

Vancouver Special: Ambivalent Pleasures

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Media Kit: http://vanartgallery.bc.ca/media_room/news_vancouver_special.html

Media Preview: Thursday, December 1, 2016, 9:00am at the Vancouver Art Gallery

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PARTICIPATING ARTISTS

- Derya Akay
- Maya Beaudry
- Raymond Boisjoly
- Eli Bornowsky
- Rebecca Brewer
- Colleen Brown
- Matt Browning
- Mark DeLong
- Kim Dorland
- Barry Doupe
- Michael Drebert
- Julia Feyrer
- Jeneen Frei Njootli
- Tamara Henderson
- Colleen Heslin
- Julian Hou
- Allison Hrabluik
- Gareth James
- Garry Neill Kennedy
- Tiziana La Melia
- Khan Lee
- Arvo Leo
- Lyse Lemieux
- Glenn Lewis
- Anne Low
- Elizabeth McIntosh
- Jordan Milner
- Antoni Oko
- Ryan Peter
- Sylvain Saily
- Rachelle Sawatsky
- Walter Scott
- Krista Belle Stewart
- Angela Teng
- Mina Totino
- Ron Tran
- Tristan Unrau
- Charlene Vickers
- Brent Wadden
- Alison Yip

ARTIST BIOS

DERYA AKAY

Derya Akay approaches everyday objects, materials and experiences as rich sites of knowledge and meaning. The production of ceramic tableware, food, flowers and textiles for installations and public events in his practice provide a ground for research and the acquisition of new skills and creative tools. These materials, along with other found and borrowed elements, are frequently reworked by Akay into immersive, sensory environments that encourage warm social encounters.

Akay was born in Istanbul in 1988 and currently lives and works in Vancouver. He holds a BFA from Emily Carr University of Art + Design, Vancouver. The artist has participated in recent solo exhibitions at Kunstverein Toronto; Centre A, Vancouver; The Apartment, Vancouver; and Terasaki Gallery, Kofu-shi, Japan, and group exhibitions at Gardiner Museum, Toronto; SFU Gallery, Burnaby; and Access Gallery, Vancouver. Akay was awarded a 2016 Portfolio Prize and shortlisted for the 2015 RBC Emerging Artist People's Choice Award.

MAYA BEAUDRY

Maya Beaudry's installations, paintings and sculptures consider the energies and psychologies inherent in couches, curtains, blankets and other comforting surroundings. She exaggerates upholstered elements, hand paints found textiles, and collages images of living spaces found on Craigslist to explore the interiority and familiarity of domestic spaces.

Beaudry lives between Los Angeles and Vancouver. She holds a BFA from Emily Carr University of Art + Design, Vancouver, and is currently an MFA candidate at the California Institute of the Arts, Los Angeles. Her work was recently included in an exhibition at The Rooms, St. John's, and she received the 2013 Royal Canadian Academy of Arts C.D. Howe Scholarship for Art and Design as well as the 2015 Hnatyshyn Foundation William and Meredith Saunderson Prize for Emerging Artists.

RAYMOND BOISJOLY

Raymond Boisjoly engages language and culturally resonant images to assess, disturb and otherwise question the migration and transmission of meaning. Previous works by the artist have obscured the legibility of Indigenous place names and distorted images from film and video aligned with the documentary conventions of anthropology, drawing attention to inherent gaps within these dominant modes of representation, but also allowing for other possibilities for language and image-making to emerge.

Born in Langley in 1981, Boisjoly is an Indigenous artist of Haida and Quebécois descent who lives in Vancouver. Boisjoly's work has been included in exhibitions and projects at the Koffler Centre for the Arts, Toronto; Walter Phillips Gallery, Banff; SITE Santa Fe; Triangle France, Marseille; Musée d'art contemporain de Montréal; Vancouver Art Gallery; The Power Plant, Toronto; and Presentation House Gallery, North Vancouver. Boisjoly is Assistant Professor of Interdisciplinary Studio in the Department of Visual Art and Material Practice at Emily Carr University of Art + Design, Vancouver. The artist is represented by Catriona Jeffries Gallery, Vancouver.

ELI BORNOWSKY

Through his contributions as a painter, writer and curator, Eli Bornowsky has been at the forefront of dialogue around abstraction in Vancouver. Frequently drawing on a wide array of references from art, mysticism, math and science, Bornowsky has produced a significant body of work that takes a consistently studied and exploratory approach to abstract painting, with special emphasis on colour. The artist's investigations in recent years have resulted in shaped paintings, three-dimensional forms and low wall reliefs.

Born in 1980 in Alberta, Bornowsky currently lives in Vancouver. He holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from Bard College, Annandale-on-Hudson, New York. His work has been included in exhibitions at the Contemporary Art Gallery, Vancouver; Vancouver Art Gallery; Western Front, Vancouver; Ottawa Art Gallery; Burnaby Art Gallery; G Gallery, Toronto; SFU Gallery, Burnaby; and National Gallery of Canada, Ottawa, among others. His writing has been published in *Fillip*, *C Magazine* and *Pyramid Power*, and he has curated numerous exhibitions and events at the Or Gallery, Vancouver.

REBECCA BREWER

Rebecca Brewer produces paintings, prints and felt collages that focus on a highly developed approach to figurative abstraction. Drawn from fertile grounds within the history of art, recognizable forms in Brewer's paintings advance and dissolve into dense surfaces. Recently, the artist has produced a body of large-scale felted works that gesture simultaneously to clothing or garments, articulating an absent figure, and to illustrative textiles and hangings, creating a ground upon which to "picture" elusive forms.

