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**How Soon Is Now: Contemporary Art from Here
February 7 to May 3, 2009**







Name	Image	Description	
<p>Jackson 2bears</p>		<p>Jackson 2bears <i>Iron Tomahawks</i>, 2006-2009 live video remix (VJ performance) on turntables, using digitally encoded vinyl records, laptop and video projector Courtesy of the artist</p>	<p>Representation of Indigenous identity in contemporary culture is central to Jackson 2bears' artistic practice. He states, "I envision my practice as a form of cultural critique in which I explore alternative ways to engage with the question of Native spirituality in our modern, technological society."</p> <p><i>Iron Tomahawks</i> is an ongoing series of multimedia performances informed by electronic music and digital media. Working as a VJ, the artist remixes sound and video to critically reflect on issues of racism, colonialism, discrimination, Indigenous subjectivity and Native stereotypes. An artist of Kanien'kehaka (Mohawk) ancestry, 2bears currently lives in Victoria.</p>
<p>Abbas Akhavan</p>		<p>Abbas Akhavan [title TBC], 2009 site-specific audio project Courtesy of the artist</p>	<p>The sound of starlings singing in the two tall trees that flank the entrance to the Vancouver Art Gallery is a site-specific audio project by Abbas Akhavan. Native to Europe and Asia, starlings were first introduced to North America in the late nineteenth century and have since invaded and dominated the natural habitat of native birds. Starlings are used here as a metaphor for migration, mimicry and domination.</p> <p>Akhavan's practice has been a focused investigation of the convergence between aesthetics and politics. This project is an extension of Akhavan's other works situated at the gallery doors, looking at the entrance to the gallery as a site of special significance. Born in Tehran, Iran, he currently resides in Vancouver.</p>
<p>Sonny Assu</p>		<p>Sonny Assu <i>1884/1951</i>, 2009 67 spun copper cups, grande size Courtesy of the artist and Equinox Gallery</p>	<p>Sonny Assu merges traditional North West Coast Aboriginal styles with the aesthetics of pop culture. He has branded <i>Salmon Loops</i> as a breakfast cereal and has appropriated the Coca-Cola slogan to read <i>Enjoy Coast Salish Territory</i> in satire.</p> <p>In <i>1884/1951</i>, Assu rendered disposable coffee cups in copper, fabricated to specifically reference the unique value of copper in the potlatch tradition. Assu presents 67 cups in total, one for each year the ban on the potlatch was in effect. A member of the Laich-kwil-tach Nation of the Wei Wai Kai band (Cape Mudge), the artist has lived in Vancouver since 1998.</p>
<p>Noah Becker</p>		<p>Noah Becker <i>Untitled, Realms Series (Landscape)</i>, 2007 ink and watercolor on paper Courtesy of the artist</p>	<p>Noah Becker's paintings reveal fantastical worlds where time and space are suspended in an alternative reality. His whimsical landscapes recall childhood fairytales that unexpectedly transform into sinister dioramas. Drawing from diverse sources, such as Hieronymus Bosch and Pieter Bruegel, the artist depicts familiar icons in absurd configurations, offering a wry commentary on the state of contemporary culture.</p>




			Becker's practice as an artist is multi-faceted. His ability as a painter is matched by his skill as a jazz musician and publisher of a review of contemporary art. He currently resides in Victoria.
