of the self-portrait is invoked and then dismantled, as the independent, self-contained individual is deconstructed into a multiplicity of hybrid beings and spectres. In the place of the autonomous self, Hiebert's photographs present the hauntomous selves. The world of Ted Hiebert's photographs...

Your prose, like a runaway horse, is beginning to drag you along instead of you controlling it. It's pulling you down some unfamiliar theoretical paths, and you're unsure about the terrain. Why are you dabbling in Derrida? You haven't read enough of him, and what you do read you mostly skim! You pick up *Specters of Marx* and re-scan the pages, and then you consult an anthology of essays on the text. From what you can tell, this hauntology business is mostly deconstruction repackaged in a new metaphor. However, it's also precisely the kind of fashionable critical theory that you prefer to avoid, and if you continue on along these lines, someone is sure to call you out as a fraud. And now you're resorting to neologisms?! Time to put a stop to this...

Perhaps there is another area of investigation you can pick out here, something requiring less conceptual heavy lifting. You return to the images themselves, and the more you look at the spectral figures, the more you are reminded of other creatures from the realm of the fantastic: gargoyles, bats/vampires, monstrous insects.

7 Fredric Jameson, "Marx's Purloined Letter," in *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx* (London and New York: Verso, 1999), 38-9.

8 There is one exception: I find that the extreme magnification of some of the figures in the *Incidental Self-portraits* produces eerie images that resemble (for the lack of a better description) the faces of tormented souls.



fig 13



fig 14

In mashing up the genres of self-portraiture and fantasy, Ted Hiebert's photographs suggest an exploration of identity, the play of imagining the self as other (as in the **Gargoyle** series), the self devoured by the other (as in **Ant #2**, and the self occupying multiple others simultaneously (**Epic**, **Incidental Self-portraits**).

Although these types of creatures usually denote horror—the Gothic imaginary of gloomy castles, darkness and dread—the beasts populating Hiebert's images do not exactly strike terror in your heart.<sup>8</sup> There's a sense that these creatures are part of a separate world, a sense that is reinforced by the decontextualised black spaces that contain them. The inclusion of kitsch elements—the glow in the dark, the superhero-like poses of **Epic**'s winged figures, the giant ants—further undermines the monsters' menace, recalling the campy escapism of Saturday matinee B-movies rather than the visceral horror of slasher films. There's a subtle sense of play and humour in the works, a lack of the dead seriousness that can sometimes permeate the Gothic and horror genres. Hiebert's photographs don't make you want to sleep with one eye open or check the backseat before you get in your car: they belong more to the playful realm of fantasy, a space of imagination and wonder rather than projected fear.



fig 15

His work builds on ideas put forth by postmodern theorists such as Judith Butler, which propose that identity is not something inherent in the self to be discovered and excavated, but rather something inscribed, prescribed and performed.<sup>9</sup> Contemporary artists such as Cindy Sherman and Nikki S. Lee (not to mention Madonna) have explored this notion by using their own bodies to perform/inhabit different personae, from movie heroines and femmes fatales to historical figures to members of ethnic groups and subcultures. In their works, these artists traverse sexual, gender, ethnic, age and cultural boundaries, suggesting that identity is not bred in the bone, but rather assumed or applied to the surface: a set of mannerisms to adopt, clothing to wear, postures to mimic, lingo to learn.

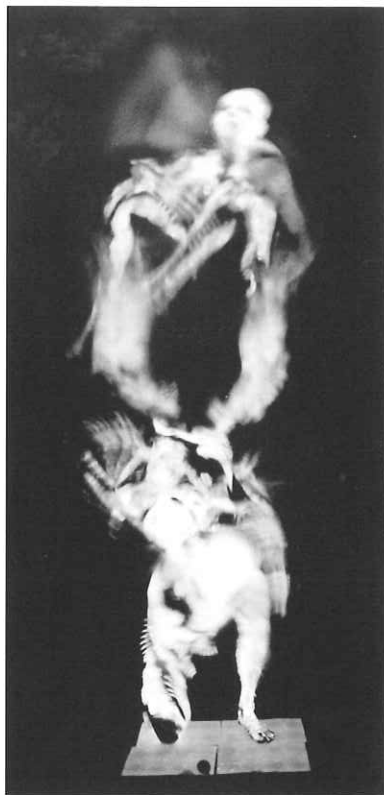


fig. 16

Hiebert's works go one step further, proposing that the invented self need not even be restricted to a menu of

9 See, for example, Butler's *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999).

10 This inhabitation of fictional and non-human personae frequently occurs in the play activity of children, who often pretend they are animals, cartoon characters, trucks, superheroes, etc.

11 It should be noted that all of these phenomena depend heavily on virtual spaces and digital technology for their functioning. I would argue that without the Internet, these practices would not exist, or they would only occur in small, isolated instances.

