

The work of Ian Carr-Harris and Yvonne Lammerich navigates the waters between history, memory and perception. Their individual art practices are woven together in quixotic wooden models that collapse time and space.

*Theoris*, an ancient Athenian ship, iconic symbol of exploration and trade is deconstructed over time.

*Abitation*, a collapsed model of Champlain's fort at Quebec complicates our notions of settlement, encampment and identity.

*Theoris: a paradox* considers the issue of identity – the division between its naming or conceptual identity, and its physical or embodied identity – and how that identity moves through time. But of course it also is directed at a specific object, a ship, and the perseverance of that object over time, eliding past and future in the process, while also remaining the most ancient and iconic symbol of exploration and trade, the connecting point between far-flung peoples and cultures. And like the ice floe, the boat is a spot on the map, a fragile disturbance on the endless expanse of the sea.

*Abitation 1608* is a model based on the drawing by Samuel de Champlain of his trading fort at Quebec on the St. Lawrence River. Champlain deserves his place in Canada's history for at least two reasons: first, he devoted his life to increased contact between the Indigenous cultures of the eastern seaboard and the culture of an expanding Europe. Second, he came not as a conquering force, but as a trader opening up the contacts that in one way or another informed and influenced both those cultures. *Abitation 1608* is drawn from an image that folds together a duality – the cartographic and the perspectival. It is an image that is in-between, as much an acknowledgment of his European trading fort's location at the site of the earlier Iroquois village of Stadacona as of his own interests and skills as a European cartographer.

Together, these two works comprise a guide to the distinctive history of Canada's transatlantic culture: ships, settlement and trade – mobility, civilization, exchange. No history is without its conflicts, but like the ice floe, the history of culture flows on – bearing us with it.