

2011

AGW
BIENNIAL

Director's Foreword

The "Biennial" has grown to become a ubiquitous exhibition format in recent years even so its origins in examples such as the *Venice Biennale* have been long-standing. The model of the biennial ensures continuity of attention to a given paradigm and to the significance of the place in which that paradigm is exhibited. Unlike so many biennials today, the *2011 AGW Biennial* is not a new Biennial, but rather it has had a longstanding tradition in Windsor and the surrounding region. Our partners on this project have varied over the years but, throughout, the AGW has maintained a commitment to this project. It has been an integral force in generating, nurturing and supporting regional artistic practices in southwestern Ontario and also more recently the Detroit region. It has embraced this vision not only to celebrate the work being done here but to recognize that this region is an important place in which to establish an art practice. The inclusion of American artists practicing in our geo-political context enables relationships to be built between and across borders. Since 2004, recognizing the mobility across the border and the plural identities on both sides of the border, the *AGW Biennial* expanded its scope to include artists from Detroit and its neighbouring communities.

This year, marks another shift as we have embraced a curated exhibition model in order to raise the criticality of the artworks presented in the exhibition and explore a strong vision for the exhibition. The AGW thanks Guest Curator, IAIN BAXTER& for his dedication and commitment to the *2011 AGW Biennial*. Throughout his art practice of now more than five decades BAXTER& has long supported the concepts of inclusivity and collaboration and this project is one more example of his iteration of these ideas. BAXTER& has brought together 34 artists and artist-collectives for the Biennial to showcase new and innovative artworks that resonate with

discourses of collaboration and social practice dominating contemporary art today. Equally, BAXTER&'s early beginnings in the biological sciences have found a place in the exhibition through his inclusion of works by artists exploring the place of science in current art practice.

The staff at the AGW including former Curator, Mandy Salter, Program Coordinator Nicole McCabe, exhibition preparators Tony Mosna and Stephen Nilsson, and designer Otto Buj, have contributed immensely to this project. The Gallery's recently-arrived Curator of Contemporary Art, Srimoyee Mitra, has ably steered this project to completion on a very tight timeline and late into the project's development. The Gallery thanks all the artists for their vision and participation and their continued commitment to the important role art plays in our society. Their works demonstrate wide-ranging interests from historically persistent paradigms we continue to wrestle with today, to socially-engaged projects in public spaces, to the continued pursuit of aesthetic and technical innovation. We have been supported generously by the Canada Council for the Arts, the Ontario Arts Council and the City of Windsor in this endeavour. The Gallery's IT service provider, On Site Services, has guided us with many technological aspects of this exhibition in both part and in whole. We are also pleased to introduce one of the Gallery's first e-publications to encourage wider access to the exhibition, the artists and their work. On behalf of the Board of the Gallery and our many stakeholders, thank you to everyone involved.

Catharine Mastin
Director, Art Gallery of Windsor

**On Curating the 2011 AGW Biennial :
A conversation with IAIN BAXTER&
by Srimoyee Mitra**

The *2011 AGW Biennial* brings together diverse and innovative contemporary artworks by 34 artists and collections from southwestern Ontario and the Detroit region. Located close to the southernmost tip of Canada and on the frontier of the busiest border crossing in North America, the Art Gallery of Windsor resides between a distinctly national and international context. This in-between space resonates with the contemporary culture of the 21st Century, while opening up the gallery to engaging in critical dialogues that influence artistic practices in the region.

Over the last six decades, the *AGW Biennial* has reinvented itself numerous times, experimenting and shifting its paradigms to understand cultural production in this diverse region. In 2004, for the first time, the Biennial expanded its scope to include artists from across the border. The *2011 AGW Biennial* showcases an emerging momentum towards collaborative and interdisciplinary practices that bridges artists across the 100-mile radius. Srimoyee Mitra, Curator of Contemporary Art, sat down with the eccentric and genius artist IAIN BAXTER& about his experience curating the *2011 AGW Biennial*.

Welcome Mr. BAXTER&, it's wonderful to sit on the northern tip of the AGW overlooking Detroit's skyline and Riverside Drive — an appropriate setting for our discussion on the 2011 AGW Biennial that you have curated. With the opening just a few weeks away, please tell us a bit about the biennial and what audiences can expect to see.

I'll start by telling you a bit about the context of the *2011 AGW Biennial*. The biennial has been a long tradition for many years in Windsor and the AGW. The exhibition draws from a pool of artists based within a 100-to-150-mile-radius. It includes a major part of the Detroit region, London, Ontario, Sarnia to Windsor and Essex County. So it's a sizeable area and the AGW Biennial is an opportunity to showcase art practices that are being developed



in the region. We received approximately 120 artist submissions and I worked with Nicole McCabe (Program Coordinator) to categorize each of them. Based on this I made my selections, this was before you arrived in Windsor. I have picked about 33 artists from different areas within this region. For example, about eight artists come from Michigan: including Detroit, Ann Arbor and Cranbrook and there are a few from London, Ontario and Essex County as well. This year, the AGW biennial will bring a broad spectrum of artists at different stages of their careers with diverse approaches to art practices. I wanted this biennial to showcase the diversity of art practices and artists rather than narrowing it down to one theme.

The regional specificity of Windsor, located by the country's busiest border crossing, has played an important role in shaping the AGW biennial over the years. Does the 2011 AGW Biennial take up issues of living in a border-context?

I think in the last couple of biennials the curator and jury had focussed on the issues and complexities of living by a border, particularly after 9/11. They showcased fewer artists who explored the politics of mobility and cultural exchange in the border region. I have taken a broader approach, since I am interested in seeing what kinds of artworks artists were making in this region. But every curator brings their own artistic insights and "baggage" when it comes to selecting works and eventually that is what ultimately shapes an exhibition like this one.

