

Tasting Notes

Western Front is pleased to present *Tasting Notes*, a solo exhibition of work by Sol Hashemi that brings together a selection of photographs and objects used, modified, and reconfigured by the artist in his ongoing experimentation with brewing.

Employing strategies of product photography, in Hashemi's photographs recognizable items—a bus tray containing an assortment of rocks, crystals, minerals, and brightly lidded plastic containers; a collection of four leaf clovers picked and pressed between the lined pages of an exercise book; halved apples on a cutting board with cores eaten by codling moth larvae; harvested rhubarb on a patterned cloth used to clean stainless steel; leaves and fruit peel in a blue bin; and a selenite window placed on top of ground malt in a mash tun—are elevated through sharp focus, wide-gamut colour, and even lighting. Flattened through a bird's eye view, the photographs appear like desktop images, an interface between habitats, ideas, ideologies, references, and cultural niches, which like the foraged items represented, often require processing.

Accompanying these photographs, Hashemi's installation of objects used and created in various stages of the brewing process, invite audiences into an extended and real time sensory encounter. A fountain slowly dissolves selenite, fermenting sugar wash gently fizzes in a 55-gallon drum, a fridge hums as it keeps custom brews cold, and a mass of polka dot agate with a beer can inserted into it

playfully holds the flow of material transformations in maximum tension. Within this scene, Hashemi entangles the audience in these processes, with the viewer becoming part of the image and playing an active role in how the artwork functions.

Hashemi's interest in brewing and foraging also echoes past uses of the site, including the gallery's function as a speakeasy called *The Lure of the Sea* in the early years of Western Front; Mount Pleasant as the historic home of brewing and the working class culture surrounding it in Vancouver; and the stretch of waterway, Brewery Creek, now filled beneath the building's foundations that once nurtured a dense rainforest rich in medicinal plants that provided the conditions for these transformations across time.

During the exhibition, Hashemi will also take part in Western Front's artist-in-residence program, occupying front and back of house spaces—such as the garden, kitchen, woodshop, and basement—to develop new works in progress.

To accompany the exhibition, we are also pleased to have commissioned Amelia Groom to produce an essay in response to Hashemi's practice.

Sipping on Crystals

Amelia Groom

Three hundred metres below the surface of the Sierra de Naica Mountain in Chihuahua, Mexico. Just a few hours south of the Rio Grande, the (old, flowing and meandering) river that has been perversely tasked with marking the (recent but ostensibly immutable) border between the US and Mexico. This is where the Cueva de los cristales ('Cave of Crystals') was stumbled upon by a group of miners in the year 2000. While looking for new ore deposits, they found an underground cavity full of giant pillars of selenite—a translucent, milky white crystal whose name comes from the Greek word for moon.

These gleaming moon crystals had been growing, undisturbed, in their private subterranean chamber for hundreds of thousands of years. They are among the largest known natural crystal formations on the planet; some of the pillars are more than eleven metres long. Check out the images online. The incredible immensity of the crystals is the result of a rare combination of conditions: a constant supply of groundwater rich in dissolved calcium sulfate, a lot of time, and plenty of warmth.

We might usually associate heat with disintegration and coldness with rigidity, but selenite—which is a form of gypsum—has the unusual property of 'retrograde solubility', meaning that it becomes less soluble as temperatures rise. Before the underground caves of Naica Mountain were drained by the mining company, the waters that flowed through them were heated by the magma that lies underneath the mountain. When the company pumped all the water out from the mountain's caves, in order to probe their depths, the crystals lost the conditions they needed for continual growth—and as they were exposed to air and cooler temperatures, they began to erode and crumble.

This is, of course, not the first time in history that the "discovery" of something by the probes of industry and science coincided with that thing's death. When mining operations in the mountain ceased several years later, the cave was re-flooded, and the crystals were allowed to keep growing. Crystals are like this: they might look like finished forms—indexes of a geological deep-time past—but they

can actually be thought of as works-in-progress; if they are returned to the right conditions, they will continue to slowly grow.

Most of the gypsum on Earth was formed by the withdrawal of old seas. This planet was once covered in ocean, and as the flowing waters began to recede (giving way to the emergence of previously submerged solid land masses), they left mineral deposits in their wake—including gypsum, an 'evaporite' that forms when salty seawaters dry up and leave thick beds of sedimentary rock behind.

As a product of oceanic evaporation, gypsum/selenite has not forgotten its aqueous past. It's composed of calcium sulphate and ... water. Water of crystallisation; water in hard, dry form. The chemical composition of gypsum is $\text{CaSO}_4 \cdot 2\text{H}_2\text{O}$: the water is chemically bonded into a crystal structure, making up almost fifty percent of the volume in a solid piece of gypsum (or twenty percent of the weight). When it's subjected to temperatures higher than 100 degrees Celsius, gypsum will start to release its inner waters as steam.