		Noah Becker <i>Untitled, Realms Series (Oktoberfest)</i> , 2007 oil on canvas Courtesy of the artist	
		<i>Untitled, Realms Series (the Giant)</i> , 2007 oil on paper mounted on panel Courtesy of the artist	
		Noah Becker <i>Untitled, Realms Series (Hunter)</i> , 2007 oil on canvas Courtesy of the artist	
		Noah Becker <i>Untitled, Realms Series (Slave vs. Master)</i> , 2007 pen on paper Courtesy of the artist	
		Noah Becker <i>Untitled, Realms Series (the Cabin,)</i> 2007 pencil on paper Courtesy of the artist	
Raymond Boisjoly		Raymond Boisjoly <i>Beginnings and Latecomers</i> , 2009 yellow cedar and lights Courtesy of the artist	A found souvenir of a totem pole—a poorly-rendered misrepresentation of an icon of North West Coast Aboriginal culture—is the basis of Raymond Boisjoly's sculpture. With a base of cedar and outline in Christmas lights, Boisjoly has created a facsimile of a totem that critiques the commodification and appropriation of cultural traditions. Boisjoly's work operates in the space between cultures. Creating hybrids that move beyond binaries such as modern/traditional, he introduces alternative possibilities for cultural translation. An artist of Haida/Québécois background, Boisjoly currently resides in Vancouver.
Cedric, Nathan and Jim Bomford		Cedric, Nathan and Jim Bomford <i>The Office of Special Plans</i> , 2009 site-specific installation Courtesy of the artists	Family history and shared domestic experience is the hidden fabric of Cedric, Nathan and Jim Bomford's sculptures. As a father-and-sons collective, the artists relive stories told in the Bomford household over the years, through the construction of large scale architectural structures. <i>Office of Special Plans</i> uses salvaged wood gathered from relatives and neighbours living on Vancouver and Bowen islands. It continues the Bomfords' manner of working collaboratively and reveals their interest in how architecture guides our daily experiences and choreographs social interaction.





<p>Aaron Carpenter</p>		<p>Aaron Carpenter <i>Good Night</i>, 2009 Nylon flag on flagpole outside the gallery Courtesy of the artist</p>	<p>Aaron Carpenter has repurposed the flagpole on the Georgia Street side of the Vancouver Art Gallery to fly a flag for the first time in years. The brightly coloured bars are based on the standard television test pattern that are used to calibrate the video signal and typically broadcast late in the evening before a network signs on or off. Here, the test pattern is rendered in material form, thereby becoming an absurd proposition—a sign of solidarity to other late-night television viewers.</p> <p>With a practice primarily in drawing, Aaron Carpenter’s work focuses on ideas of representation and replication, translation and authorship, and often uses devalued materials and subjects. Carpenter is an artist based in Vancouver.</p>
		<p>Aaron Carpenter <i>Insomnia Study</i>, 2009 felt Courtesy of the artist</p>	
		<p>Aaron Carpenter <i>Armagedon</i>, 2009 felt, king-sized duvet cover Courtesy of the artist</p>	
		<p>Aaron Carpenter <i>Untitled</i>, 2009 felt, black denim Courtesy of the artist</p>	
<p>Hadley+Maxwell</p>		<p>Hadley+Maxwell <i>1+1-1</i>, 2007 video installation Courtesy of the artists and Jessica Bradley Art+Projects</p>	<p><i>1+1-1</i> takes as its point of departure Jean-Luc Godard’s 1970 film <i>1+1</i>, a political portrait of the Rolling Stones released under the title <i>Sympathy for the Devil</i>. An organic installation which changes form in each exhibition, it attempts to “unfinish” Godard’s film using aesthetic strategies of juxtaposition, interruption and non-linear translation.</p> <p>In their recent collaborations, Hadley+Maxwell have revisited cultural artifacts and legacies of the late 1960s and early 1970s. Looking to moments of failed revolutions and contested histories, Hadley+Maxwell examine their representation in popular culture, avant-garde and political movements. Currently living in Berlin, the artists are based in Vancouver and have been working together since 1997.</p>