12 Fredric Jameson, "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 1998), 125.

13 Hayles, 3.

human characteristics, that there are also possibilities to be explored in the fantastical and the non-human. This notion is actually not that radical. It is often put into practice in contemporary adult<sup>10</sup> life: through the use of non-human avatars in online virtual universes and role-playing games, via the creation of Facebook profiles as Darth Vader or Giant Squid, and in the costume-play subcultures that frequent sci-fi and comic conventions.<sup>11</sup>

The repercussions of Hiebert's free play of identity is that the self is totally unfounded, contingent, and performed. The self is open or subject to re-invention at any and all moments. Time is thereby experienced as "a series of perpetual presents"<sup>12</sup> instead of as a coherent continuum. Thus fragmented, the human subject in this state transforms into the post-human subject described by Katherine Hayles as "an amalgam, a collection of heterogenous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction."<sup>13</sup> fig 17



As you sit at your desk, happily performing your writing-self, the phone rings and you must assume the voice of your pleasantest, politest self to talk to your grandmother. Then your mewling cat stomps in and demands food and attention from your nurturing pet-owner-self. On the way to the kitchen your partner engages your domestic-self (or is it your social-self?) with a reminder about a dinner party you have planned. To be frank, you find this fragmentation of experience a little bit annoying. Constant reconstruction involves constant interruption. How are you expected to get anywhere like this?



fig. 18



fig. 19

You recall reading about the case<sup>14</sup> of a man who damaged the part of his brain that stores long-term memory. As a result, he had to constantly re-fiction his relationship to everything, to “continually creat[e] a world and self to replace what was continually being forgotten and lost.”<sup>15</sup> This inability to build up a continuity of experience, which, for most of us, forms the basis of our memories and identities, reduced this man’s life to “a surface, brilliant, shimmering, iridescent, ever-changing, but for all that a surface, a mass of illusions, a delirium, without depth.”<sup>16</sup> There’s something about this state that seems somewhat sad and empty to you: the total absence of any kind of substantive memory or anchoring sense of self. But now you’re starting to contradict what you’ve previously written about Hiebert’s work and the pleasure of fantasy, performance, and play. Some writer you are! You’d better stick with the script, or else you’ll never be finished...

14 This case, a man afflicted with Korsakov’s syndrome (a neurological disorder), is described in Oliver Sacks’ essay “A Matter of Identity” in *The Man Who Mistook His Wife for a Hat* (New York: Touchstone Books, 1998), 108–115.

15 Sacks, 110.

16 Sacks, 112.

17 There are many examples of theoretical, literary and artistic works by marginalized peoples that articulate the traumatic effects of fragmented, hyphenated, and misrecognized identities. Two of my favourite examples are Maxine Hong Kingston’s 1975 “autobiography” *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* and Frantz Fanon’s layering of race and Lacanian psychoanalysis, *Black Skin, White Masks*.

18 Jeanne Randolph, “The Amenable Object,” in *Psychoanalysis and Synchronized Swimming and Other Writings on Art* (Toronto: YYZ Books, 1991), 30.

The model of identity proposed in Ted Hiebert's *Chronicles* stands in stark contrast to traditional psychoanalytic formulations of the self, which suggest that the fragmentation of identity is a rather traumatic event. Much of Lacanian theory, for example, pivots on the encounter between the imperfect dis-integrated self and the perfect whole self viewed in the mirror. The subject, misrecognizing his/her idealized mirror image as the self, undergoes subsequent psychic struggle to match up to this fictional reflection. In Hiebert's image-world, the disconnection between the self and its image is not only accepted, it is celebrated and magnified. Hiebert's self-imaginings suggest: Since the reflected image is a fiction anyway, why not make that fiction more interesting?

It can be argued that there is an important difference between the fantasy world Hiebert depicts and the real world of everyday life. Because Hiebert's explorations do take place within the context of art and fantasy—safe spaces that tolerate experimentation and otherness—it's tempting to write them off as idle play that does not have to contend with the real and often traumatic repercussions of a split, destabilized identity.<sup>17</sup> After all, if the cultural, ethnic, gender and religious wars of the past thirty years have taught us anything, it's that identity formation is serious business. However, this is not to say that there is no place for the lessons

You pull out a book from your shelf and turn to the dog-eared page marking the beginning of Jeanne Randolph's essay "The Amenable Object." You find the relevant passage easily: "It is not that the adult artist reverts to a baby-like state when he or she is artistically inventive; it is as though play were one of the first adult modes that a child acquires."<sup>18</sup> You re-read this essay often, if only to remind your-self of

offered by Hiebert's *Chronicles*. Perhaps some of those aforementioned traumatic repercussions would be alleviated if the world more resembled the spaces of art and play, if society were less normative, if conceptions of identity were not made to conform to a Procrustean bed.

The work of Ted Hiebert presents an alternative to the tyranny of the autonomous, unified self—which, it should be noted, is as mythical an animal as Hiebert's chimera. It proposes a reconsideration of the restrictive standards and rules with which conceptions of self-identity are evaluated. Ted Hiebert's multiple, hybrid, transforming selves bloom in the absence of a singular identity, demonstrating the promise to be found in the spaces of the imagination. In doing so, they refigure Lacan's lack of plenitude as potential: the empty glass seen not as a lack of liquid but as a possibility, a space that can be filled with whatever substance one desires.

what you love about art: that, despite its co-option by capitalism, its elitism, its self-indulgence, art is a safe space where one has the opportunity to engage in creative play and unproductive experimentation.

You look at your watch and you can't believe the time. Your back aches, your stomach growls, and your eyeballs burn, and yet still other possible avenues crowd your head. You've mentioned nothing about metamorphosis, or golems, or shamanism, or Deleuze, or the carnivalesque, but your body insists you stop. You re-read your work and note that you've got many fragments that you can edit, build on, massage into a coherent whole, or... delete. But you will defer these decisions until the morning. Tomorrow brings another day, after all, and with it the exhilarating and nauseating option of starting over.

Adrienne Lai



Adrienne Lai is (or was, at one time) an artist,  
writer, critic, freelance curator, educator,  
librarian, archivist, daughter, wife, crazy cat lady,  
student, Capricorn, craftsperson, Mac person,  
omnivore and dilettante.