So it's a form of rock that sweats before it burns, and for this reason, gypsum offers a fire-resistive barrier in building materials. You might be surrounded by this evaporated ocean rock right now: it's the primary substance in drywall (also known as sheetrock, plasterboard, wallboard, and gypsum panel, among other names), which is commonly used for interior walls and ceilings. While its latent wetness makes it good for fire protection, gypsum drywall cannot be used on exteriors, because it's too vulnerable to moisture. Along with other evaporite minerals—think of table salt—gypsum possesses a degree of water solubility. When it gets wet, its form will start to destabilise—as if it's eager to return to its oceanic origins.

The use of gypsum in building construction goes back to the ancient Egyptians, who made plaster by grinding gypsum rock down to a fine powder while evaporating its water content, and then adding water to the powder to make a liquid that can be re-solidified in any assigned form. This is still how casting/moulding plaster is made today: gypsum is the material basis of Plaster of Paris. Gypsum is also used in soil fertilizers, concrete, and many drugs and cosmetics. It's in splints for broken limbs and it's the basis of sidewalk and blackboard chalks. It's a component of concrete, and Old Hollywood

used gypsum flakes for fake snow. In selenite form, it's popular in crystal healing, and practitioners associate selenite crystals with a capacity to clear and reset the energy in people and things, including other crystals. It's also frequently used in various beer brewing techniques, to increase the permanent hardness of mineral-deficient brewing water, to balance the pH levels, and to enhance the bitterness of the beer.

As part of Sol Hashemi's exhibition *Tasting Notes* at Western Front, the artist has installed a series of fountain sculptures that stage aspects of his brewing processes—including *Untitled Brew Sculpture (Selenite Fountain)* (2023), which features pieces of selenite crystal that are gradually dissolving away throughout the exhibition's run. By providing the crystals with the conditions they need for dissolution, Hashemi returns them to a state of fluidity—at least for a time. Throughout the exhibition, there is also a selection of Hashemi's brews available for tasting at the front desk. These include *Selenite Amber Ale for Clearing Negative Energy* amongst others made with selenite—so visitors to the gallery can sip on these crystals that emerged from ancient waters. Translucent moon rocks from the dark depths of this wet planet: points of hardness that are always willing to spend time in watery states before recrystallising in new formations, when the conditions are right.

Biographies

Sol Hashemi (b. 1987) is an artist from Vancouver, USA, based in Vancouver, Canada. He views his artworks as mushrooms popping up occasionally from a vast mycorrhizal web. His practice spans many niches, including foraging, woodworking, experimental product photography, stoneworking, cooking, organizing, conceptual floral design, writing, conversation, curating, brewing, and the internet. He was a co-founder of Veronica, Seattle, and is a recipient of the Kayla Skinner Award from the Seattle Art Museum.

Amelia Groom is a writer and art historian who has been waiting on hold with United Airlines for the last 53 minutes. Current and on-hold projects include a collection of essays about silence and a project on gossip and rumour as queer-feminist epistemologies. There was a recent visit to Jersey Island, for Claude Cahun and Marcel Moore's archives. Groom's book *Beverly Buchanan: Marsh Ruins* was published in 2021 by Afterall One Work. Other recent publications include texts on Scheherazade and parrhesia, Dolly Parton and anti-work politics, vibrations, cats, soil, glitter, and an essay about rust co-authored with M. Ty.

List of Works

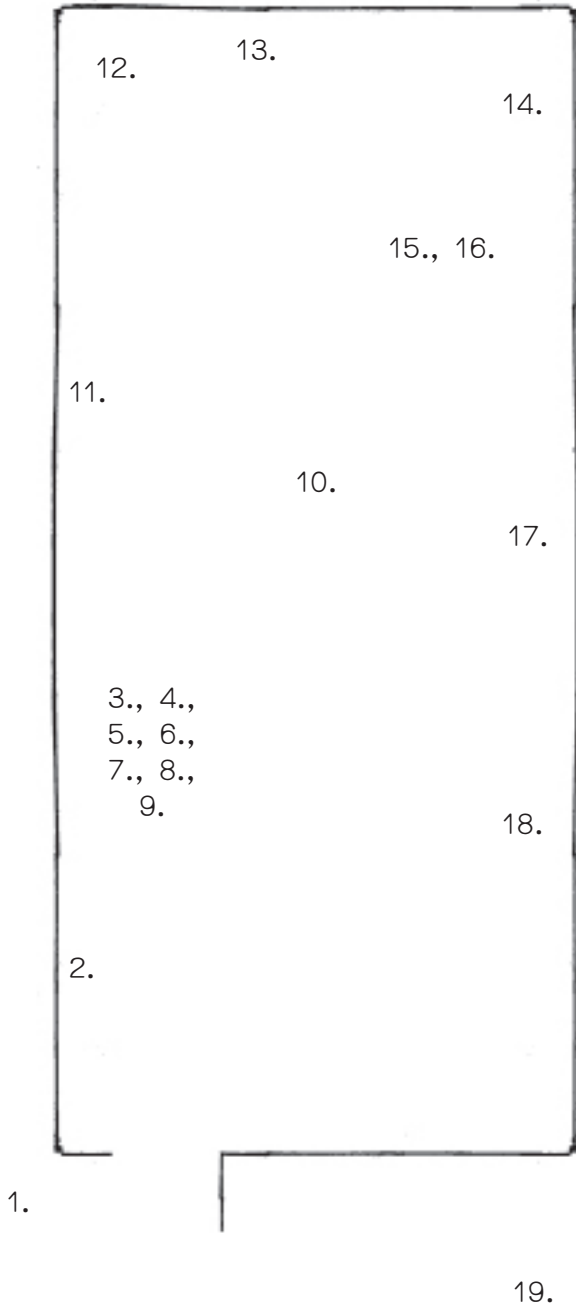
All works by Sol Hashemi, and courtesy of the artist.