<p>Antonia Hirsch</p>		<p>Antonia Hirsch <i>the invisible hand (after Adam Smith)</i>, 2009 convex surveillance mirrors Courtesy of the artist</p>	<p>Antonia Hirsch uses convex mirrors to spell out a text in braille: <i>the invisible hand</i>. The phrase appears in Adam Smith's seminal 1776 text <i>The Wealth of Nations</i>. Smith speaks of the 'invisible hand of the market', proposing that an individual's self-interested actions will inevitably also benefit the community (e.g. in the market-driven division of labour). Furthermore, the phrase implies that markets, if left alone, will self-regulate. However, his observation relies on the assumption of an 'ideal market' where all players are acting on a level playing field. Articulating his thoughts, Smith seemed to assume that the market is 'blind', in the same way a democratic society aspires to justice being blind,</p>



			<p>i.e. unbiased. In recent decades, the metaphor of 'the invisible hand' has been used extensively, especially by proponents of neoliberal policies.</p> <p>Hirsch's conceptually-based practice addresses systems of measurement and representation, exploring how these function as interfaces between personal experience and a shared, consensual reality. Hirsch's most recent works have been situated in public space. Whether placed among advertisements on billboards or installed in a college atrium, they have questioned the role of visibility in the organization of the public sphere. Born in Frankfurt on Main in Germany, she has been living in Vancouver since 1995.</p>
Allison Hrabluik		<p>Allison Hrabluik <i>Storyboard for a Landscape</i>, 2007 2 framed collections of 24 watercolour drawings, photographs, and inkjet prints Courtesy of the artist and Tatjana Pieters / One Twenty Gallery, Gent</p>	<p>"What does it mean to be an active member of society?" is the question posed by the narrator of <i>A Mild Case of Smallpox</i>. Highly idiosyncratic and ironic, Hrabluik uses humour and allegory to investigate the role that faith, history and personal choice play in the larger context of society.</p> <p>Allison Hrabluik's animations, drawings and sculptures explore questions of narrative construction. Hrabluik draws from diverse sources to create narratives that are at once absurd and quotidian—a plate of food is set against an image of a tree and a planet in the solar system and a picture of a friend—pointing to the fictive construction of our daily lives. Born in Calgary, Hrabluik currently resides in Vancouver.</p>
		<p>Allison Hrabluik <i>Flemish Tree</i>, 2007 papier-mache, photocopies, cardboard Courtesy of the artist and Tatjana Pieters / One Twenty Gallery, Gent</p>	
		<p>Allison Hrabluik <i>A Mild Case of Smallpox</i>, 2007 video, colour with sound, 10 min Courtesy of the artist and Tatjana Pieters / One Twenty Gallery, Gent</p>	
Instant Coffee		<p>Instant Coffee <i>Nooks</i>, 2007 mixed media Courtesy of the artists and MKG 127, Toronto</p>	<p>An ordinary kitchen in a Vancouver apartment building is the inspiration for the four structures built by the group Instant Coffee. Titled <i>Nooks</i>, these intimate kitchenettes invite viewers to step inside, chat and socialize. The work translates the experience of the domestic meeting place into the space of the gallery, and operates as sculpture while inviting social interaction.</p> <p>Instant Coffee is an artist collective based in Toronto and Vancouver. Developed as a response to the division between the studio and the exhibition space, the collective creates spaces and situations that allow for public interaction, conversation and exchange of ideas.</p>




<p>Christian Kliegel</p>		<p>Christian Kliegel <i>Elevator Doors</i>, 2009 site-specific installation of 4 elevator doors Courtesy of the artist</p>	<p>Although they resemble standard elevator doors, Christian Kliegel's sculptures will not transport you to a different floor of the gallery. Constructed as façades, these stainless steel replicas are playful adjuncts to the building's architecture.</p> <p>Kliegel's practice probes the existing architecture of the gallery. As a student of architecture currently living in Vancouver, he is concerned with how space can be transformed through the recontextualization of materials.</p>