# Thoughts on Photography

Ted Hiebert



### Three Heads of Cerberus

Photography today is a many-headed beast—a medium that morphs and shifts and transforms into myriad forms. There is photography as a documentary practice, with all the ironies of a digital image that no longer commands the same respect as its historical cousin. There is photography as a technologically augmented reality, representing the scientific, the idealized, the aesthetic and the politicized—forms that only the mind, and no longer the eye, can see. There is also the photographic gaze—as surveillant, or counter-surveillant, the gaze of proof, and the gaze of memories given over to machinic archive as though the human body might no longer quite be trusted with its own history. And in all this there is also the transition of the human into something quite distinct, if not properly new—a hybrid creature both indebted to and liberated by the world of images.

In Greek mythology there is a figure to which one might refer amidst this game of multiplicity—Cerberus, a three-headed hound with a mane of snakes and the tail of a dragon. Both guardian of the entrance to the underworld and conveyor of the dead to the depths of Hades, Cerberus was both the keeper of souls and of the darkness of underground living. And with the story of Cerberus as a guide, one might begin to tell a somewhat different tale of photography—not simply a medium that illuminates appearances, but one that also emerges from and returns to the darkness of uncertainty. And so, to rise to the challenge of a plural practice and a plural medium, three chronicles—stories of what might be called the heads of Cerberus—three versions of photographic practice in the stories of illumination and darkness, technology and subjectivity, and politics and the imagination.

### Illumination and Darkness

The most famous story of photography is probably Plato's "Allegory of the Cave,"<sup>1</sup> in which prisoners of the darkness are brought into the light, revealing a world of appearances, and beginning the philosopher's project of enlightened living. From this beginning, the fusion of image and knowledge has persisted—built from the foundation of documented observation.

There is a reason, however, why the cave of Hades has a guardian whereas that of Plato's allegory does not—namely that there is a different kind of wisdom necessary to function in the darkness. Consider that while photography is often referred to as a medium of appearances—what the philosopher Jean Baudrillard called “writing with light”<sup>2</sup>—there is an inverse side to photographic practice, that side that is exactly not about appearances or sight or the eye. Instead, this inverse side is exactly about what happens when a photographer enters the darkroom—a place where light does not reveal but contaminates the fragile surfaces of film and paper. In a twist of irony, photography must be protected against the light—a perspective perhaps best put by the artist Evergon, who called the camera a “coffin of darkness,” sacrificing the night-time of possibilities every time a photograph is made.<sup>3</sup> And in the dark, the photographer must rely, not on vision but on *touch*—a tactile debt to the medium that is rarely mentioned.

Yet this goes further, for as anyone who has stared into the sun knows full well, both underexposure and overexposure of the eye results in darkness—do not stare into the light, lest one be blinded, even if only temporarily. And so, whether touched by the light or forced into a tactile mode by exactly lights deprived, photography has been forced to develop a relationship to the immediacy of a visionless environment. It is a version of what photographers call incident light—the light of encounter rather than appearances, light that is interrupted before it is reflected back into the world of appearances. Incident light is also that light that blinds, light from the sun or the light bulb or the firefly—light that radiates, light projected outwards leaving those who stare too closely gasping in illuminated darkness.

### Technology and Subjectivity

In part, this relationship to the incident is compromised when photography goes digital. Strangely, the digital is much less reliant on darkness—cutting out the tactility of photographic practice in favour of full-spectrum illumination.

2 Jean Baudrillard, “Photography, or The Writing Of Light,” trans. François Debrix, *CTheory*, article 083 (Spring 2000).

3 Evergon and Ted Hiebert, personal communication, May 2007.

Digital photography is enlightened photography, finally rid of its debt to darkness—but not quite. For even within the digital there remains an historical ghost. If photography can indeed steal souls, it is the digital that has stolen that of the analog—not rendering it obsolete, but multiplying it—the irreconcilability of bodies with multiple souls—the three heads of each of us now desperately attempting to understand the ways they inter-relate... or the ways that they don't.

But maybe even this isn't so unfamiliar a story. Psychoanalysis has been telling us for decades that we have split minds, alienated within ourselves and negotiating multiple perspectives on the world. Only now, technology theorists are telling us the same thing—in Marshall McLuhan's words, technology turns us "inside out,"<sup>4</sup> for Paul Virilio our eyes have been replaced by the "vision machine,"<sup>5</sup> and for Arthur Kroker each and every one of us have become "possessed individuals," people literally inhabited by the languages of technology and image.<sup>6</sup> And it is here that the technological imperative comes back to also inhabit our minds—subjectivities bound to the machine, yet also strangely liberated in the process as virtual identities proliferate—from blogs and avatars to Facebooks and MySpaces. Really, we could imagine ourselves almost any way we wanted—and more importantly, we could still provide the images to prove it.

We have given the image the task of remembering for us—of proving our identities are real—I am photographed therefore I am. And yet, with this new debt to the technological image, the act of self-representation is fused with that of the imagination—even potentially with the self-falsifying. This occurs because under the ever-intensifying signs of technologically mediated existence, identity begins to multiply. And the resultant confusion is much more real than any given image, for the image inevitably fails to represent the myriad possibilities of who we know we can be.

4 Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 19.

5 Paul Virilio, *The Vision Machine*, trans. Julie Rose (Indianapolis: Indiana University Press, 1994), 59.

6 Arthur Kroker, *The Possessed Individual: Technology and the French Postmodern* (New York: St. Martin's Press, 1992), 5.

