

Vancouver Special Forum

Presenter Bios

Andrew Berardini

Andrew Berardini. Born in California. Writer, occasional editor, reluctant curator. Lives and works in Los Angeles. Father of Stella. Recent author of *Danh Vo: Relics* (Mousse, 2015) and currently finishing another book about colour. Regular contributor to *Artforum* and *ArtReview* and an editor at *Mousse*, *Art Agenda*, *Momus* and the *Art Book Review*. Warhol/Creative Capital and 221A Curatorial Residency grantee. Curated shows at MOCA, Los Angeles; Castello di Rivoli, Turin; and Palais de Tokyo, Paris. Faculty at the Mountain School of Arts in Los Angeles since 2008 and for the last three years at the Banff Centre for the Arts in Canada.

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; the Western Front, Vancouver; Ottawa Art Gallery; Burnaby Art Gallery; G Gallery, Toronto;

SFU Gallery, Burnaby; and the 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 at 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. Brewer's work has been included in solo exhibitions at Exercise, Vancouver; Galerie Werner Whitman, Montréal; and Helen Pitt Gallery Artist-Run Centre, Vancouver, and 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.

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, which are made from interlocking dowels whittled from a single piece of wood, recall both Minimalist grids as well as Depression-era folk traditions and pastimes.

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.

Julia Feyrer

Julia Feyrer's 16 mm films are staged within handcrafted sets and animated with analogue effects drawn from the history of the medium. The artist often presents these films alongside sculptures and other elements that collectively reflect upon 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 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 is represented by Catriona Jeffries Gallery, Vancouver

Colleen Heslin

Colleen Heslin explores the boundaries and connections between painting, sculpture, fibre 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 programmed 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.

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 created 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 refusal 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; the 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.

Steffanie Ling

Steffanie Ling is a producer of criticism, pamphlets, stories, essays, exhibitions, reviews, bluntness, anecdotes, shoutouts, wrestling storylines, proposals, applications, jokes, readings, minimal poems, poems, dinner, compliments and diatribes. She lives in Vancouver, frequenting grocery stores, the Cinematheque and other air-conditioned spaces. Her books are *Cuts of Thin Meat* (Spare Room, 2015) and *Nascar* (Blank Cheque, 2016).

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 was recently 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).

Sylvain Saily

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 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'OEuvres, Paris; Today Art Museum, Beijing; the Jakarta Biennale XIII; Vancouver Art Gallery; Walter Phillips Gallery, Banff; the 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 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. The drawings are presented as a poem, to be read through their titles, and punctuated with ceramic asterisks, which have been screenprinted and painted with watercolour washes. Combining allegory and intuition, the works are at once abstract and familiar, formal and spontaneous.

Sawatsky was born in Richmond 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 Gallery, North Vancouver; Artspeak, Vancouver; Or Gallery, Berlin; Galerie Mezzanin, Vienna; and Tate St Ives, UK.

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 for 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 transparent mediation. 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 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; the 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.

Mina Totino

Mina Totino is an established artist who has contributed significantly to critical discussions around painting in the city. Her committed 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 the 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.