<p>Germaine Koh</p>		<p>Germaine Koh <i>Fair-weather forces (sun:light)</i>, 2005 intervention with sensors, microcontroller and electronic circuits, existing lighting system, and natural conditions</p> <p>Collection of The Ottawa Art Gallery. Purchased with the support of the Canada Council for the Arts Acquisition Assistance program, Glen A. Bloom, OAG's Art Rental and Sales Service Volunteers and the OAG's Acquisition Endowment Fund, 2006.</p>	<p>Germaine Koh's artistic practice examines the significance of everyday actions, familiar objects and common places. She describes her work as, "an attempt to be attentive to the poetics of daily life by focusing on those phenomena that shape everyday experience, often slightly below the threshold of notice."</p> <p>In <i>Fair-weather forces (sun:light)</i>, the artist sets the interior lights of the gallery to fluctuate in direct relation to the levels of natural light outside of the gallery in real time. With this gesture, she effectively defeats the purpose of artificial lighting.</p>
<p>Laiwan</p>	<p>Image not available</p>	<p>Laiwan <i>Drawings for Water Closets</i>, 2009 Courtesy of the artist</p>	<p>Small, subtle, nearly invisible drawings on a discrete scroll of the Gallery's standard toilet paper are attached, without preciousness, onto the back of each stall door of public washrooms within the exhibition space. If a drawing disappears it will be replaced with another. The drawings, rendered in liquid paper, play on ideas of intimacy and disposability.</p> <p>Laiwan is an artist, writer, and activist recognized for her long-standing interdisciplinary practice based in poetics and philosophy. Her recent work has investigated ideas of embodiment and technology, especially in improvisational music. Born in Zimbabwe of Chinese parents, she immigrated to Canada in 1977. She is based in Vancouver.</p>
<p>Kristi Malakoff</p>		<p>Kristi Malakoff <i>Target</i>, 2005 crepe paper party streamers, high density foam Courtesy of the artist</p>	<p>Kristi Malakoff employs ordinary, mass-produced materials to create highly ornate art objects and elaborate installations. For <i>Skull</i>, she has used thousands of colourful images of flowers, meticulously cut out from photographs, to outline a large skull delicately pinned to the wall, effectively transforming the material and its signification.</p> <p>Conflating popular notions of craft and high art, Malakoff uses materials to unexpected ends. In her past works, Malakoff has</p>






			incised figures out of money to build fragile three dimensional constructions and has built pastoral scenes using cut-out birds and flowers. The artist currently lives in Nelson.
		Kristi Malakoff <i>Skull</i> , 2008 12,000 photographs of flowers, Foamcore Courtesy of the artist	
		Kristi Malakoff <i>Star</i> , 2008 actor's marking tape Courtesy of the artist	
Kyla Mallett	 	Kyla Mallett <i>The Library</i> , 2009 photographs and screen prints Courtesy of the artist	Kyla Mallett's artistic practice represents the points of intersection between language and culture, semiotics and socio-cultural systems. Mallett's photographs and prints reveal discarded traces of artistic and educational activity. For this project, the artist has worked with the staff and the materials in the library of the Vancouver Art Gallery salvaging the ephemera and detritus left behind from the process of curatorial research. Her photographs stand as documentation of the processing of information and a response to the conditions of exhibiting. Mallett currently lives in Vancouver.
Luanne Martineau		Luanne Martineau <i>Dangler</i> , 2008 dyed wool, silk fibre, pin-felted wool, industrial felt and thread Courtesy of the artist and Jessica Bradley Art + Projects	Luanne Martineau's sculptures are materially and metaphorically layered. Merging social satire with contemporary art, she makes objects that are at once decorative and abject, intriguing and uncomfortable. Hovering between abstraction and representation, her sculptures draw on sources as diverse as popular cartoons and abstract expressionism. Martineau works in the tradition of pin-felting. In her hand, devalued craft techniques merge with modernist forms and question the received standards of high art and Modernist notions of quality and mastery. Born in Saskatoon, the artist currently resides in Victoria.