It is here that the self-portrait becomes an unfamiliar phenomenon—not a subjective assertion of presence, but a statement of unreasonable singularity—the uncertainty of self is much more familiar to me than my own self-image.

### Politics and the Imaginary

In this, it would seem imperative to decide to which fictions we orient ourselves—for the possibilities of digital self-reinvention seem directly counter to the authenticities of analog certainty. And, if we allow ourselves only one head, this might be true, and yet we no longer dictate which heads rise and speak at any given time. “Objects demand to be photographed,” insisted Jean Baudrillard,<sup>7</sup> and if this is true then not only does history document itself, but we too are caught in the game of willful volition—a story of personalities caught on film, each demanding their own authenticity of presence.

It was Walter Benjamin who famously articulated the importance of the reproducible image, arguing that reproducibility carried with it great political potential for the diffusion of centralized power structures.<sup>8</sup> How ironic, then, that under the sign of reproducible identities what gets diffused is precisely the centralized self. And yet, with this, comes the possibility to return some form of intentionality to the image. If photography can steal souls, perhaps it can also give them back—imaginary souls revived in order to keep the story alive. These are selves that are not selves, but purposefully other, imagined back as “pataphysical” solutions to the disappearance of darkness.<sup>9</sup>

And in the disappearance of darkness, what we find is a resurrection of the imaginary—not because the imaginary had disappeared, but because the unassailable reign of illuminated truth has come to an end. When the digital begins to challenge the domination of the real, when singularities dissolve

7 Jean Baudrillard, “Objects, Images and the Possibilities of Aesthetic Illusion,” in *Art and Artifact*, ed. Nicholas Zurbrugg (London: Sage, 1997), 14.

8 Walter Benjamin, “The Work of Art in an Age of Mechanical Reproduction,” in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969).

into multiple possibilities, what we find is that the imagination re-enters the scene with renewed spirit, dancing in the shadow play of uncertainty. In the words of Richard Kearney, when the reign of analog truth is challenged we have no other options than to “imagine it differently.”<sup>10</sup> And so, to imagine is no longer merely a trope of artistic production, relegated to the safe status of suspended living. Instead, the imaginary has been activated as a necessary possibility for the contemplation of lived uncertainty, a necessary guardian of the ghost of darkness.

### **Multiplicities**

There are not simply three heads to the beast of photography, but many more—each of these mentioned belonging less to the three-headed hound and more to his multi-headed mane of snakes, slithering and flickering with tongue-speak. The lesson of Cerberus is that what seems to be one is three, and what seems to be three is many more—sign of digital times at the intersection of analog histories and technological possibilities. Guardian of the cave, Cerberus is also the guardian of darkness—long-standing symbol of both fear and possibility—the monsters of myth are also those under our beds at night, imagined into existence no less than we ourselves. The difference now is that images begin to walk among us—digital selves and avatar self-concepts and illuminated imaginations of how we could all be different. As a child I used to pretend I was a panther—when the timing was right, I actually believed it. Now, photography allows for these delusions to live on equal footing with our more mundane versions of the world. These are self-portrait chronicles—meditations on the impossibility of singular being.

Ted Hiebert

9 Alfred Jarry defined pataphysics as “the science of imaginary solutions.” Alfred Jarry, *Gestes et opinions du docteur Faustroll, pataphysicien* (Paris: Galimard, 1980), 32.