Brewer was born in Tokyo in 1983 and currently lives in Vancouver. She completed her BFA at Emily Carr University of Art + Design, Vancouver, and her MFA at Bard College, Annandale-on-Hudson, New York. Her work has been included in solo exhibitions at Exercise, Vancouver; Galerie Werner Whitman, Montreal; and Helen Pitt Gallery Artist-Run Centre, Vancouver, and in group exhibitions at the Vancouver Art Gallery; SFU's Audain

Gallery, Vancouver; and Walter Phillips Gallery, Banff. The artist is represented by Catriona Jeffries Gallery, Vancouver.

COLLEEN BROWN

Known primarily as a sculptor, Colleen Brown explores the relationships of objects and materials as a means of thinking through abstraction and social encounters. In recent years, Brown has been particularly concerned with the material forms of civic space, producing works using stainless-steel piping, bright bollards, fluorescent forms reminiscent of caution tape and roadside flags, and cast polymer reliefs to consider the sensory and affective nature of common objects in the built environment. In the artist's most recent body of work, vividly painted shapes balance carefully within open-ended frames, encouraging the viewer to engage with the forms as both paintings and sculptures.

Brown lives in Vancouver and holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from Bard College, Annandale-on-Hudson, New York. She has participated in recent exhibitions and events at Western Gallery, Bellingham; Shelfed, Vancouver; Hedreen Gallery, Seattle; Airbnb, Seattle; and The Apartment, Vancouver. Brown is the recipient of a 2016 Portfolio Prize.

MATT BROWNING

Matt Browning's work concerns time, latency and the selective and hierarchical valuations of human activity. Taking the form of sculpture, painting, weaving and carving, his practice involves slow and intensive processes, resulting in complex forms that negotiate conditions of labour and value. The artist's carvings of three-dimensional grids for example, made from interlocking dowels whittled from a single piece of wood, recall both Minimalist grids as well as Depression-era folk traditions and pastimes. Handwoven textiles, produced with the bits of recycled clothing used to stuff baseballs, also speak to the artist's impulse to reveal and transform systems of exchange.

Browning lives and works between Vancouver and Seattle. He holds a BFA in Fiber Arts from the University of Washington, Seattle, and is currently an MFA candidate at the University of British Columbia, Vancouver. His work has been included in recent exhibitions at the University of Washington, Seattle; Frye Art Museum, Seattle; Western Bridge, Seattle; and Artspeak, Vancouver. Browning also teaches art to non-traditional adult learners through the Seattle organization Path with Art. He is a member of the curatorial collective TARL.

MARK DELONG

Mark DeLong's bold and deliberate paintings, sewn and pasted collages and absurd drawings and videos are animated by a spirit of playful exploration and sharp and insightful wit. Working in a variety of media, the artist engages cultural and art historical reference points ranging from abstract modernist painting, to film and television, to bricolage and craft aesthetics. In his most recent body of work, DeLong uses fruit and vegetable boxes collected from Chinatown grocers as a source material, cutting, sewing and layering the vibrant graphic imagery to create dense patchworked surfaces and three-dimensional forms.

Born in New Brunswick in 1978, DeLong is a self-taught artist. His work has been included in exhibitions at Colette, Paris; Bee Studios, Tokyo; Spencer Brownstone Gallery, New York; ABEL Neue Kunst, Berlin; Perugi Arte Contemporanea, Padova, Italy; MOCCA, Toronto; and LES Gallery, Vancouver. DeLong has collaborated with artists such as Paul Butler, Jason McLean, Jacob Gleeson and Geoffrey Farmer and has published books with Nieves, Seems Books and TV Books. The artist is represented by Cooper Cole, Toronto and Ed. Varie, New York.

KIM DORLAND

Kim Dorland is a painter who references the urban and natural landscape as well as the history of painting in Canada. Much like the works of his modernist predecessors, Dorland's paintings are characterized by a densely impastoed surface, developed through an intensive process of layering and scraping paint from the canvas. Since relocating to Vancouver from Toronto in 2014, Dorland has been acclimatizing to Canada's West Coast,

which features in his current paintings as an enigmatic setting where alienated figures hover within lush landscapes.

Born in Wainwright, Alberta, in 1974, Dorland holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from York University, Toronto. His work has been included in recent solo exhibitions at the Museum of Contemporary Art Denver; Contemporary Calgary; and the McMichael Canadian Art Collection, Kleinburg, Ontario. Works by Dorland are held in the collections of the Musée des beaux-arts de Montréal; Musée d'art contemporain de Montréal; Glenbow Museum, Calgary; and Museum of Contemporary Art San Diego. The artist is represented by Equinox Gallery, Vancouver.

BARRY DOUPÉ

Over the last decade, Barry Doupé has produced an acclaimed body of hand-drawn and computer-generated animated films. Shaped in part by experimental writing and drawing exercises, Doupé's films are often characterized by fragmented and porous narrative structures, richly textured characters and surreal everyday situations. The artist has recently produced a series of digital drawings and animations using software developed for the Commodore Amiga, a computer first introduced in the mid-80s that became the industry standard for graphics and animation. The resulting works revel in the capacities of this early technology to evoke both strange and nostalgic visual effects.

Born in Victoria in 1982, Doupé holds a Bachelor of Media Arts from Emily Carr University of Art + Design, Vancouver. His films have been screened nationally and internationally at festivals and venues, including the Ann Arbor Film Festival; International Film Festival Rotterdam; Anthology Film Archives, New York; Musée d'art contemporain de Lyon; Pleasure Dome, Toronto; MOCCA, Toronto; Whitechapel Gallery, London; Centre Pompidou, Paris; and Tate Modern, London. Recent exhibitions of his work have taken place at Western Front, Vancouver, and Ghebaly Gallery, Los Angeles.