		Luanne Martineau <i>Hanger</i> , 2008 dyed wool, silk organza, pin-felted wool and thread Courtesy of the artist and Jessica Bradley Art + Projects	




		<p>Luanne Martineau <i>Portrait</i>, 2006 yarn, manipulated wool Collection of Cheryl Gottselig and Yves Trépenier, Calgary, Alberta</p>	
<p>Damian Moppett</p>	<p>Image not available</p>	<p>Damian Moppett [as yet untitled], 2009 painted steel, earthenware and stoneware Courtesy of the artist and Catriona Jeffries Gallery</p>	<p>Damian Moppett's artistic practice questions the history and vocabulary of Modernism and ideas of craftsmanship while, at the same time, making it a key element of his work. Moppett works in a variety of media, including painting, drawing, sculpture, photography, film and most recently ceramics.</p> <p>Moppett's new work is modeled after Anthony Caro's 1960 sculpture <i>Early One Morning</i> and is used as a platform for ceramics. Over the course of the exhibition, the artist adds objects crafted from clay to Caro's basic frame, thus disrupting conventional ideas about artistic process and conflating the relationships between high and low forms of art. Born in Calgary, Moppett currently lives in Vancouver.</p>
<p>Music Appreciation Society</p>	<p>Image not available</p>	<p>Smiths Research Intensive [panel discussion and listening event, April 28th 7-9pm]</p>	<p>The Music Appreciation Society is a collective dedicated to promoting music appreciation for the public. <i>The Smiths Mobile Research Listening Station</i> is designed to expand visitors' understanding of music composed by the British rock band The Smiths. The visitors can join a panel discussion to test and discuss their acquired knowledge. Their work plays off the title of the exhibition, <i>How Soon Is Now</i>, itself borrowed from a popular Smiths song.</p> <p>Creating forums for the discussion of popular music in an art context is the primary activity of the collective. Based in Vancouver, The Music Appreciation Society is an ongoing collaborative project of Brady Cranfield and Kathy Slade.</p>
<p>Lucy Pullen</p>	 	<p>Lucy Pullen <i>Tricks in a Cessna</i>, 2005 video installation with sound, run time 12 mins Courtesy of the artist and Lawrence Eng Gallery</p> <p>Lucy Pullen <i>Northern Lights</i>, 2005 dyptich, c-prints, 70mm x 53.5cm Courtesy of the artist and Lawrence Eng</p>	<p>In 2005, Lucy Pullen hired a pilot to take her up in a Cessna over Vancouver Island. With an impromptu flight plan, the pilot preformed snap rolls by cutting the engine at 5,000 feet. Irreverent and daring, <i>Tricks in a Cessna</i> captures this event through the lens of the camera, with a view split between the pilot's actions and the spectacular landscape outside the plane's window.</p> <p>Lucy Pullen works in a wide range of media, including sculpture, photography, drawing and video. Her practice draws on the history of conceptual art, while employing an unusually visceral approach to art making. Pullen currently lives and works in Victoria.</p>




		Gallery	
Marina Roy		Marina Roy <i>Apartment</i> , 2008 video installation Courtesy of the artist	Marina Roy's animation weaves together surreal images and sounds that use decadent apartment interiors as the settings. <i>Apartment</i> takes its cue from Georges Perec's 1978 novel <i>La Vie mode d'emploi</i> , in which he describes a Parisian apartment block in exhaustive detail, as if seen without a facade, exposing every room. Fantastical creatures take over the rooms in a culminating series of transgressive acts; battling, defecating, consummating and otherwise defacing the aristocratic interiors, as if the entire space has succumbed to an alternate logic. The artist's spill paintings extend ideas from the animation into the space of the real. Marina Roy works across disciplines, making images, objects, videos and animations as a means to visualize the unconscious. Her work investigates how language, images, and materials produce meaning, and is highly influenced by the discourses of philosophy, theory and literature. Roy is based in Vancouver.
		Marina Roy <i>Spill Paintings</i> , 2009 Courtesy of the artist	
Samuel Roy-Bois	Image not available	Samuel Roy-Bois <i>Ugly Today, Beautiful Tomorrow</i> , 2009 wood, commercial carpet, musical instruments, electrical lighting, microphones and speakers Courtesy of the artist	Entering the lobby of the Vancouver Art Gallery, visitors might hear people playing instruments somewhere in the gallery. The sound is amplified from Samuel Roy-Bois' installation <i>Ugly Today, Beautiful Tomorrow</i> , a sound-proof recording studio that allows visitors to enter and play instruments, creating their own music in the gallery which is broadcast into the lobby. Known for his large-scale, immersive installations, Roy-Bois blurs the boundary between the work of art and exhibition space. His interactive structures invite active participation. An artist, musician and performer, Samuel Roy-Bois was born in Québec and currently resides in Vancouver.