You are an important figure in Canadian art. While being one of the foremost conceptual artists in the country, you were closely integrated within the art community in Windsor as faculty at the University's School of Visual Art. As a result you've had a major impact on the artistic practices that have emerged from this city. How did you approach curating the Biennial in a region you are intimately connected with?

I moved to Windsor in 1988. After all these years of working and teaching in the city, this Biennial has been a nice surprise for me. Windsor has played an important role in my career and development. This Biennial allowed me to reconnect with artists who were my students in the 1980s and 1990s. I'd lost touch with many of them and it's been delightful to see how their practices have evolved over the years. The *2011 AGW Biennial* brings together a broad range of artworks photography, sculptures and installations, which somehow complement each other and enlivens the gallery spaces. Many of the students who started at the university here, have done very well, they are showing their work widely nationally and internationally. So it was very exciting for me to go through all the application packages. I went through each one a few times to really understand the scope of artist practices emerging in Windsor at this moment. I am a maximalist and therefore I decided to include one or two works by many artists rather than the other way around. There will be something for everyone in this exhibition, the diverse works respond to a range of sensibilities. I wanted to develop a forest of sculptures and artworks that audiences can experience and enjoy.

During your research and selection process, did you find any common themes and concerns that artists are dealing with in this region?

Many of the artists address the imminent issues of the economic downturn in their works. One artist from the States, Christopher Gideon develops a series of digital prints in which he mixes the genres of science fiction and graphic novels to examine the collapse of economic structures and recession. In our digital age of social networking and rapidly changing computer technologies and software graphic design, digital drawings have merged into visual art practices. I like to bring works from our digital age together with more traditional works. In another work by Detroit-based artist duo Narine Kchikian and Mira Burack

develop a 15-foot collage and drawing titled *Into the Storm...* that examine issues and narratives on global events reported in well-known magazine, *The Economist*. Broken City Lab is a group of artists from Windsor who have developed a major public work that uses simple text to convey their optimistic message to citizens of Windsor and beyond. Using road paint they painted bold letters on the municipal parking lot directly across from AGW. The text reads: "As of 2011.09.21, we are alive & well". There is be a clear sightline to the parking lot from the southern tips of the building on the second and third floors, so audiences will be able to see it from the gallery when the parking lot is empty. In order to commission these artists to develop the work, we had to get permission from the City of Windsor. Only after the city council passed it, did we sanction the artists to go ahead and make the work. Broken City Lab has been committed to Windsor and making the city culturally aware of itself. Their positive message will remain on the parking lot for months until it fades away. Their goal is for Google to capture aerial images of the text-based public artwork, with the hopes of changing the global images of Windsor. That reminds me, these two words — "Google" and "global" are very similar words and both are extremely intertwined. Google tries to drive home the fact that we are all connected through information. Marshall McLuhan had coined the term 'global village' and today we live in an age when we are thinking locally and globally at the same time. In this exhibition, I have tried to explore different aspects of our shifting consciousness in Windsor and across North America.

Another art practice emerging in Windsor is in the sphere of BioArt. This opens up a different way of expanding our consciousness of our surroundings. You have been excited about the Jennifer Willet's artwork. Please tell us about this work.

Yes, BioArt is an exciting movement emerging in Windsor. It brings together artists and biologists to create works that use live human, DNA, animal tissues, bacteria and living organisms as materials for visual art projects. In fact Jennifer Willet is an artist and professor, who will be setting up a BioArt lab at the University of Windsor's visual art department, when it moves downtown to the Armouries building in a couple of years. The goal is for Windsor to become a hub for BioArt in Canada, North America and globally. For the biennial, Willet

is presenting a life size sheep-incubator, which was developed at a recent BioArtCamp that she organized at a 6-week residency in The Banff Centre over the summer. This camp drew artists and scientists from Europe and North America. Her practice is gathering momentum and I'm thrilled to support it through the biennial. The BioArt movement will grow and develop over the years. I am hoping that it will provide impetus to work with the environmental movement, with people like David Suzuki, and examine pertinent issues of climate change and sustainability in Windsor. Through BioArt we can also develop important artistic projects with Windsor's Great Lakes Institute for Environmental Research which examines the interconnected waterways in this region. In this way, we can increase the cultural consciousness of our city. I'm hoping that the *2011 AGW Biennial* will open up these possibilities for artists and audiences.

Among the few works you have discussed so far, it seems as though there is a shift to exploring interdisciplinary and collaborative art practices in the region. Do you think this is symbolic of the transition that Windsor is going through as a city?

Yes, absolutely. When the University of Windsor's Visual Art department moves downtown, it will also offer an interdisciplinary Doctoral degree with the Music Department. I think this will be very important in providing an impetus for innovation in the arts. I was very lucky to teach in one of the first interdisciplinary program in Canada at Simon Fraser University. I taught at the Centre for Communication for the Arts. Here I had the opportunity to work closely with musicians, theatre practitioners, dancers and the Communications and Culture department, where I was introduced to the work of Marshall McLuhan. My exposure to different artistic disciplines and processes of making art had a huge impact on my philosophy and growth as an artist. Windsor has been known for its car culture, as an industrial town, but I think that there is an important intellectual segment in our society with the presence of the university, its faculty and students as well as institutions like the Art Gallery of Windsor. I think there is lots of potential to make Windsor an international hub for art and culture. We are seeing that the changes are slowly coming in with investments in renewable energy in this area by the province. There is so much

history here. In fact I have been speaking with AGW Director Catharine Mastin about my vision for a Sandwich Festival in Windsor. We can become the capital for the world's best sandwiches and we can develop exhibitions and programs concurrently. I think we can do it. And it could be very successful.