1. *Untitled Brew Sculpture (Try Me)* (2023)
freezer, temperature controller, *Dry Cider III* in keg (apple juice, yarrow, yeast, 7% abv), *Cornelian Cherry Ale* in keg (cornelian-cherries, organic sugar, hops, water, yeast, 5% abv), *Selenite Amber Ale for Clearing Negative Energy* in keg (marjoram, selenite, malted barley, hops, water, yeast, 4.6% abv), *Tree Beer III* in keg (Douglas fir, western hemlock, cedar leaf, malted barley, hops, water, yeast, 7% abv), *Raison Ale* in keg (white rose, melissa (lemon balm), raisons, hops, organic sugar, yeast, 5% abv), *Serpentine Pale Ale* in keg (malted barley, hops, serpentine crystal elixir, selenite, water, yeast 4.6% abv)
dimensions variable
2. *Untitled (Mash Tun)* (2021)
archival pigment print
78.5 x 104 cm
3. *Untitled (Bus Tray)* (2021)
archival pigment print
78.5 x 104 cm
4. *Untitled Brew Sculpture (Kettle)* (2023)
20 gallon stainless steel kettle, fittings, selenite
57 x 53 x 50 cm
5. *Untitled Brew Sculpture (Flowerstone Tri-Clover Cap)* (2022)
BC flowerstone lapidary carving
5 x 5 cm
6. *Untitled Brew Sculpture (Petrified Wood Tri-Clover Cap)* (2023)
petrified wood lapidary carving
5 x 5 cm
7. *Untitled Brew Sculpture (Pinolith Tri-Clover Cap)* (2023)
pinolith lapidary carving
5 x 5 cm
8. *Untitled Brew Sculpture (Serpentine Tri-Clover Cap)* (2023)
serpentine lapidary carving
5 x 5 cm
9. *Untitled Brew Sculpture (Chalcedony Tri-Clover Cap)* (2023)
chalcedony lapidary carving
5 x 5 cm
10. *Untitled Brew Sculpture (Flowerstone with Epidote Tri-Clover Cap)* (2023)
Flowerstone with epidote lapidary carving
5 x 5 cm
11. *Untitled (Polka Dot Agate)* (2023)
polka dot agate, custom shrink sleeved beverage can containing *Beer for Aches and Pains* (Red alder bark, malted barley, hops, water, yeast, 4.6% abv)
29.5 x 36 x 21 cm
12. *Untitled (Rhubarb)* (2022)
archival pigment print
78.5 x 104 cm
13. *Untitled Brew Sculpture (Selenite Fountain)* (2023)
Mark's Mark II Keg Washer, glass carboy, selenite, sanitizer, water
66 x 68 x 45 cm
14. *Untitled (Clovers)* (2022)
archival pigment print
88 x 66 cm
15. *Untitled (Trimmings)* (2021)
archival pigment print
78.5 x 104 cm
16. *Untitled Brew Sculpture (Fountain)* (2023)
150L Brau Supply unitank, pump, silicone hose, fittings, reflective insulation, tape
167 x 77 x 66 cm
17. *Untitled Brew Sculpture (Unakite Tri-Clover Cap, 2")* (2022)
Unakite lapidary carving
6 x 6 cm
18. *Serving Suggestion for Untitled (Codling Moth)* (2021)
archival pigment print and slat wall
dimensions variable
19. *Adjustable Height Cutting Board Table* (2020)
monopods, threaded brass inserts, maple butcher block, hex keys
dimensions variable

Floorplan

Project Team

Curator: Susan Gibb
Assistant Curator: Nathaniel Marchand
Copy Editor: Kiel Torres
Design: Line-Gry Hørup
Technicians: Daniel Pickering, Hannah Rickards,
Ben Wilson



Western Front gratefully acknowledges the support of the Canada Council for the Arts, the Government of Canada, the BC Arts Council, the Province of British Columbia, and the City of Vancouver.



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