10 Richard Kearney, *The Wake of the Imagination* (London: Routledge, 1998), 364.







# Unbecoming: Wolfskin Self-Portraits

—  
Catalogue of Works Part 2

Unbecoming: Wolfskin Self-portrait #3 (detail), 2007-08











fig. 25

# List of Works

## List of works exhibited

**Self-portrait Chimera: Ant #1**, 2002-03

Digital print on glow-in-the-dark vinyl (in 4 panels)  
152 x 244 cm

**Self-portrait Chimera: Ant #2**, 2002-03

Digital print on glow-in-the-dark vinyl (in 4 panels)  
152 x 244 cm

**Self-portrait Chimera: Epic**, 2004

Digital print (in 12 panels)  
183 x 427 cm

**Self-portrait Chimera: Gargoyles #1**, 2004

Digital print (in 2 panels)  
122 x 106.5 cm

**Self-portrait Chimera: Gargoyles #2**, 2004

Digital print (in 2 panels)  
122 x 106.5 cm

**Self-portrait Chimera: Gargoyles #3**, 2004

Digital print (in 2 panels)  
122 x 106.5 cm

**Incidental Self-portrait #1**, 2006

Digital print on glow-in-the-dark vinyl (in 15 panels)  
183 x 533 cm

**Incidental Self-portrait #2**, 2006

Digital print on glow-in-the-dark vinyl (in 15 panels)  
183 x 533 cm



## List of figures

- fig. 1 - p.2 (detail), fig. 4 - p.33: **Self-portrait Remix**, 2002-03  
Digital image  
Variable dimensions
- fig. 2 - p.6 (detail), fig. 23 - p.65: **Unbecoming: Wolfskin Self-portrait #2**, 2007-08  
Digital print  
213 x 96.5 cm
- fig. 3 - p.29: **Self-portrait Chimera: Spiders**, 2004  
Digital print  
106.5 x 183 cm
- fig. 5 - p.36: **Self-portrait Chimera: Bat #1**, 2002-03  
Digital print  
183 x 122 cm
- fig. 6 - p.39 (detail), fig. 22 - p.64: **Unbecoming: Wolfskin Self-portrait #1**, 2007-08  
Digital print  
213 x 96.5 cm
- fig. 7 - p.41: **Self-portrait Fictions: Giants #3**, 2007-08  
Digital print (in 4 panels)  
244 x 106.5 cm
- fig. 8 and 9 - p.42: **Altered Ego #1, 2**, 2002  
Digital prints  
244 x 122 cm each
- fig. 10, 11 and 12 - p.44: **Self-portrait Chimera: Gargoyles #1, 2, 3**, 2002-03  
Digital prints  
122 x 106.5 cm each
- fig. 13 - p.47: **Self-portrait Chimera: Bat #3**, 2002-03  
Digital print  
183 x 122 cm
- fig. 14 - p.47: **Self-portrait Chimera: Fly**, 2002-03  
Digital print  
183 x 122 cm
- fig. 15 - p.47: **Self-portrait Chimera: Ant #2**, 2002-03  
Digital print on glow-in-the-dark vinyl (in 4 panels)  
152 x 244 cm
- fig. 16 - p.48: **Altered Egos: The Unlikey Totem**, 2002  
Digital print  
244 x 122 cm
- fig. 17 - p.49: **Self-portrait Chimera: Lions**, 2002-03  
Digital print  
122 x 183 cm
- fig. 18 and 19 (details) - p.50: **Cloning Narcissus**, 2001-2002  
Digital print  
183 x 122 cm
- fig. 23 - p.66: **Unbecoming: Wolfskin Self-portrait #3**, 2007-08  
Digital print  
213 x 96.5 cm
- fig. 20 - p.54 (detail), fig. 24 - p.67: **Unbecoming: Wolfskin Self-portrait #4**, 2007-08  
Digital print  
213 x 96.5 cm

# Biography

Ted Hiebert was born in Edmonton (AB) in 1973.  
He lives and works in Victoria (BC).

## Education

- 2007 Ph.D. Humanities Doctoral Program, Concordia University.
- 2001 New Works Residency, The Banff Centre for the Arts.
- 1999 MFA. Department of Art, University of Calgary.
- 1997 BFA (Honours), Department of Visual Art, University of Victoria.

## Solo Exhibitions

- 2009 *Aurora Textualis*. Deluge Contemporary Art. Victoria, BC.  
Curated by Deborah de Boer.  
*Self-portrait Giants*. Comox Valley Art Gallery. Courtenay, BC.  
Curated by Tony Martin.
- 2008 *Mediated Selves*. Two Rivers Art Gallery. Prince George, BC.  
Curated by George Harris.  
*Incidental Self-Portraits*. Vernon Public Art Gallery. Vernon, BC.  
Curated by Lubos Culen.
- 2007 *Magnetically Inclined*. Fifty-fifty Arts Collective. Victoria, BC. (with Doug Jarvis)  
*Unbecoming*. Ministry of Casual Living. Victoria, BC.  
*Chroniques de l'autoportrait*. Salle Augustin-Chénier. Ville-Marie, QC.
- 2006 *Chronicles*. Southern Alberta Art Gallery. Lethbridge, AB.  
Curated by Joan Stebbins.
- 2004 *Altered Egos*. Art Gallery of the South Okanagan. Penticton, BC.  
*Chimera*. Forest City Gallery. London, ON.  
*Chroniques de l'autoportrait*. Centre d'Art Rotary de La Sarre. La Sarre, QC.  
*Chimera*. Nanaimo Art Gallery. Nanaimo, BC.  
Curated by Robin Field.
- 2003 *Self-Portrait Chimera*. Modern Fuel Gallery. Kingston, ON.  
*Chimera*. Harcourt House. Edmonton, AB.  
*Altered Egos*. Galerie Sans Nom. Moncton, NB.
- 2002 *Self Portrait Chronicles*. White Water Gallery. North Bay, ON.
- 2001 *Self Portrait Chronicles*. Definitely Superior Gallery. Thunder Bay, ON.  
*Chroniques de l'autoportrait*. Centre d'Artistes Vaste et Vague. Carleton, QC.  
*The Pleides Concerto*. Untitled Art Society. +15 Gallery. Calgary, AB.
- 1997 *Hex*. The New Gallery. Front Space. Calgary, AB.  
*Urges*. Rogue Art Gallery. Victoria, BC.
- 1994 *Faces in the Mirror*. Devonian Art Gallery. Calgary, AB.