That would be fun! Lots of important artists from Claes Oldenburg to Rirkrit Tiravanija have examined food production and developed art projects that have involved audience participation in the galleries. Similarly your curatorial vision seems to engage and appeal to diverse audiences.

As a maximalist with eclectic interests, I wanted to bring together diverse artists from different generations and working in a number of different mediums to showcase the range and depth of contemporary art in southwestern Ontario, Detroit and Windsor areas. There is a renewed energy in the gallery and the city, and I wanted this biennial to initiate multiple conversations on the scope of the exciting art practices emerging in our surroundings. This is already happening of course as artists are working collaboratively and with practitioners different professional and cultural backgrounds to expand our awareness of our surroundings. I hope this Biennial will kick off more dialogues on experimenting and working collaboratively and in the arts in Windsor and the 150 km radius that the exhibition addresses.

Yes, we hope that the transformations in the city will enable us to strengthen the culture of Windsor. I think the *2011 AGW Biennial* is a touchstone in the gallery's programming as well, as it re-energizes the artistic community and sets new precedents. We thank you for your efforts in bringing in so many artists together. The AGW will be committed to developing more and more exciting and compelling exhibitions and programs to reach out to broad audiences.

Yes, this is your first biennial here isn't it? It's a good way to meet most of the artists in the community. There is a renewed spirit in the gallery and I'm looking forward to seeing many more exciting projects here. I want to thank the AGW for this opportunity, it's been a great pleasure working with you and the Gallery.



DOUGLAS BEDARD

Born in 1955 in the city of Windsor, Ontario, Douglas Bedard is an artist and curator. He grew up on Marentette Avenue off Erie Street. He graduated with Honours Degree in Art History from the University of Windsor and over the last 18 years he has participated in 85 exhibitions in the region from galleries in southwestern Ontario, Detroit and Windsor, where he continues to live and work. Some notable galleries in southwestern Ontario include the Glenhyrst Art Gallery of Brant, Brantford, Grimsby Public Art Gallery, Latcham Art Gallery, Stouffville, Lambton Art Gallery, Sarnia; Leamington Arts Centre, Peel Art Gallery, Brampton and Thames Art Gallery, Chatham. In Detroit, he has shown his work in places including: Contemporary Art Institute of Detroit (CAID), Detroit Artist Market (DAM), The Scarab Club and Swords Into Plowshares Gallery. In Windsor his work has been exhibited at the Art Gallery of Windsor, Artcite, Artspeak Gallery, Common Ground Gallery, and the Windsor Printmakers' Forum.

Artist Statement

In my opinion, our Canadian identity in art was carved by the Group of Seven and particularly by the works of Lawren Harris and Tom Thomson, who celebrated the natural resources in the Canadian landscape. Their depictions of the majestic and vibrant Canadian landscape can be seen as the legacy to future generations. I believe that their message was a celebration of the environment which should not be squandered by irresponsible acts.

I have been influenced by the Montreal Automatiste painters, Paul Émile Borduas and Jean Paul Riopelle. It was their approach and use of thick impasto that is most evident in my painting titled *Homage to the Group of Seven* selected for this biennial. The Painters Eleven, specifically Jack Bush's use of bold use of colour and the strong line, has had a more recent influence on my work, along with the abstract expressionistic poetry found in Ray Mead's compositional paintings. I do not restrict myself to the canvas and the brush as creativity and visceral emotions cannot be confined. There are times when dimensionality and vitality must be brought into play in bringing form to thought. Certain situations call for it, every object becomes a tool and every tool is a potential medium to the end of creating art.

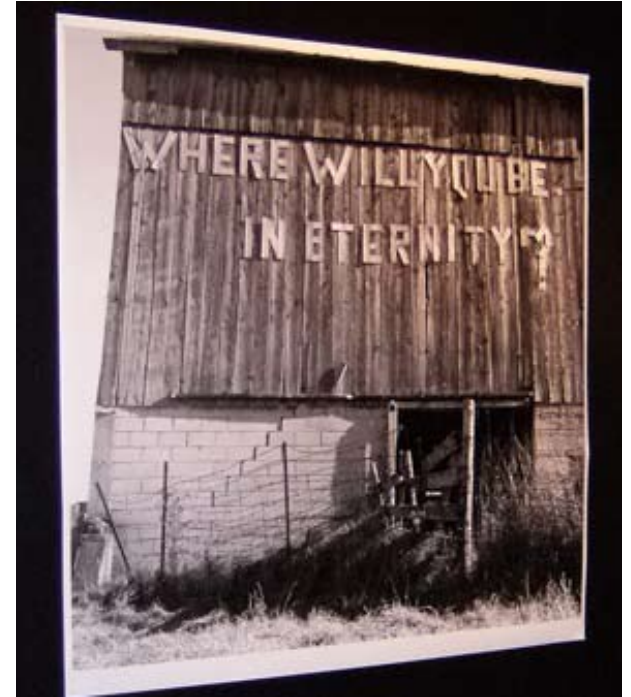
My piece *Untitled*, made up of wood and auto parts represents this process. It can be viewed at once both as a pyramid and an altarpiece. It serves as a forewarning of the destruction commerce has made on the environment through the ongoing deforestation of the land and pollution caused by emissions. Sometime ago I visited the Museum of Fine Arts Boston and was subsequently influenced by a work of art that the French painter Paul Gauguin (1848–1903) had created. He titled it: *Where Do We Come From? What Are We? Where Are We Going?* This was written between 1897–98 by the artist and incorporated into the composition. The fact that someone more than 100 years ago would think and do such a thing made it very contemporary and provocative. His summation of ideas is what interests me and I consider this parallel to my work.