MICHAEL DREBERT

Michael Drebert's artistic practice often takes the form of symbolic journeys, repeated gestures, small events and subtle ceremonies. For Drebert, empirical experience and personal encounters are critical ways of exploring the complexities of the natural world. In some cases, these passages are ends unto themselves; in others, they're motivated by a particular task or quest. The artist for example has travelled to distant sites to reunite objects and materials that have been separated over time. Closer to home, Drebert has developed a number of projects that involve daily practices, routines and invented customs. Elegant in their simplicity, these poetic and sensitive interventions often unfold within exhibition contexts as painted texts—stories relayed by the traveller.

Currently based in Vancouver, Drebert completed his BFA at Emily Carr University of Art + Design, Vancouver, and his MFA at the University of Victoria. His work has been included in exhibitions at the Vancouver Art Gallery; Contemporary Art Gallery, Vancouver; Western Front, Vancouver; Artspeak, Vancouver; Or Gallery, Vancouver; and Western Bridge, Seattle, among others.

JULIA FEYRER

Julia Feyrer's 16 mm films are often staged within handcrafted sets and animated with analogue effects drawn from the history of the medium. The artist frequently presents these films alongside sculptures and installations that collectively reveal the complexities and highly mediated nature of the moving image. Dreamy and atmospheric, the films evoke the blurred realms of memory and other visionary experience.

Feyrer was born in Victoria in 1982 and currently lives in Vancouver. She holds a Bachelor of Media Arts from Emily Carr University of Art + Design, Vancouver, and continued her studies at the Städelschule, Frankfurt. She has participated in exhibitions at Bonniers Konsthall, Stockholm; Morris and Helen Belkin Gallery, Vancouver; ICA Philadelphia; Walter Phillips Gallery, Banff; Artspeak, Vancouver; SFU Gallery, Burnaby; Art Gallery of Alberta, Edmonton; Presentation House Gallery, North Vancouver; Contemporary Art Gallery, Vancouver; Bielefelder Kunstverein, Germany; and International Project Space, Birmingham. Feyrer published a series of

artists' books with Perro Verlag and co-edits the audiozine *Spoox* with Pietro Sammarco. The artist's work is held in the collections of the Vancouver Art Gallery as well as the Morris and Helen Belkin Art Gallery. Feyrer is represented by Catriona Jeffries Gallery, Vancouver.

JENEEN FREI NJOOTLI

Jeneen Frei Njootli produces mixed media, audio, performance and installation works. A member of the Vuntut Gwitchin First Nation in northern Yukon, Frei Njootli is interested in the traditions of northern Indigenous peoples and how knowledge is transferred and present within the materials and forms she works with. Her practice explores the principle of bush theory, which she describes as "the state of being that transmutes the embodied theory and skills necessary for survival in one's ancestral territory to other socio and geopolitical realms."

Frei Njootli holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from the University of British Columbia, Vancouver. She is a founding member of the ReMatriate collective and currently sits on the board of directors of grunt gallery, Vancouver. The artist has lived and exhibited across Canada. She is currently a grateful, uninvited guest on unceded Tsleil-Waututh, Musqueam, Skwxwu7mesh territories.

TAMARA HENDERSON

Tamara Henderson's immersive installations often include painting, film, textiles, sculpture and audio. Drawing on mythology and investigating shadow states and other realms of consciousness, Henderson's sensory explorations are informed by dreams, hypnosis, literature and psychotropic experiences. Invoking the aims and strategies of Surrealist literature, theatre, art and film, the artist's anthropomorphic forms and fantastical films are at once droll and foreboding.

Henderson was born in Sackville, New Brunswick, in 1982 and studied at the Nova Scotia College of Art and Design, Halifax; the Städelschule, Frankfurt; and the Royal Institute of Art, Stockholm. Her work has been included in exhibitions at REDCAT, Los Angeles; Glasgow International; Moderna Museet, Stockholm; dOCUMENTA (13), Kassel; The Rooms, St. John's; ICA Philadelphia; Kunsthall Stavanger, Norway; The Apartment, Vancouver; Walter Philips Gallery, Banff; Performa 13, New York; Art Gallery of Nova Scotia, Halifax; and Western Front, Vancouver, among others. The artist was shortlisted for the 2013 Sobey Art Award and is represented by Rodeo, London.

COLLEEN HESLIN

Colleen Heslin explores the boundaries and connections between painting, sculpture, textiles and photography. Her recent method of production involves saturating fabrics through processes of dyeing and inking and allowing these to dry unevenly so that colour collects in the folds and creases. Sewn together and stretched over a frame, the resulting paintings reimagine the masculine associations of Abstract Expressionism and also femmage, associated with the Pattern and Decoration movement. While the works assert the modernist ideal of a completely flat surface, they also suggest depth and texture, rearticulating the tensions of painting.

Heslin was born in Toronto in 1976 and currently lives in Vancouver. She holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from Concordia University, Montreal. From 1999 to 2014, Heslin curated the Crying Room, an independent exhibition and project space for emerging artists in Vancouver. Her work has been included in recent solo exhibitions at Charles H. Scott Gallery, Vancouver; Esker Foundation, Calgary; and the McMichael Canadian Art Collection, Kleinburg, Ontario. Heslin was the winner of the 2013 RBC Canadian Painting Competition and is represented by Monte Clark Gallery, Vancouver.