Carol Sawyer		Carol Sawyer <i>Proscenium</i> , 2009 video, colour with sound, 18 minutes 24 seconds Courtesy of the artist and Republic Gallery	<i>Proscenium</i> opens with the image of an empty stage in a run-down Vaudeville theatre in Vancouver's Downtown Eastside, shot simultaneously with two cameras that together create one complete image of the stage, divided down the middle. The centre seam becomes the location where a number of events take place. The four characters, all played by the artist, pass from one side to the next, using the seam to disappear, emerge or magically transform. Interested in representation, illusion and theatre, Carol Sawyer's practice investigates how images are constructed and the desire to believe what we see. Carol Sawyer is a visual artist and a classically trained singer and actor based in Vancouver.



<p>Kevin Schmidt</p>		<p>Kevin Schmidt <i>Epic Journey</i>, 2009 site-specific performance/event on the Fraser River, poster advertising the event Courtesy of the artist</p>	<p>Kevin Schmidt is being somewhat secretive about his new work, <i>Epic Journey</i>. The poster announcing the event invites visitors to travel to the Fraser River on a specific night to witness an event. The poster reveals images of equipment that might be used—a boat, a portable movie screen and a digital projector.</p> <p>Schmidt's previous work investigates the boundary between illusion and representation, often engaging the romantic tradition of the pastoral while ironically revealing the means by which such representations are produced. The artist currently lives in Vancouver.</p>
<p>Kathy Slade</p>		<p>Kathy Slade <i>Black Pom-pom</i>, 2004 acrylic yarn Courtesy of the artist and Lawrence Eng Gallery</p>	<p><i>Black Pom-pom</i> is an absurdly large pom-pom sitting on the gallery floor. The shift in scale transforms it from an otherwise insignificant object of domestic craft to one of monumental proportions. Deft in its humour and deceptively simple in form, the work references the history of Minimalist sculpture and the history of textiles, playing on the gendered associations of both traditions.</p> <p>An artist, writer, critic and curator, Slade conflates conventions of high and low culture using traditional craft-based materials and techniques. The artist currently lives in Vancouver.</p>
<p>Ken Singer</p>	<p>Image not available</p>	<p>Ken Singer <i>Excerpt</i>, 2009 site-specific installation Courtesy of the artist</p>	<p>Text is written directly on the wall in a consideration of the relationship between the architecture of the Gallery and the work of art. Ken Singer's art practice stems from an interest in language, both in terms of its signifying function as well as its materiality.</p> <p>Singer's most recent body of abstract paintings ruminates on the spaces and gaps between order and disorder, territories that are not here but elsewhere, spaces that are ambiguous, out of the ordinary and displaced. Ken Singer is an artist based in Vancouver.</p>
<p>Mark Soo</p>	<p>Audio work</p>	<p>Mark Soo <i>Second Hand Story #2</i>, 2008 cd, playback equipment, duration variable Courtesy of the artist</p>	<p>Walking through the exhibition, muffled sounds may be heard vibrating behind gallery walls. Mark Soo's audio installation, <i>Second Hand Story</i>, is a series of sound works recreating of the experience of hearing muffled music leaking through the wall from a neighbouring apartment. The work is composed of single songs digitally processed to approximate the muted and reverberating acoustics of ambient music.</p> <p>Mark Soo is an artist based in Vancouver. He works in a variety of media, including photography, video and audio, investigating ideas of perception, strategies of speculation and considerations of social space.</p>
	<p>Audio work</p>	<p>Mark Soo <i>Second Hand Story #3</i>, 2008 cd, playback equipment, duration variable Courtesy of the artist</p>	