## Group Exhibitions

- 2009 *RPM*. Deluge Contemporary Art. Victoria, BC.  
*Electronic Shamanism*. InterAccess Electronic Media Arts Centre. Toronto, ON.  
 Curated by Min-Jeong Kim (with Jackson 2bears).
- 2008 *\$20 Art Sale*. Ministry of Casual Living. Victoria, BC.  
*Gifted*. Deluge Contemporary Art. Victoria, BC.  
*Greyscales*. Amani Contemporary Art Gallery. Victoria, BC.  
*Erosion 2008*. Klaipeda Exhibition Hall. Klaipeda, Lithuania.  
 Curated by Gytis Skudinskas.  
*RPM*, Deluge Contemporary Art. Victoria, BC.  
*Performativecity*. Victoria Prison Complex, Shenzhen, Hong Kong.  
 Curated by Juan Du and Nicola Borg-Pisani for the *2007 Shenzhen-Hong Kong Biennale of Urbanism and Architecture* (with Arthur and Marilouise Kroker).
- 2007 *Intramural League*. P|J Gallery. Toronto, ON. Curated by Kyle Bishop.
- 2006 *Erosions*. Siauliai Art Gallery. Siauliai, Lithuania.  
 Curated by Gytis Skudinskas for *Enter\_5 New Media Festival*.  
*Erosion 2006*. Klaipeda Cultural Communication Centre. Klaipeda, Lithuania.  
 Curated by Gytis Skudinskas.  
*Art Incognito*. Vancouver Island School of Art. Victoria, BC.  
*Menome*. Fifty-fifty Arts Collective. Victoria, BC (3-person).  
*Pain't Misbehavin'*. Southern Alberta Art Gallery. Lethbridge, AB.
- 2005 *Les Revenants*. Montréal Arts Interculturels (MAI). Montreal, QC.  
 Curated by Martha Langford for *Le Mois de la Photo de Montréal*.  
*Syncritism*. Drain Arts and Culture. Savannah, GA. Curated by Celina Jeffrey.  
*unCON'Tained inFORMATION*. Fort9 Artist Collective. Victoria, BC.  
 Curated by Tanya Doody (online).
- 2004 *Slight Return*. Fifty-fifty Arts Collective. Victoria, BC. Curated by Tanya Doody.  
*We Need to Talk: Uneasy Props and Propositions*. ThreeWalls. Chicago, IL.  
 Curated by Middlemanagement.  
*The One Night*. Umbrella Arts Group. Cardiff, Wales. Curated by Matt Clark.
- 2003 *Sprawl: Beyond the Field of Vision*. Museum London. London, ON.  
 Curated by Patricia Deadman.
- 2002 *The Stray Show*. Thomas Blackman Associates Project. Chicago, IL.  
 Curated by Duncan MacKenzie, for The Pond Gallery.
- 2002 *Elsewhere*. Trianon Gallery. Lethbridge, AB.  
 Curated by Mike Paget and Katherine Burke.  
*Chroma*. Hamilton Artists Inc. Hamilton, ON. (3-person).  
 Curated by Ivan Jurakic.  
*Sm(art)*. Concordia University. Montreal, QC.

- 2001 *Le Corps Cartographié*. Article. Montreal, QC.  
Curated by Derrick Currie for *Le Mois de la Photo de Montréal*.  
*Arquetipos*. Museo de Arte y Diseño Contemporáneo. San José, Costa Rica.  
Curated by Tahituey Ribot and Rolando Barahona-Sotela.  
*Lux Nova: A Low-Tech Explosion*. Harbourfront Centre. Toronto, ON.  
Curated by Dianne Bos and Jennifer Long.  
*Resident Artists Exhibition*. The Banff Centre for the Arts. The Other Gallery. Banff, AB.
- 2000 *Fake! Forgery!* Stride Gallery. Calgary, AB.  
*Untitled* (Artweek exhibition). Untitled Art Society. Calgary, AB.
- 1999 *Grasping Nothing*. Nickle Arts Museum. Calgary, AB (MFA exhibition).  
*Figure Studies*. The Alternator Gallery. Kelowna, BC (2-person).  
*The Constantly Revolving Door*. Casula Powerhouse Gallery. Sydney, Australia.  
*Post Miniature 99*. The Globe Theatre. Calgary, AB.
- 1998 *I.P.C.* Bi-No-Dendo Gallery. Yokohama, Japan (online exhibition).  
*Poles Apart*. Universidad Finis Terrae. Santiago, Chile.  
*Winter Solstice Exhibition*. The New Gallery. Calgary, AB.  
*Post Miniature 98*. Art is Vital Gallery. Calgary, AB.  
*Phone Sex*. University of Calgary. The Little Gallery. Calgary, AB.
- 1997 *Beyond Borders*. Western Washington University. Bellingham, WA.  
*Winter Solstice Exhibition*. The New Gallery. Calgary, AB.  
*Reflex*. University of Calgary. The Little Gallery. Calgary, AB.  
*Taster*. University of Victoria. Visual Arts Gallery. Victoria, BC (BFA exhibition).
- 1996 *Hang Ups*. Fun Skam Theatre. Victoria, BC.  
*Gargoyles*. The Drawing Room. Victoria, BC.
- 1995 *Peel*. University of Victoria. Visual Arts Gallery. Victoria, BC.

## Curatorial Projects

- 2008 *2008 World Telekinesis Competition*. Ted Hiebert, Doug Jarvis and Jackson 2Bears, curators. Deluge Contemporary Art. Victoria, BC. With participation by 28 teams from 7 countries.
- 2006 *Dowsing for Failure*. Ted Hiebert and Doug Jarvis, curators. Featuring works by Daniel Olson, Mike Paget, Gordon Lebrecht, June Pak, Anthony Schrag, Benjamin Bellas and Nate Larson. Open Space Artist Run Centre, Victoria, BC.  
*Vulnerable Light*. Tamsin Clark and Ted Hiebert, curators. Open Space Artist Run Centre, Victoria, BC. Featuring works by Isabelle Hayeur and Jennifer Long.  
*SuperModels*. Tamsin Clark and Ted Hiebert, curators. Open Space Artist Run Centre, Victoria, BC. Featuring works by Toni Hafkenscheid, Duncan MacKenzie, Chris Gillespie and Tim Van Wijk.