The two pieces chosen by IAIN BAXTER& for the Biennial brings into question, "Where Are We Going?" an immediate and pressing environmental message.



Douglas Bedard (Canadian, b. 1955)

Untitled #7 2010
mixed media
Collection of the artist
Untitled #1 2011
acrylic on canvas
Collection of the artist



RON BENNER

Ron Benner is an artist, gardener and activist from London, Ontario. He is a survivor of Agricultural Engineering. His mixed media photographic installations are in the collections of the National Gallery of Canada, Ottawa, the Art Gallery of Ontario, Toronto, Museum London, Ontario, McIntosh Gallery, The University of Western Ontario, London and the Casa de Las Americas, Havana, Cuba.

His photographic garden installations have been installed in London, Oakville, Toronto, Windsor and North Vancouver, Canada and in Sevilla and Salamanca, Spain. Museum London's publication *Ron Benner: Gardens of a Colonial Present* 2008 documents and analyses his numerous garden installations constructed between 1987 and 2005. Recent garden installations include: *Transmission: Blé d'Inde at AXENÉ07*, Gatineau, Quebec, 2008 and *110*, Forman Art Gallery, Bishop's University, Sherbrooke, Quebec, 2010. *As the Crow Flies*, photographic garden and water installation begun in 2005, continues on site at Museum London to 2014 and three other garden works are at Grosvenor Lodge, London, Ontario, also on-going.

Artist Statement

Wh...? is a mixed media photographic installation which questions issues concerning the scientific and cultural obsession with the concept of eternity. This work also addresses, as in previous works, issues concerning industrial food production, using F1 Hybrids and genetically modified organisms (GMO's) versus open-pollinated production. The image of the barn was photographed in 1995 and again in 1997 by the artist when the barn was blown down by a wind storm. The barn, located on #4 highway between London and St. Thomas, Ontario, had aluminum letters on the exterior wall which spelled out the question "where will you be in eternity?" After the storm these metal fragments were gathered by the artist and included in the installation along with the photos and other materials.

Wh...? was originally exhibited at Foreman Art Gallery, Bishop's University, Sherbrooke, Quebec in 2010 in conjunction with a photographic/garden installation *110* which addressed similar issues.

Ron Benner (Canadian, b. 1949); *Wh...?* 2010; 4 black & white photographic murals, open pollinated heritage corn, F1 Hybrid industrial seed corn, aluminum siding/letter fragments; Collection of the artist



DAN BERNYK

Dan Bernyk has exhibited in Ontario, Quebec, and British Columbia. Recent exhibitions include: *MEASURE/S* at the University of Victoria, British Columbia *Interim* at Xchanges Gallery, Victoria and *Raw* at Deluge Contemporary in Victoria. In 2009 Bernyk completed an area-specific sculpture entitled *Shift*, which is currently installed outside the Thames Art Gallery in Chatham, Ontario. The same year he collaborated with Toronto-based artist Nadine Bariteau in an exhibition entitled *Aquastatic* at Le Maison de la Culture de Gatineau, Québec. Bernyk participated in *Nine Miles South of Eight Mile, 2009 AGW Biennial* at the Art Gallery of Windsor, where he gifted his work to the gallery's permanent collection and his work *Check Out this Sprawl* can be seen at Artcite in Windsor. Most recently Bernyk worked as a studio assistant for Lucy Howe during the summer of 2011, Zeke Moores in 2006-09, and IAIN BAXTER& in 2008-09. He served as a member on the Board of Directors at Common Ground Art Gallery in Windsor, and participated in two summer studio residencies at the University of Windsor School of Visual Arts. Bernyk was also a DJ for CJAM 91.5 fm Campus-Community Radio in Windsor for three years.

Dan Bernyk was born and raised in LaSalle and Windsor, Ontario where he earned a BFA degree at the University of Windsor in 2008. He completed his MFA degree at the University of Victoria in 2011. Currently, Bernyk lives and works in Victoria and teaches sculpture at the University of Victoria.