JULIAN HOU

Julian Hou's practice encompasses the production of images, textiles, video, sound, music and performance. In recent works, scripted spoken voiceovers are paired with digitally composed music, resulting in a discomfiting

layering of computer-generated voice and swelling synthesizers. These are intermittently cut with clips from well-known pop songs, shifting the slightly cool, therapeutic tone to something less ponderous and more cunning.

Hou holds a BA in Art and Culture Studies from Simon Fraser University, Vancouver, and an MArch from the University of British Columbia, Vancouver. He has recently participated in solo and group exhibitions at L'escalier, Montreal; CSA Space, Vancouver; SFU's Audain Gallery, Vancouver; and The Apartment; Vancouver. Hou was a 2014 curatorial resident at 221A, Vancouver, and has co-curated projects at Model Projects, Vancouver, with Tiziana La Melia. Hou is also part of The Stick, an ongoing collaborative art music project.

ALLISON HRABLUIK

Working primarily in video, drawing, installation and animation, Allison Hrabluik has consistently explored the conventions, limitations and possibilities of narrative. Her early videos involved labour-intensive stop-motion animation, often depicting humorous and farcical plots and characters. In more recent work, Hrabluik has focused on choreography and editing as ways to experiment with constructing narrative through visual and auditory rhythms.

Born in Calgary, Hrabluik currently lives in Vancouver. She holds a BFA from the Alberta College of Art and Design, Calgary, continued her studies at the Glasgow School of Art and completed postgraduate studies at the Higher Institute for Fine Arts, Ghent. Her work has been included in recent solo exhibitions at the Confederation Centre of the Arts, Charlottetown, and SFU Gallery, Burnaby, as well as in numerous group exhibitions and national and international film festivals. Hrabluik is a faculty member at Emily Carr University of Art + Design, Vancouver.

GARETH JAMES

Gareth James is an artist who frequently works with discarded, clandestine or unwanted objects such as bicycle components, cheaply made doors and obsolescent ideas. *Deodands*, an ongoing body of work by James, is a series of deliberately imperfect attempts to recreate a destroyed sculpture that was originally made by a friend who renounced the name and function of "artist" when he became disgusted with the art world. Each *Deodand* combines cheap interior doors and bicycle parts into objects that at first glance resemble desks or tables supporting architectural models for improbable monuments. By reinstating the presence of overlooked materials in his work, James explores the histories and contexts of social divisions, inequities and refusals that are oriented within struggles related to class difference and abstracted values.

Born in London, England, in 1970, James holds a BFA from the Slade School of Fine Art, London, and continued his studies at the Independent Study Program, Whitney Museum of American Art, New York. He co-founded Orchard, a cooperative gallery in the Lower East Side of New York, which was active from 2005 to 2008. His work has been included in recent exhibitions at the Whitney Museum of American Art, New York; PICA, Portland; mumok, Vienna; Portikus, Frankfurt; Kunst-Werke, Berlin; Institute of Contemporary Arts, London; MoMA PS1, New York; and MoMA, New York. James is also a writer and has published texts in journals such as *Artforum*, *Texte zur Kunst* and *Afterall*. James moved to Vancouver in 2010 to join the Visual Art Faculty at the University of British Columbia. The artist is represented by Miguel Abreu Gallery, New York.

GARRY NEILL KENNEDY

With a career spanning five decades, Garry Neill Kennedy is recognized as one of Canada's foremost conceptual artists. He has produced thoughtful, often slyly humorous, conceptual projects that remark critically on social and cultural systems and situations. In 2012, Kennedy and his wife, Cathy Busby, moved from Halifax to Vancouver, where they began teaching collaboratively at Emily Carr University of Art + Design and the University of British Columbia. The artist's presence in Vancouver has prompted a number of new commissions and restagings of older works.

Kennedy was born in St. Catharines, Ontario, in 1935 and studied at the Ontario College of Art, Toronto; the University of Buffalo; and Ohio University. He has exhibited widely nationally and internationally and his work

was the subject of a major career retrospective at the National Gallery of Canada, Ottawa, in 2000. In addition to his extensive artistic practice, Kennedy is also an influential educator who served as President of the Nova Scotia College of Art and Design, Halifax, from 1967 to 1990 and taught at the California Institute of the Arts, Valencia, and the École nationale supérieure des Beaux-Arts de Paris. In 2012, Kennedy authored *The Last Art College: Nova Scotia College of Art and Design, 1968–1978*, a history of the school published by the MIT Press. Kennedy's work is held in public and private collections across Canada and abroad, and he has been the recipient of numerous awards, including the Order of Canada, the Governor General's Award in Visual and Media Arts and an honorary doctorate from NSCAD University.

TIZIANA LA MELIA

Tiziana La Melia's paintings, textiles, installations, films and texts are concerned with overlapping registers of perception, memory and narrative. A recent series of shaped aluminum paintings was initially inspired by author Mark Twain's all-girls Aquarium Club, the members of which he referred to as his "angelfish." The organic forms are painted with obscured faces and figures, etched, buffed and cut, and in some cases fitted with LED lights, dried seahorses or natural sea sponge. These works are accompanied by writing, in which La Melia, elaborating on the sentiments of Twain's daughter Clara Clemens, complicates the iconic writer's final years of familial tumult and diminished vitality by reimagining the club as a place that hosted losers, spinsters and dropouts preoccupied by fate, weather, health, time, digestion, perfume, writing, technology and pets.