<p>Dan Starling</p>		<p>Dan Starling <i>The Theme is the American Dream: Burning Man, Black Rock Desert, Nevada / The Democratic National Convention, Denver, Colorado. August 25 – 31, 2008, 2008</i> 2-channel video, colour with sound, 23 minutes 49 seconds Courtesy of the artist</p>	<p>Interested in the differences between the “event” and its representation, Dan Starling examines the serendipitous collision of two incongruous happenings: the American Democratic National Convention and Burning Man, both of which took place in the same city this past year. Posed in front of the camera and delivering an identical “report” against the backdrop of two entirely different gatherings, Starling’s two-channel video is an ironic assessment of the current state of reporting, as well as of the relationship between truth and fiction.</p> <p>Starling’s practice is an investigation of the construction of narrative. Bringing together a number of incongruous references from literature, media and popular culture, Starling renders them absurd through their juxtaposition. Dan Starling is an artist based in Vancouver.</p>
		<p><i>The Theme is the American Dream (The News): Burning Man, Black Rock Desert, Nevada / The Democratic National Convention, Denver, Colorado. August 25 – 31, 2008, 2008</i> Newspapers. Black Rock Beacon, The Denver Post Courtesy of the artist</p>	
<p>Erica Stocking</p>		<p>Erica Stocking site-specific installation in Georgia Street windows Courtesy of the artist</p>	<p>Similar to store displays, figures are posed in the front windows looking out. Erica Stocking has borrowed a number of mannequins from the retailers at Pacific Centre Mall for the duration of the exhibition and has dressed them in the articles from the Lost and Found at the Vancouver Art Gallery. Visible only from the street, <i>Mannequin</i> navigates the space between public and private, blurring the roles of observer and observed, oscillating between stage set, store display and a functional lost and found.</p> <p>Stocking uses the discipline of sculpture to create situations that operate in the spaces between inside and outside the gallery space. The artist is based in Vancouver.</p>
<p>Brendan Tang</p>		<p>Brendan Tang <i>Manga Ormolu version 3.0-a, 2007</i> ceramic, wire Courtesy of the artist</p>	<p>Brendan Tang’s series of porcelain vessels, <i>Manga Ormolu</i>, brings together two seemingly incongruous cultural forms: Chinese Ming Dynasty vases and contemporary Japanese manga figurines. Taking up the history of French <i>ormolu</i>, when vases imported from the East were adorned with gold, Tang ironically subverts the tradition by embellishing vessels with a contemporary signifier of value.</p> <p>Born in Ireland to Trinidadian parents, Brendan Tang is</p>

			interested in ideas of cultural appropriation and hybridity, as well as their manifestation throughout the history of art. His work engages with popular culture and postmodern philosophy, employing humour, decorative opulence and craftsmanship. Tang is currently based in Kamloops.
		Brendan Tang <i>Manga Ormolu</i> version 3.0-b, 2007 ceramic, wire Courtesy of the artist	
		Brendan Tang <i>Manga Ormolu</i> version 4.0-c, 2008 ceramic, mixed media Courtesy of the artist	
		Brendan Tang <i>Manga Ormolu</i> version 2.0-m, 2008 ceramic, mixed media Courtesy of the artist	
		Brendan Tang <i>Manga Ormolu</i> version 4.0-f, 2008 ceramic, mixed media Courtesy of the artist	
		Brendan Tang <i>Manga Ormolu</i> version 5.0-d, 2008 ceramic, mixed media Courtesy of the artist	
	Image not available	Brendan Tang <i>Manga Ormolu Study</i> ceramic, mixed media Courtesy of the artist	

<p>Kara Uzelman</p>		<p>Kara Uzelman <i>Magnetic Stalactites</i>, 2009 magnets, metal objects, dimensions variable Courtesy of the artist</p>	<p>A collection of metallic objects gathered from around the building of the Vancouver Art Gallery hangs from the ceiling held together with magnets. As the title suggests, these metallic formations resemble tapering structures that accumulate against the rooves of caves.</p> <p>With an educational background based in urban planning, fine arts and archaeology, Kara Uzelman's artistic practice has involved large installations of found materials. Her work explores imagined narratives and hidden histories of everyday objects. Currently living in Berlin, the artist is based in Vancouver.</p>