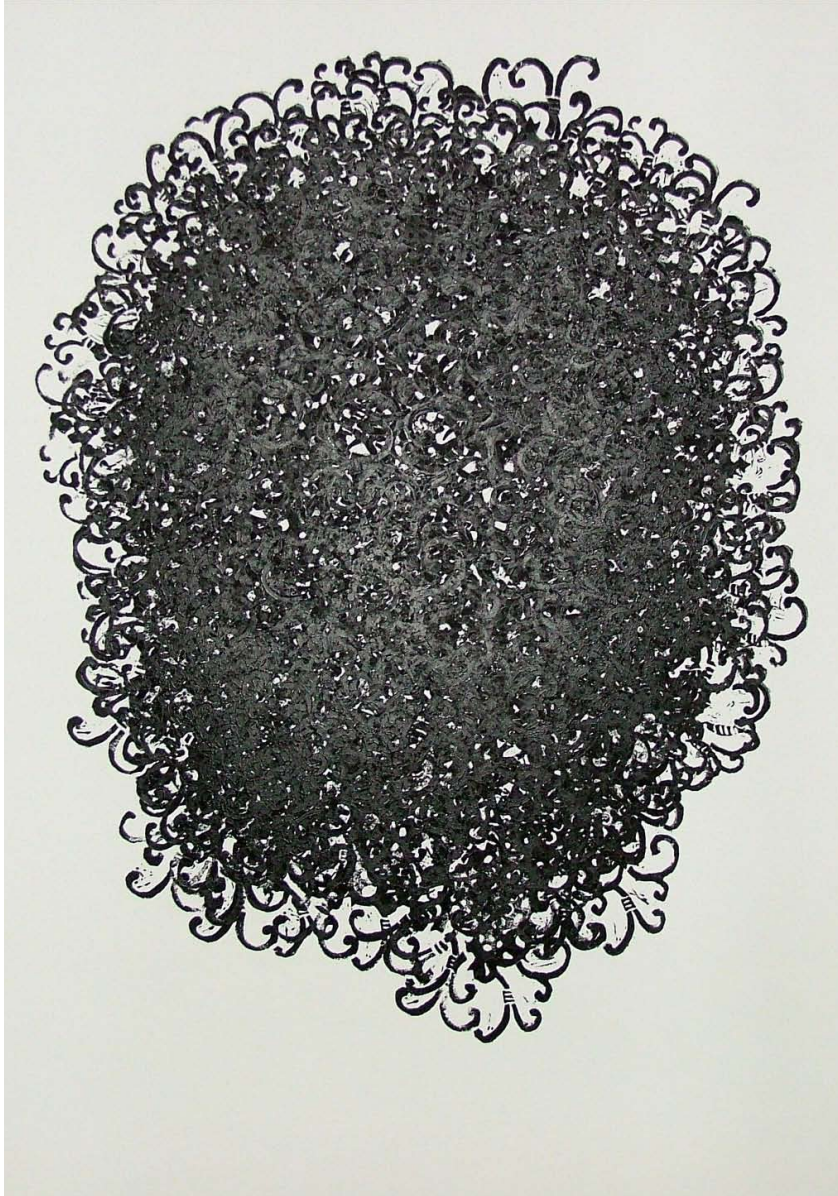
Artist Statement

As a sculptor Bernyk is concerned with the physical presence of his work and investigates how materiality, process, and space coalesce to form an experience for the viewer. Influenced by his background in manufacturing, he uses various fabrication and assemblage methods to create forms, structures, and sculptural environments. Bernyk's thought process is driven by the notion that a material requires a specific 'task' or 'purpose' in order to have a place in the work. Bernyk's concerns with the relationship between time and space, labour and forms, informs his practice while continuously serving as inspiration for new discovery.

Stack is a freestanding structure consisting of thirty-six individually stacked layers of plywood and steel. The scale of the piece is a direct result of cutting four standard 4' x 8' sheets of 1" plywood into 16" squares (to maximize the complete use of each sheet). However, the cutting process of each square produces slight variations in size and therefore each layer is actually offset from one-another. The lower half of plywood is made up of stainless steel with corner edges welded with mild steel, while the upper half is made from mild steel devoid of a plywood interior. The reflective quality of the stainless steel structure absorbs and refracts light in its immediate physical surroundings, whereas the mild steel is darker and softer in appearance, producing a gradation of colours. The mild steel section is also slightly taller than the lower stainless section because of its 'rolled' edges. The sculpture stands 73" tall and is the approximate dimensional equivalent of a human body. Only two sides of the work are visible at any given time inviting the viewer to walk around the piece to experience its presence within the space.

Stack investigates the possibility and tension between interiority and exteriority, presence and absence, as well as visual and physical density. *Stack* also questions its material economy and construction while simultaneously declaring its autonomy as a structure built in space.

Dan Bernyk (Canadian, b. 1985); *Stack* 2011; stainless steel, mild steel, plywood; Collection of the artist



SARAH BEVERIDGE

Sarah Beveridge is a mixed media artist. She holds a Masters of Fine Arts from the University of Western Ontario (2000–2002) and a Bachelor of Fine Arts from the University of Windsor (1993–1997). She has had the opportunity in the last twelve years to explore the Canadian art scene in many different roles. This dedicated journey began in Toronto, as she was a Co-founder of Sis Boom Bah Gallery, Queen West, Toronto and later the Co-Director of I-Land Gallery; Morrow Ave (1998–2000), Toronto. Following the completion of her Masters, she opened a commercial gallery, Sarah Beveridge Contemporary Art, in downtown Barrie, Ontario (2005–2007) and later became the Curator of Exhibitions and Public Projects for the MacLaren Art Centre, Barrie (2006–2009). In this role she developed and published curatorial essays and monographs on numerous contemporary Canadian artists including, Sheila Butler, Jack Butler, Monica Tap, Patrick Mahon, Don Maynard, Vera Jacyk, and Olexander Wlasenko.

As an artist, Beveridge has exhibited her work in galleries in Windsor, Stratford, London, Toronto, Oshawa, Cambridge, and Barrie, Ontario. Beveridge currently resides and practices in Windsor. She is the owner of SB Contemporary Art, a commercial gallery located at 1017 Church Street, Windsor, Ontario and is a Sessional Instructor at the University of Windsor, School of Visual Arts.