La Melia was born in Palermo, grew up in the Okanagan region of British Columbia and now lives in Vancouver. She studied at Emily Carr University of Art + Design, Vancouver, and holds a BFA from Simon Fraser University, Vancouver, and an MFA from the University of Guelph. Her work has been included in recent solo exhibitions at Mercer Union, Toronto; CSA Space, Vancouver; and The Apartment, Vancouver, as well as in group exhibitions, screenings and performances at DHC/ART Montreal; Ghebaly Gallery, Los Angeles; and The Rooms, St. John's. La Melia won the 2014 RBC Canadian Painting Competition. Her poetry and critical writing have appeared in *C Magazine*, *Organism for Poetic Research*, *Pyramid Power*, *Capilano Review* and *Poetry Is Dead*.

KHAN LEE

Khan Lee produces sculpture, video, installation and performance works, which frequently draw on everyday objects and situations. Stacks of ceramic plates, three-dimensional reliefs composed of pencils and melted eyeglasses, stuffed socks and mounds of acrylic caulking playfully explore formal arrangements of common materials, while his film and video works often address the specificity of the medium, in some cases exploiting the materiality and durational nature of the moving image. In recent years, the artist has also created a number of public artworks. *Red, Green and Blue* is a site-specific installation at Vancouver Art Gallery's Offsite space, which proposes a field of fabricated organic forms and filtered light.

Lee was born in Seoul and studied architecture at Hongik University before moving to Vancouver, where he studied art at Emily Carr University of Art + Design. Recent exhibitions of his work have taken place at Kamloops Art Gallery; Centre A, Vancouver; and Surrey Art Gallery. Lee is a founding member of the Vancouver-based artist collective Intermission and a member of the Instant Coffee artist collective. Lee is represented by Republic Gallery, Vancouver.

LYSE LEMIEUX

Lyse Lemieux's thirty-year art practice has focused primarily on drawing. Through considerations of process and materiality, she has explored the space between abstraction and representation while consistently maintaining an interest in the human figure. In recent works this reference to the body has manifested in collaged elements of second-hand clothing. The cut-up cuffs and collars from men's shirts, pleated skirts and what has been a significant motif throughout Lemieux's practice—the schoolgirl's tunic—are used by the artist for both their material affects as well as their graphic qualities. The artist has also recently been experimenting with expansive, site-specific wall drawings, in which felt shapes are used to emulate the flowing lines of black ink.

Lemieux graduated from the University of British Columbia, Vancouver, and has exhibited nationally and internationally at the Centro di Cultura Canadese, Rome; Richmond Art Gallery; Charles H. Scott Gallery, Vancouver; Katzman Contemporary, Toronto; Trépanier Baer Gallery, Calgary; SFU Gallery, Burnaby; Oakville Galleries; and Sylviane Poirier, Montreal. The artist is represented by Republic Gallery, Vancouver.

ARVO LEO

The objects and images that appear in the work of Arvo Leo are born out of playfulness and often circulate within various gift economies, or appear as improvisations within the everyday. Leo's practice is concerned with a certain kind of mobility, moving toward and away from defined or traditional spaces for art, and works are in many cases shaped by people the artist encounters, and particular social and cultural contexts. Intrinsic to Leo's work is an openness and a flexibility of meaning that shifts within specific environments. His experiments have encompassed documentary filmmaking, papier mâché helmets, illegal portraits made with red wine, sleeping in trees in Holland, serving beer and asparagus through holes in the floor, and stalking cows in India.

Leo grew up in Roberts Creek, British Columbia, and several towns in New Zealand. His work has recently been included in exhibitions and screenings at Kunstverein München; La Loge, Brussels; Palazzo Grassi, Venice; Göteborg International Biennial; Western Front, Vancouver; La Mirage, Montreal; Museum of Old and New Art, Tasmania; Berlin International Film Festival; and Centre d'Art Contemporain, Geneva. Leo also performs his piece *Ghost Poo* annually in the Higgledy Piggledy Parade in Roberts Creek.

GLENN LEWIS

Glenn Lewis is a senior Vancouver artist whose practice has encompassed a wide range of media including ceramics, gardening, sculpture, performance, correspondence art, photography, video and installation. In recent years, Lewis has been active as a ceramicist, undertaking international residencies in Shigaraki and Bizen, two historic ceramic production regions in Japan. Considering the ways in which objects and personal effects often live together within our domestic spaces, Lewis partners his clay vessels and their elegantly crafted wooden boxes with photographs of Japanese gardens he took on a trip in 1981.

Lewis was born on Vancouver Island in 1935 and attended the Vancouver School of Art before apprenticing with Bernard Leach in Cornwall. An active and vital member of the Vancouver arts community for decades, Lewis was instrumental in the 1960s in founding the experimental arts organizations Intermedia and Western Front and has served on the boards of the LIVE Biennale of Performance Art and the Vancouver Art Gallery. Lewis is the recipient of the Emily Award, given by Emily Carr University of Art + Design, Vancouver, and has exhibited throughout Canada and abroad.

ANNE LOW

Materially engaging with the history of textiles, Anne Low produces mysterious contemporary forms that speak to wider narratives around the impulse to individuate surface, object and self. The artist produces handwoven textiles that she presents in custom-made glass and wood cases. These works draw upon the distinct presence and autonomy of textiles and allude to some intimate or practical use, while their specific display methods position these as select objects warranting special care and attention. This line of investigation also speaks to the artist's role in upholding and furthering unique hierarchies of knowledge embedded within these traditional practices.

Low's works have been exhibited at The Taut and Tame, Berlin; Belvedere Project Space, Vancouver; Hex Projects, London; Western Front, Vancouver; and ISSUE Project Room, New York. She regularly studies at the Marshfield School of Weaving, Vermont.