## Catalogues and Exhibition Monographs

- 2006 *Erosions*. Klaipeda (Lithuania): Klaipeda Cultural Communication Centre, exhibition catalogue. Curated by Gytis Skudinskas.
- 2005 Langford, M. "Les Revenants." In Martha Langford, ed. *Image and Imagination: Le Mois de la Photo à Montréal 2005*. Montreal: McGill University Press, pp. 185-190.
- 2004 *Chimera*. Nanaimo: Nanaimo Art Gallery, exhibition monograph. Curated and with an essay by Robin Field.
- 2003 *Sprawl: Beyond the Field of Vision*. London (ON): Museum London, exhibition catalogue. Curated and with an essay by Patricia Deadman.
- 2002 *Elsewhere*. Lethbridge: Trianon Gallery, exhibition monograph. Curated by Mike Paget and Katherine Burke, with an essay by Christine Sowiak.
- Chroma*. Hamilton: Hamilton Artists Inc., exhibition catalogue. Curated and with an essay by Ivan Jurakic.
- 2001 *Le Corps Cartographié (Mapping the Body from the Outside)*. Montreal: Article. exhibition catalogue. Curated by Derrick Currie, with an essay by Susie Major.

## Exhibition Reviews (selection)

- 2009 Grison, B. "Ted Hiebert & Aurora Textualis." *Focus* 21:6, pp. 22-23.
- Blennerhassett, P. "Electrifying Photography." *Victoria News* (Victoria, BC), March 13.
- Clark, C. "Ted Hiebert: Aurora Textualis." *Art in Victoria Blog* (Victoria, BC), March 12.
- Wild, P. "Ted's self-portraits in focus." *Comox Valley Record* (Courtenay, BC), March 12.
- 2008 Culen, L. "Ted Hiebert: Art of Delusional Hybridity." *BlackFlash* 25:3, pp. 22-28.
- Hogan, D. "Where There's Smoke, There's Fire: Telekinesis competition an illuminating experience." *Monday Magazine* (Victoria, BC), May 29.
- Kahan, D. "World Telekinesis Competition." A community segment on "The Daily," *Shaw Television* (Victoria, BC), May 21.
- Blennerhassett, P. "Victoria hosts remote meeting of the minds." *Victoria News* (Victoria, BC), May 14.
- Bank, N. "Artist works one shot at a time." *Vernon Morning Star* (Vernon, BC), Jan. 11.
- The Neurocritic. "World Telekinesis Competition." *The Neurocritic Blog* (Vancouver, BC), January 8.
- Niddrie, D. "Got a Thing On My Mind: 2008 World Telekinesis Competition." *Beyond Robson* (Vancouver, BC), January 4.
- 2007 Aldous, R. "Artists get a charge out of experiment." *Victoria News* (Victoria, BC) November 29.
- Bertrand, M. "Deux expositions plus que spéciales!" *Le Reflet* (Ville-Marie, QC), April 13.
- Lachapelle, J.J. "Les stupéfiants portraits de Ted Hiebert." *L'impromptu* 2.3. (Ville-Marie, QC), April.
- 2006 Hogan, D. "Success in Failure." *Monday Magazine* (Victoria, BC), December 6.
- 2005 Repoux, C. "Les Revenants." *Le Délit* (Montréal, QC), September 13.

- 2005 Redfern, C. "Bringing Back the Dead." *Montreal Mirror* (Montreal, QC), Sept. 1.
- 2004 Campion, P. "Altered Egos." *Penticton Herald* (Penticton, BC), October 14.
- Daye, A. "Altered Egos Showcased." *Penticton Western News* (Penticton, BC), September 19.
- Kilmartin, D. "Artistically Inclined: Local gallery leads the way for art." *Penticton Western News* (Penticton, BC), September 19.
- Buzzard. "Your eyes will love Chimeras: Hiebert exhibit visually striking." *Nanaimo Daily News* (Nanaimo, BC), March 11.
- Burgan, K. Interview. *Shaw TV* (Nanaimo, BC), February 13.
- 2003 Darrah, B. "Shows make us ponder who we are." *The Kingston Whig-Standard* (Kingston, ON), November 15.
- Bouchard, G. "Photos Harbour Ghostly Traces." *The Edmonton Journal* (Edmonton, AB), May 9.
- Parkins, T. "Sprawl out at Museum London." *Scene* (London, ON), February 6.
- James, K. "Artworks Sprawl across the nation." *The Gazette* (London, ON), Jan. 28.
- 2001 Davis, J. "Photography to the Max," *Thunder Bay Chronicle* (ON), October 4.
- "Chroniques de l'autoportrait." *Culture éclair*. Télé-Québec (Carleton, QC).
- 1997 Stanger, M. "An Urgent Exhibition," *Mile Zero Magazine* (Victoria, BC), February.

## Published Articles

- 2008 Hiebert, T. "Delirious Screens: Flesh Shadows & Cool Technology." *CTheory*, 31(2). Available online at: [www.ctheory.net/articles.aspx?id=592](http://www.ctheory.net/articles.aspx?id=592).
- Hiebert, T. "Nonsense Interference Patterns." In David Cecchetto, Nancy Cuthbert, Julie Lasonde and Dylan Robinson, eds. *Collision: Interarts Practices and Research*. Newcastle upon Tyne: Cambridge Scholars Press, pp. 103-120.
- Hiebert, T. "Behind the Screen: Installations from the Interactive Future." in Steve Gibson, Randy Adams and Stephan Muller Arisona, eds. *Transdisciplinary Digital Art: Sound, Vision and the New Screen*. Berlin: Springer Verlag, pp. 80-97.
- 2007 Hiebert, T. "Mirrors that Pout: Subjectivity in the Age of the Screen." *Psychoanalytic Review*, 94(1), pp. 169-187.
- 2005 Hiebert, T. "Hallucinating Ted Serios: The Impossibility of Failed Performativity." *Technoetic Arts*, 3(3), pp. 135-153.
- Hiebert, T. "The Medusa Complex: A Theory of Stoned Posthumanism." *Drain Journal of Arts and Culture*, 5.
- Hiebert, T. "The Lacanian Conspiracy." *CTheory*, 28(2). Available online at [www.ctheory.net/articles.aspx?id=481](http://www.ctheory.net/articles.aspx?id=481).
- 2004 Hiebert, T. "Hallucinations of Invisibility: From Silence to Delirium." in Arthur and Marilouise Kroker, eds. *Life in the Wires: The CTheory Reader*. Victoria: New World Perspectives, pp. 430-442.
- 2003 Hiebert, T. "Becoming Carnival: Performing a Postmodern Identity." *Performance Research*, 8(3), pp. 113-125.