Artist Statement

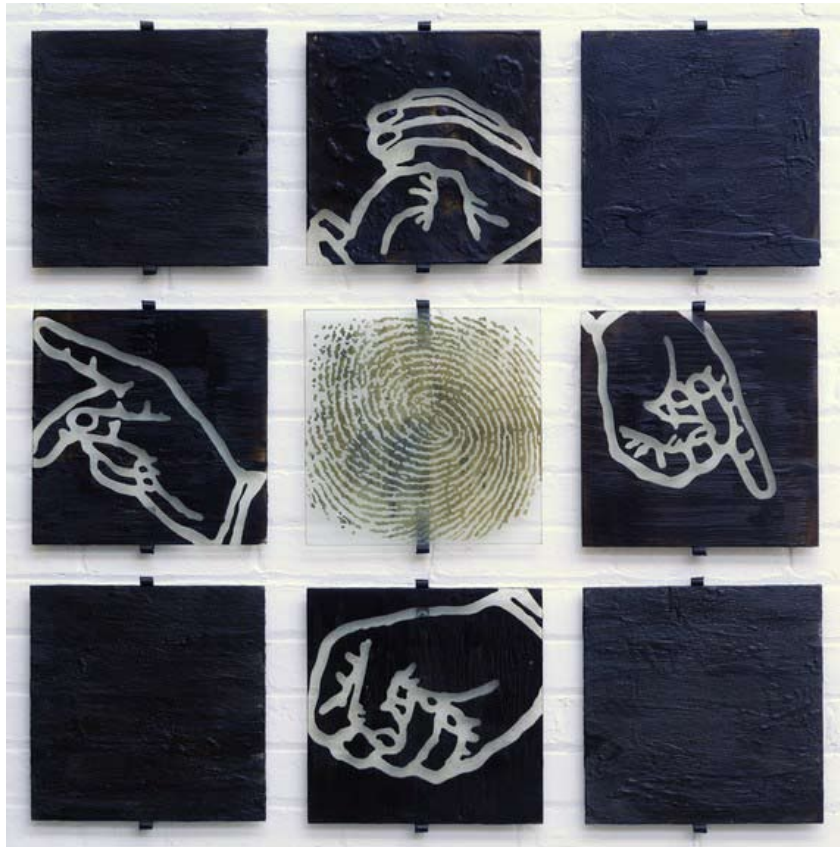
In my art practice I question and address the boundaries of public and private space. Through the incorporation of remnants of my own personal and familial history into a larger public and social context it is my intention to intervene somewhere in-between these two spaces causing the binary to become intertwined and blurred.

In my mixed media practice, I thematically focus on relationships and layers of representation between the past and the present. I utilize a variety of different mediums; the work may involve performance, contain photographs, drawings, textiles, sound, painting, and digital imagery. Many of the household objects and materials come from my own personal collection, or are collected because they have a memory association to a specific person, house, or story; recharging fragments of a time past that is no longer linear, but continually overlapping. No matter what medium is used it is the spatial and temporal experience with the viewer that is of the most importance, be it mnemonic or nostalgic. *The Wall Works*, build on these above mentioned concepts focusing on ideas of re-telling, re-forming, re-charging, and returning.

The exchange between what is publicly recorded and historically constructed in comparison to one's private secrets and stories that often remain untold is what intrigues me.

"If private lives are affected by public stories, then so also are public stories dependent on being heard and retold in everyday life. Practices, private stories and public stories are not neatly separate but interconnected." (Scott, *Our Mother's Daughters*, 2000, 128).

Sarah Beveridge (Canadian); *Wall Works Series 4* 2010; block print on Stonehenge; Collection of the artist



David Bobier (Canadian, b. 1949); *Parable of Hands (Skimprint)* 2010
 glass, beeswax, spices, asphaltum, carborundum; Collection of the artist

DAVID BOBIER

David Bobier is a multi-media artist with an extensive background in education, curatorial and arts administration. With his partner, Leslie Putnam, they have formed the *o'honey* collective, whose work is being featured at this year's *Nuit Blanche* festival in Toronto. He is currently collaborating with researchers at the Centre for Learning Technologies, Ryerson University, to explore the potential of their vibrotactile technology as a viable form of artistic expression. Bobier was recently commissioned to develop a major public art work in the Peace Gardens at the forks of the Thames River in London, Ontario by the City of London. His work has been acknowledged through numerous grants from Canada Council for the Arts, Ontario Arts Council and New Brunswick Arts Council.

Artist Statement

The use of the hand in my work plays with the metaphor for communication and healing through touch and feel; it is the physical framework for the language of the Deaf; it poses; it gestures; it is a primary connection to the physical world; it is the brain in motion; it is the channel for healing; it helps to define artistic forms and cultural aesthetics; it has been a symbol of the heart and carries the mapping of the soul. In Greek and Roman times gesture was developed and systemized to promote the effective use of hands in traditional rhetoric and oratory.

Most recently the notion of multiplicity in methods of language and communication has been the framework for much of my studio research and practice. From an historical perspective the investigation and means of communication through gesture is a practice of great antiquity. Many gestures with conventionalized meanings were commonly understood. The earliest studies of gesticulations or hand gestures were in the mid-1600 when John Bulwer published *Chirologia: The Natural Language of the Hand* and *Chironomia: The Art of Manual Rhetoric* (1644). In these "natural use of the hand" studies Bulwer identified emotional states as depicted by specific hand positions and gestures.

The use of hand imagery in my work is a primary visual and contextual device for sharing the concept that our hands are essential to learning and that we engage in and experience our world, sensing and creating primarily through the agency of our hands. Increasingly, research is suggesting that the hand, through gesture, provides a strong argument as the primary instrument in the origin of language. In addition, my work also reflects on the narrow western philosophical emphasis placed upon reason versus the 'lesser' senses of sight, sound, smell, taste, and touch as acceptable modes of knowing, understanding and communicating and as essential to the understanding and appreciation of emotional wellness.

RANDY BOLTON

Born in Dallas, Texas in 1956, Randy Bolton received a BFA from the University of North Texas in 1978 and a MFA from the Ohio State University in 1982. Bolton has taught in many visiting artist positions across the country, including four years at the School of the Art Institute of Chicago. From 1989–2002, Bolton was Professor of Art and Printmaking Area Coordinator at the University of Delaware. In 2002, Bolton was appointed Head of the Print Media Department and Artist in Residence at Cranbrook Academy of Art in Michigan.