<p>Holly Ward</p>		<p>Holly Ward <i>Island</i>, 2005/2009 earth, dimensions variable Courtesy of the artist and Republic Gallery</p>	<p><i>Island</i> is a mobile sculpture that moves to different locations in the exhibition space. The sculpture draws on stereotypical representations of utopia as an island, a place physically and psychologically detached from our own. As organized groups of volunteers move the mound of earth, they engage in a collective activity and challenge the conventional perception of the art object as static and contained.</p> <p>Holly Ward investigates notions of utopia and speculative thinking. She states, "My work relies on aesthetic conventions to display the ideological underpinnings of certain forms, and capitalize on this familiarity to point to an extant psychic relationship to the social, philosophical and even political potential of form." Ward is based in Vancouver.</p>
<p>Rhonda Wepler and Trevor Mahovsky</p>	<p>Image not available</p> 	<p>Rhonda Wepler and Trevor Mahovsky <i>Hanging Plant (variegated)</i>, 2009 polymerised gypsum and epoxy on armature, enamel paint Courtesy of the artists and Pari Nadimi Gallery</p> <p>Rhonda Wepler and Trevor Mahovsky <i>Hanging Plant (dead) and Hanging Plant (living)</i>, 2008 polymerized gypsum and fiberglass on metal armature, enamel paint</p>	<p>Wepler and Mahovsky's plaster-slathered "clutter" sculptures draw on the random accumulations in daily life, by casting familiar objects into organic forms. Drawing on the additive logic of their previous work, the artists depict stylized accumulations of household objects. Organic and highly textured, the sculptures are built up over a period of time into carefully arranged imitations of uncontained clutter.</p> <p>Working collaboratively since 2004, Wepler and Mahovsky have produced a significant body of sculptural work, investigating the way materialist culture assigns meaning to objects. They have built an automobile in foil and cast mundane disposables such as food and beverage containers. The artists are based in Vancouver.</p>

		Courtesy of the artists and Pari Nadimi Gallery	
		Rhonda Wepler and Trevor Mahovsky <i>Hanging Plant (wavy)</i> , 2008 polymerized gypsum and fiberglass on armature, enamel paint Courtesy of the artists and Pari Nadimi Gallery	
	Image not available	Rhonda Wepler and Trevor Mahovsky <i>Saturday, Jan 3</i> , 2009 polymerised gypsum and fiberglass on armature, enamel paint Courtesy of the artists and Pari Nadimi Gallery	
	Image not available	Rhonda Wepler and Trevor Mahovsky <i>Small Hanging Plant (variegated)</i> , 2009 polymerised gypsum and fiberglass on armature, enamel paint Courtesy of the artists and Pari Nadimi Gallery	
Paul Wong		Paul Wong <i>East Van: John</i> , 2008 video, colour with sound, run time: 38 mins, and accompanying photograph Courtesy of the artist Photo: Brian Howell	<i>East Van: John</i> is an intimate portrait of a neighbourhood in transition. Paul Wong's video follows the former owner of a house in Vancouver's Downtown Eastside and tells a story of addiction and poverty. The artist's recent video works have been experiments in representation, continuing to challenge the objective view of the camera. Wong has been an influential figure working in film and video for the past 30 years. His often controversial works have dealt with issues of decadence, desire and death. Born in Prince Rupert, he currently resides in Vancouver.
		Paul Wong <i>Storm</i> , 2009, video, colour with sound, run time: 3 mins Courtesy of the artist	

		<p>Paul Wong <i>Diamondback</i>, 2008 video, colour with sound, run time: 4 mins 5 secs Courtesy of the artist</p>	
		<p>Paul Wong <i>Perfect Day</i>, 2007 video, colour with sound, run time: 7 mins 30 secs Courtesy of the artist</p>	