ELIZABETH MCINTOSH

In her painting, Elizabeth McIntosh explores the formal properties of abstraction through processes of collage, where elements of composition and colour are continuously negotiated. Recent work produced during a six-month residency at the International Studio and Curatorial Program in New York features the emergence of abstracted human figures drawn from art history and reimagined within vividly coloured geometries and abstractions.

McIntosh was born in Simcoe, Ontario, and lives in Vancouver. She holds a BFA from York University, Toronto, and an MFA from Chelsea College of Arts, London. Her work has been included in exhibitions at CANADA, New York; VENUS, Los Angeles; the Logan Centre, Chicago; MOCCA, Toronto; and Vancouver Art Gallery. Her work has also been included in publications including *Vitamin P3: New Perspectives In Painting* and a monograph published by ECU Press. McIntosh was the recipient of the 2013 VIVA Award and has been granted a 2017 Fogo Island Artist Residency. Her works are held in the collections of the National Gallery of Canada, Ottawa; Musée d'art contemporain de Montréal; the Art Gallery of Ontario, Toronto and the Vancouver Art Gallery. McIntosh is Associate Professor at Emily Carr University of Art + Design, Vancouver.

JORDAN MILNER

Jordan Milner is a painter who investigates perceptions of variant structures within cultural, religious and scientific fields. Milner has recently been working on a diptych of canvases that draw on algorithmic patterns and are accompanied by a binaural soundtrack of resonating tones, produced in collaboration with sound designer Ellis Sam.

Milner was born in Vancouver in 1988 and holds a BFA from Emily Carr University of Art + Design, Vancouver. He was a founding member of Avenue, an artist-run space in Vancouver's Downtown Eastside, which hosted exhibitions, music events and readings from 2013 to 2015. His work has been included in recent exhibitions in Vancouver at CSA Space, Index, Dynamo Arts Association and Or Gallery.

ANTONI OKO

Antoni Oko's practice is interested in painting and parallel analyses of the material nature and qualities of surface and colour. The artist has produced a significant series of paintings, large works on paper and artists' books. The latter are cut and folded and resonate as familiar and intimate objects while gesturing, in some cases, at the forms and colours of well-known paintings, reconceived in three dimensions.

Oko was born in 1977 in Poland and immigrated to Canada as a child. He holds a BA from the University of Toronto and studied at the Banff Centre. Recent solo exhibitions of his work have taken place in Vancouver at Hardscrabble Gallery, Burrard Arts Foundation, CSA Space and Access Gallery. Oko is a regular contributor to UNIT/PITT Projects' *ISSUE* magazine.

RYAN PETER

Ryan Peter's paintings and photo-based collages are determined by material investigations and the production of handmade visual effects. In a recent series of photograms, the artist repeatedly exposed large sheets of photo paper to a variety of painted acetate shapes and found objects, building up images through a process of layering that provides for elements of surprise and discovery. Reminiscent of Surrealist and experimental film, the resulting images resonate as grotesque figures in otherworldly landscapes.

Peter was born in Nelson, British Columbia, in 1978 and holds a BFA and an MFA, both from the University of British Columbia, Vancouver. He was a semi-finalist in the 2009 RBC Canadian Painting Competition and his work has been included in exhibitions at Presentation House Gallery (Satellite Gallery), Vancouver; Or Gallery, Vancouver; Platform Centre for Photographic and Digital Arts, Winnipeg; Every Letter in the Alphabet, Vancouver; Burnaby Art Gallery; and the Ministry of Casual Living, Victoria. A number of Peter's works were

featured in transit shelters in the summer of 2016 as part of the City of Vancouver's public art program. The artist is represented by Republic Gallery, Vancouver.

SYLVAIN SAILLY

Sylvain Saily's animations and sculptural installations explore contemporary information systems and image cultures. Often drawing on the graphic iconography and research methods of industrial processes, such as fracking and global positioning systems, his work is concerned with the tendency of data visualization to abstract and occlude socioeconomic realities. The works, which might be encountered as immersive multimedia installations or intimate web-based GIFs or videos, reference the contexts and histories of image-making technologies and the varying relationships between the screen and the material world.

Saily was born in 1983 in Poitiers, France, and studied at the École européenne supérieure de l'image, Angoulême and the École nationale supérieure d'arts de Paris-Cergy before moving to Vancouver. The artist has exhibited his animations, drawings and installations at Mains d'Œuvres, Paris; Today Art Museum, Beijing; Jakarta Biennale XIII; Vancouver Art Gallery; Walter Phillips Gallery, Banff; Western Front, Vancouver; and 221A, Vancouver. In 2011, he co-founded the artist collective WALLPAPERS with Nicolas Sassoon and Sara Ludy.

RACHELLE SAWATSKY

Rachelle Sawatsky is an artist and writer whose paintings, drawings, ceramics and writing explore both internal narratives and sensory perception. Recent works by the artist draw on childlike subjects and ideas—animal characters rendered in vivid colour, the imagined interiors of lumpy bodies and joyful, scribbled weathers, conjuring alternating currents of dream, memory and other visionary experience. Combining allegory and intuition, the works are at once abstract and familiar, formal and spontaneous.

Sawatsky was born in Richmond, British Columbia, in 1983 and currently lives and works in Los Angeles. She holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from the University of Southern California, Los Angeles. The artist has exhibited at Doris McCarthy Gallery, Toronto; China Art Objects Galleries, Los Angeles; Finley Gallery, Los Angeles; Harmony Murphy Gallery, Los Angeles; Presentation House, North Vancouver; Artspeak, Vancouver; Or Gallery, Berlin; Galerie Mezzanin, Vienna; and Tate St Ives, UK.