Bolton's work has been exhibited widely since 1982. Recent one-person and group exhibitions include, *Twice-Told Tales* at the Cranbrook Art Museum in Michigan; *Two Sides to Every Story*, Littlejohn Contemporary, New York; *Books of Nonsense*, Evergreen House, Baltimore; *Yes, We, Can, Things Are Rarely What They Seem* and *Chase, Tumble, Slide*, Schmidt/Dean Gallery, Philadelphia; *Three American Artists*, Glasgow Print Studio, Scotland; *Trouble in Paradise: Examining Discord Between Nature and Society*, Tucson Museum of Art. Bolton has participated in artist residencies and his prints are in many corporate and museum collections including the Detroit Institute of Arts, the Philadelphia Museum of Art, the Museum of Fine Arts Boston, the Art Institute of Chicago and the New York Public Library.

Artist Statement

For some time now in my work, I have aimed to communicate my ambivalent feelings of fascination and dismay about contemporary culture and society. My recent large-scale digital banner prints on canvas and the smaller screenprints on paper build upon the historic tradition of printmaking as a democratic voice, while expanding the discipline into new directions in terms of innovative approaches to process and content as a means of contemporary public discourse. Inspired by the bold form of vintage circus sideshow banners, my work reaches out to a wide audience while addressing contemporary social, environmental and political issues and the more personal themes of the human condition: loss, suffering and regret.

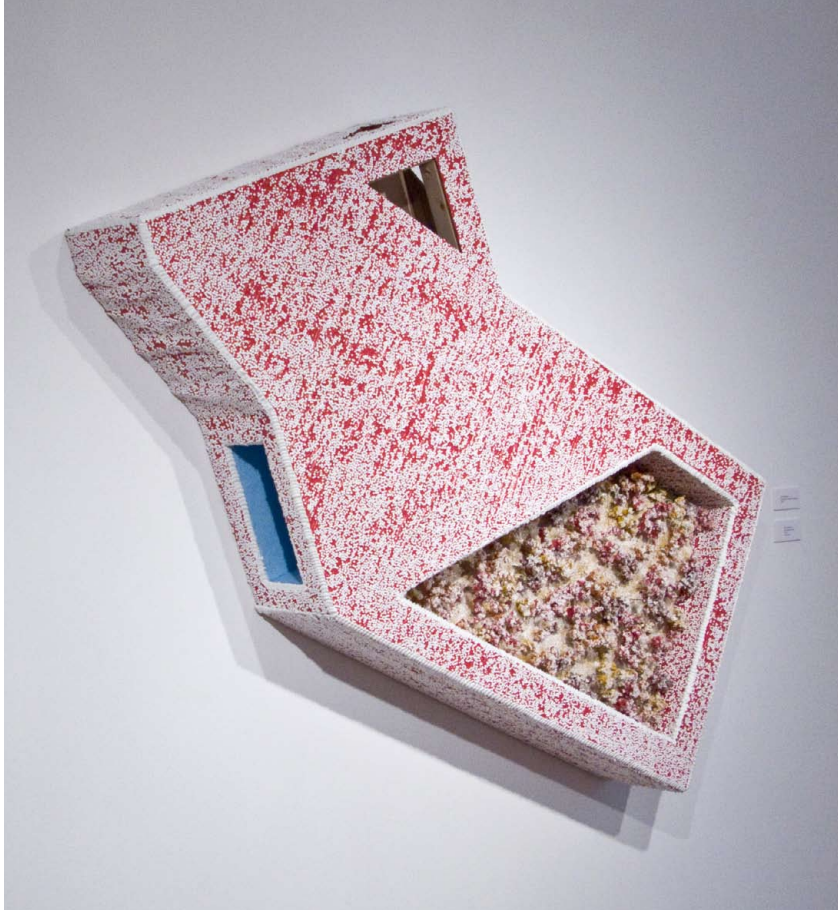


Randy Bolton (American, b. 1956); *Up & Down* 2010; 2-sided digital banner print on canvas with sculptural elements (wood, screenprinting ink and paint); Collection of the artist

My prints are characterized by the use of nostalgia-evoking images borrowed from mass media sources, primarily old children's storybooks and primers. Culled from books, magazines, comics and advertisements, the pictures I borrow from were originally intended to fabricate a cozy, glossy image of how we prefer to perceive ourselves and the world. In their original contexts, these illustrations visually defined daydreams of the "good old days" that probably never really were. Although I appropriate bits and pieces of existing illustrations, no image is ever taken in whole; only small parts are used that are then heavily altered on the computer, and reworked into new images that bear a stylistic resemblance to the 'original' illustrations. More recently, I make my images by incorporating pictures that I take on my iPhone — photographs of rather quotidian or mundane things that I see and observe on a daily basis. I download these photos and alter and redraw them in Photoshop and Corel Painter, combining bits and pieces of photographic information to fabricate my images. I then work collaboratively with a local commercial printing company to produce the prints. After printing, I do the final sewing and construction.

Working in a collage-like manner to seamlessly fabricate new, but familiar looking images in which an undercurrent of uncertainty or apprehension undermines the initial flash of familiarity and pleasantness. I hope that viewers will be gently nudged into a different way of

seeing and thinking. For an unblinking moment, maybe there will be an awareness of how appearances can deceive and how images can manipulate emotions to create a false sense of contentment and security. Many of these prints also include hand-made sculptural objects that sit on the floor and echo the images contained within the print. In addition to working with digital print processes, I also make traditional prints on paper (water-based screenprints using a four-colour separation photo stencil process). Halftone dots are inherent to the colour separation process, and I deliberately enhance or exaggerate the halftone dots in my screenprints and digital banners to mimic the photo-mechanical reproduction quality of the printed illustrations that I borrow from.