## Writings about Art

- 2008 Hiebert, T. "Rorschach Realities: Paul Woodrow & Alan Dunning's *Ghost in the Machine*." Monograph essay for *Ghosts in the Machine*, an exhibition by Paul Woodrow and Alan Dunning. Gijón (Spain): LABoral Centro de Arte y Creación Industrial.
- Hiebert, T. "In Defiance of Impossibility: Reflections on the 2008 World Telekinesis Competition." In *2008 World Telekinesis Competition*, an exhibition catalogue. Mayne Island: Perro Verlag Books by Artists, pp. 1-10.
- Hiebert, T. "Standoff." Monograph essay for an exhibition of works by Jackson 2bears. Calgary: The New Gallery.
- Hiebert, T. "Blurs of the Natural." Monograph essay for *HO*, an exhibition of works by Toni Hafkenscheid. Dawson City: Klondike Arts Institute.
- 2007 Hiebert, T. "Animated Afterlives: Arts of the Postnatural." In *Unpacked and Reheated*, catalogue for an exhibition of works by Brendan Fernandes and Steven Rayner. Victoria: Open Space Artist Run Centre, pp. 21-38.
- Hiebert, T. & Jarvis, D. "Thinking in Hindsight: Ted Hiebert and Doug Jarvis in Conversation." In *Dowsing for Failure*, an exhibition catalogue. Victoria: Open Space Artist Run Centre, pp. 45-56.
- Hiebert, T., Jarvis, D. & Grison, B. "Dialogues of Failure: Brian Grison in Conversation with Doug Jarvis and Ted Hiebert." In *Dowsing for Failure*, an exhibition catalogue. Victoria: Open Space Artist Run Centre, pp. 21-29.
- 2006 Hiebert, T. "Vulnerable Light." In *Vulnerable Light*, catalogue for an exhibition of works by Isabelle Hayeur and Jennifer Long. Victoria: Open Space Artist Run Centre, pp. 6-17.
- Hiebert, T. "SuperModels: Maps from the Imagination Machine." In *Super Models*, catalogue for an exhibition of works by Chris Gillespie, Toni Hafkenscheid, Duncan MacKenzie and Tim van Wijk. Victoria: Open Space Artist Run Centre, pp. 7-16.
- 2004 Hiebert, T. "Nervous Control Centre." Monograph essay for *Central Nervous Control*, an exhibition of works by Christian Kuras. Calgary: The New Gallery.
- Hiebert, T. "Nervous Control Centre." *Dandelion*, 31(1), pp. 41-42.

## Performances

- 2009 "Strategies for Interactive Possession" (performance with Jackson 2bears). *Electronic Shamanism*, InterAccess Electronic Media Arts Centre., Toronto, ON. Curated by Min-Jeong Kim.
- 2007 "Hauntings: A Game of Competitive Telekinesis" (remote performance with Doug Jarvis, Jackson 2bears, Christian Kuras, Emily Heath and Hannah Knox). *Intramural League*. P|M Gallery, Toronto, ON.
- 2007 "Experimental Self-Hypnosis: Shapeshifting" (performance with Jackson 2bears). *Interactive Futures 2005: Audiovisions*, Victoria, BC.

# Acknowledgements

## Director's Acknowledgements

Victoria-based artist Ted Hiebert's experimental exploration of photography produces provocative serial images that contain layered references to the construction of identity. In *Chronicles*, the body of work that Hiebert presented at the Southern Alberta Art Gallery, large-scale serial photographs reveal multiple images of the artist's own body suggesting the passage of time and the implication of many facets of his own persona.

Julie Lacroix's richly illustrated catalogue design gives the reader a comprehensive visual journey into the artist's innovative practice. We thank Vancouver-based artist and writer Adrienne Lai for her perceptive essay that offers a path to understanding the artist's intentions. Curator Joan Stebbins has worked with the artist during all stages of the exhibition and this publication and contributed the catalogue foreword. We are grateful to her and to Ted Hiebert for his generosity and good-natured assistance throughout this project.

The Southern Alberta Art Gallery is indebted to The Canada Council for the Arts whose commitment to contemporary art production in Canada ensures that gallery audiences have meaningful encounters with a range of current practices. The Alberta Foundation for the Arts, the City of Lethbridge, our members, donors and volunteers all contribute to the realization of these experiences.

Marilyn Smith, Director

## Artist's Acknowledgements

Ted Hiebert would like to thank the Southern Alberta Art Gallery for organizing this exhibition, and in particular Joan Stebbins for her generous support of my work. Thanks also to everyone involved in the realization of the exhibition and the production of the catalogue. Portions of this work were produced with the support of the British Columbia Arts Council and the Canada Council for the Arts.

Ted Hiebert



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