WALTER SCOTT

Walter Scott produces drawings, video, writing, performance and sculpture that frequently refer to the absurdities of the contemporary art scene. Since 2011 he has been producing a comic series focused on the eponymous character of Wendy, a young woman intent on "making it" as a contemporary artist. While Wendy's youthful follies are often the cause of her own undoing, her exploits reveal keenly observed attitudes and art world politics and hierarchies. A recent series of drawings and a video by the artist, produced while in residence at Fogo Island Arts in Newfoundland, elaborates an amusing cast of characters, including a folksy siren and Snoopy's country brother, Spike, further demonstrating the artist's penchant for the comic.

Scott is an interdisciplinary artist born in Kahnawake, Quebec, in 1985. He holds a BFA from Concordia University, Montreal, and is currently an MFA candidate at the University of Guelph. Scott has participated in exhibitions and projects at Artspace, Peterborough; Doris McCarthy Gallery, Toronto; Koganecho Bazaar, Yokohama; and Ghebaly Gallery, Los Angeles, and has performed at events at the Or Gallery, Vancouver; Art Metropole, Toronto; Images Festival, Toronto; and Brud, Warsaw. He also has published books with Koyama Press and Art Metropole. His most recent book, *Wendy's Revenge*, is set in Vancouver and examines the role of gossip. The artist is represented by Macaulay & Co. Fine Art, Vancouver.

KRISTA BELLE STEWART

Krista Belle Stewart's work engages with the complexities of archival material through processes that allow for both intimacy and coincidence and the atemporal meeting of actors across time. Working with video,

photography, design, ephemera and textiles, Stewart straddles the gaps between personal and institutional histories through her mediations. Recent installations have focused on the works of geometric abstractionist Leon Polk Smith (1906–1996), a well-regarded figure in the New York art world whose Indigenous heritage was not recognized as a contributing factor in his work, or even his biography.

Born in Kamloops, British Columbia, in 1979, Stewart holds a BFA from Emily Carr University of Art + Design, Vancouver, and an MFA from Bard College, Annandale-on-Hudson, New York. Her work has been exhibited at the Contemporary Art Gallery, Vancouver; Mercer Union, Toronto; Artspeak, Vancouver; Western Front, Vancouver; and Esker Foundation, Calgary. She is a member of the Upper Nicola Band of the Okanagan Nation and lives and works between Vancouver and New York.

ANGELA TENG

Angela Teng's paintings emerge from an interest in craft traditions and unconventional studio practices. The artist experiments with wool flocking on thick, wet paint and produces lines of dried acrylic paint that she uses as "yarn" to crochet abstract paintings, resulting in works that generate an optical sensation as well as a tactile presence. Drawing on the history of women's labour and produced at a small scale that counters the grand gestures of modernist painting, Teng's works reconsider the history of abstract painting from a female perspective.

Teng was born in Victoria in 1979 and currently lives in Vancouver. She holds a BFA from Emily Carr University of Art + Design, Vancouver. Her work has been exhibited at the Art Gallery of Greater Victoria; Mixed Greens, New York; Back Gallery, Chicago; Western Gallery, Bellingham; and Wil Aballe Art Projects, Vancouver. Teng was a finalist for the 2016 RBC Canadian Painting Competition and her work is held in the TD Bank and Medcan collections. The artist is represented by Equinox Gallery, Vancouver.

MINA TOTINO

Mina Totino is an established Vancouver artist who has contributed significantly to critical discussions around painting in this city. Her studio practice, teaching, writing and curating are informed by her continued research into the history of art and painting. The result of prolonged reading, thinking, looking and reflecting, Totino's rigorous paintings are concerned with nuances of colour, gesture and the physical and conceptual space of the canvas.

Totino graduated from Emily Carr University of Art + Design, Vancouver, in 1982. She began exhibiting in the 1980s and was included in the Vancouver Art Gallery's defining 1985 exhibition *Young Romantics*. Her work has been the subject of recent solo exhibitions at the Charles H. Scott Gallery, Vancouver; Morris and Helen Belkin Art Gallery, Vancouver; and Oboro, Montreal, as well as an artist's book, co-published by Charles H. Scott Gallery and Publication Studio Vancouver. In 2014, Totino curated *Persian Rose Chartreuse Muse Vancouver Grey* at Equinox Gallery, Vancouver, an exhibition that proved significant in marking shifting attitudes and discussions around painting and abstraction.

RON TRAN

Ron Tran employs a wide range of media, including sculpture, photography, video, performance and installation, as a means to blur the boundaries between public and private space, as well as authorship and identity. While in residence at the Nanaimo Art Gallery in 2016, Tran noted the racial slurs graffitied on Chinese real estate agents' ads around that city. These reminded him of the homophobic messages he had seen scrawled on public benches in Bolzano, Italy. Considering these expressions of territorialism, fear and hostility, the artist produced a false advertisement for Italy— which included images of the homophobic graffiti he'd witnessed—and installed this ad on the back of a Nanaimo city bench. This work is accompanied by a video that scrolls through an informal archive of images of the artist posed in happenstance costumes gleaned from friends' closets and personal belongings.

Tran was born in Saigon and moved to Vancouver in 1987. He holds a BFA from Emily Carr University of Art + Design, Vancouver. Tran has participated in exhibitions at The Power Plant, Toronto; Saidye Bronfman Centre,

Montreal; Morris and Helen Belkin Art Gallery, Vancouver; Artspeak, Vancouver; Charles H. Scott Gallery, Vancouver; Liu Haisu Art Museum, Shanghai; East International 2007, Norwich, UK; and 6th Berlin Biennale. Tran's work is held in the collections of the Vancouver Art Gallery as well as the Morris and Helen Belkin Art Gallery.

TRISTAN UNRAU

Tristan Unrau is a painter who works in a wide variety of styles, often installing diverse works in associative constellations. Unrau's approach is intended to undermine notions of authorship and biographical identity, which often figure in the historicization of artistic styles and movements. The artist resists fixed attributions to allow for a greater mobility and exchange of ideas and visual rhythms.

Unrau holds a BFA from Emily Carr University of Art + Design, Vancouver, was a 2013 resident at the Banff Centre and is currently an MFA candidate at the University of California, Los Angeles. He was one of the founding members of Sunset Terrace, a collective studio and gallery space in Vancouver. In 2015, the artist had a solo exhibition at CSA Space, Vancouver, and was a finalist for the 2015 RBC Canadian Painting Competition.

CHARLENE VICKERS

Charlene Vickers' work investigates memory, territorial embodiment and cultural gesture as connections to her birthplace of Kenora, Ontario. Vickers, who is Anishinaabe from Wauzhushk Onigum First Nation, explores her Ojibwa identity through painting, sculpture, performance and video. In a recent series of watercolour and gouache paintings, Vickers references traditional porcupine quillwork techniques as formal rhythms and patterns, which gain in both subtle detail and increased abstraction with each iteration.

Vickers holds a BA in Critical Studies and an MFA, both from Simon Fraser University, Vancouver. She has participated in exhibitions and performances at Urban Shaman, Winnipeg; grunt galley, Vancouver; Artspeak, Vancouver; and Morris and Helen Belkin Art Gallery, Vancouver. Vickers' work is held in the permanent collection of the Museum of Anthropology at UBC, Vancouver.

BRENT WADDEN

Brent Wadden is a painter who has been working predominately with weaving for the last five years. Drawing on the histories of abstraction, Bauhaus textiles and folk art, Wadden weaves geometric forms that he stitches together and then stretches and frames as paintings. The finished works invoke colour and form while also accentuating the artist's handwork and labour.

Wadden was born in 1979 in Glace Bay, Nova Scotia, and lives and works between Vancouver and Berlin. He holds a BFA from the Nova Scotia College of Art and Design, Halifax, and is a self-taught weaver. He has exhibited at Camden Arts Centre, London; Pace Gallery, New York; Walter Phillips Gallery, Banff; Art Gallery of Alberta, Edmonton; SFU's Audain Gallery, Vancouver; Saatchi Gallery, London; Autocenter, Berlin; and Kunsthalle Exnergasse, Vienna. The artist is represented by Peres Projects, Berlin; Almine Rech Gallery, Brussels/Paris; Mitchell-Innes & Nash, New York; and Pace, London.

ALISON YIP

Alison Yip works in a range of media that engage various genres and styles of visual representation. Her focus moves between observing the everyday to evoking dreamlike atmospheres while always attending to issues of figuration. In recent years, the artist has produced a number of wall paintings that often serve as organizing frameworks or supports, echoing more broadly the fundamental concerns and structures of painting. In *Gazebo*, a site-specific work in the Gallery's rotunda space, Yip presents a mysterious garden at night. The work features a wrap-around stencilled latticework; cavorting figures; representations of familiar West Coast flora; and a play with depth and optical vibration through the use of trompe l'oeil effects. *Gazebo* draws on the

architectural history of the rotunda's niches, which formerly served as open passageways, in effect creating a world that we can perceptually enter.

Yip holds a BFA from the Alberta College of Art and Design, Calgary. She continued her studies at Kunstakademie Düsseldorf and holds an MFA from the Hochschule für bildende Künste, Hamburg. Recent exhibitions include Fanta Spazio, Milan; Kunstverein Duisburg, Germany; Exklusiv-Garagen, Hamburg; and Mundsburg Tower, Hamburg. The artist is represented by Monte Clark Gallery, Vancouver.

CURATORS BIOS

DAINA AUGAITIS

Daina Augaitis has been Chief Curator/Associate Director at the Vancouver Art Gallery since 1996, where she works with a team of curators to conceive and develop the Gallery's exhibitions, publications, collections and public programs. Among the solo exhibitions she has curated or co-curated are those by Rebecca Belmore, Douglas Coupland, Stan Douglas, Charles Edenshaw, Geoffrey Farmer, Bharti Kher, Kimsooja, Muntadas, Brian Jungen, Ian Wallace and Zhu Jinshi. She was formerly Director of the Visual Arts Program at the Banff Centre for the Arts, where she organized thematic residencies for artists and curators as well as spoken word, pirate radio and performance art projects, and has held curatorial positions at the Walter Phillips Gallery, Banff; the Western Front, Vancouver; Convertible Showroom, Vancouver; and Franklin Furnace, New York.

JESSE MCKEE

Jesse McKee is the Head of Strategy at 221A, Vancouver. He is responsible for the organization's research-based programming model and aligning all aspects of 221A's work with a strategic plan that develops self-organized cultural infrastructures. Previously, McKee was Curator at the Walter Phillips Gallery, Banff Centre, and Exhibitions Curator at the Western Front, Vancouver. He has developed new commissions with artists such as Lee Kit, Tamara Henderson and Julia Feyrer, Andrea Büttner and Neil Beloufa. He recently was a curatorial resident with tranzit.org, Romania, and curated *Stopping the Sun in Its Course*, a group exhibition on contemporary depictions of the grotesque, at Ghebaly Gallery, Los Angeles (2015).