Dickson Bou (Canadian, born Hong Kong, 1984)
Fall Inside a Winter (sideways) 2011
mixed media
Collection of the artist

DICKSON BOU

Dickson Bou was born in Hong Kong and raised in Parkhill, Ontario. After finishing his BSc (specializing in biology) in 2007, he received his BFA from the University of Western Ontario and then his MFA from the University of Victoria in 2011. Bou's work has been exhibited nationally in Ontario, Quebec, and British Columbia. His recent body of work *Wood on White* 2011 was shown at the University of Victoria as his thesis exhibition. Other exhibitions include: *Interim* at Xchanges Gallery, Victoria, British Columbia (2010), *Raw* at Deluge Contemporary Art, Victoria, British Columbia (2009), *Fresh Paint, New Construction* at Art Mûr, Montréal (2009), and *A Slice of Antares, the Red Supergiant* at Forest City Gallery, London, Ontario (2009).

Artist Statement

Bou's work develops out of an experimental process that is materially driven. His repertoire of materials is like a snowball rolling down a hill; it grows constantly, consuming any material that is of interest in its path. Working in this way, Bou has developed a strange material vocabulary which he uses to explore humour, fragility and temporality. Growing up as a hobbyist in plastic scale model making, Bou has adopted the display qualities of models in his work. Using different materials as skins or veneers the work is able to mimic something familiar from a distance, but this familiarity slowly falls apart as the viewer moves closer.

The work in this exhibition explores object recognition. When one approaches the sculpture a number of potential objects may be recognizable, but due to the abstract nature of it the work cannot be pinned down to one particular thing. It is this constant navigation of potential objects that Bou is interested in. If the work cannot be pinned down, then where does meaning hold? The use of familiar and unfamiliar materials reinforces this fluctuation in recognition. Within this abstract world where the object may or may not be a representation of anything, a miniature autumn coloured forest covered in snow is inserted into the structure. Injecting narrative and stability to the sculpture this forest acts as an anchor and gives the work its name *Fall inside a Winter (sideways)*. This stability falls apart in the name when it is read in two different ways: an autumn inside a winter, or physically falling inside a winter.



BROKEN CITY LAB

Broken City Lab is an artist-led interdisciplinary creative research collective and non-profit organization working to explore and unfold curiosities around locality, infrastructures, and creative practice leading towards civic change. The processes and projects of Broken City Lab stem from the lab's observations and concerns about the collapsed post-industrial city of Windsor, Ontario, as a city, as a community, and as a network of infrastructure.

Broken City Lab's creative activity is rooted in community-based social practice, where the lab attempts to generate a new dialogue surrounding public participation and community engagement in the creative process, with a focus on the city as both a research site and workspace. At any given time, Broken City Lab is Justin A. Langlois, Danielle Sabelli, Michelle Soulliere, Joshua Babcock, Cristina Naccarato, Rosina Riccardo, Hiba Abdallah, Kevin Echlin, and Sara Howie.

Broken City Lab's projects and research have been featured in Fuse Magazine, Public Journal, Next American City, Alternatives, GOOD, the National Post, the Toronto Star, NPR (WDET, NPHR), CBC Radio One, CBC television, Le Téléjournal, The Windsor Star, the A-Channel, Wooster Collective, PSFK, and Tree Hugger, presented and exhibited across North America including the Art Gallery of Windsor, TRUCK Gallery, Calgary, Forest City Gallery, London, Ontario, Propeller Centre for the Visual Arts, Toronto, Open Engagement, and CAFKA conferences and have been supported by the Canada Council for the Arts, the Ontario Arts Council, the University of Windsor Humanities Research Group, OPIRG Windsor, and the City of Windsor.

Artist Statement

The *2011 AGW Biennial* marks an interesting point in Windsor's history. The city appears to have survived the lowest lows of the economic crisis and our social, cultural, and political realities seem to hold some sense of hope and possibility. Even while the auto industry continues to hold precarious sway over the future of the city, the opportunity to own our history and commemorate it should, appropriately enough, be explored in a vast parking lot. In celebration of our community's continued survival, we propose to demarcate the launch of a cultural future for the city, as demonstrated by the starting date of the *2011 Windsor Biennial* along with IAIN BAXTER's curatorial role, and the very fact that the city has, despite any hardships, not yet imploded, with the following text, "As of 2011.09.21, we are alive & well."

Broken City Lab (Canadian)
 The making of *Alive & Well* 2011
 paint on parking lot
 Location: City of Windsor parking lot, south of the AGW



Mira Burack and Narine Kchikian (American, b. 1974 and American, b. 1975); *Into the Storm, it is a time of great expectations* (*The Economist* October 25th -31st 2008, November 1st-7th 2008, November 8th-14th 2008) 2009 collage/drawing on paper; Collection of the artists

MIRA BURACK and NARINE KCHIKIAN

Mira Burack and Narine Kchikian have been working collaboratively for over five years.

Mira Burack is currently living and working in Detroit, Michigan. She was born in Boston, Massachusetts and grew up on the coast of Maine. She received an MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan and BA from Pepperdine University, Malibu, California. Burack has exhibited her work nationally and internationally, and is currently Adjunct Faculty at the College for Creative Studies, Detroit and Assistant Director of Kresge Arts in Detroit.

Narine Kchikian received her MFA degree in Sculpture from Cranbrook Academy of Art, Bloomfield Hills, Michigan and her BFA from the College for Creative Studies, Detroit. Originally from Kazakhstan, she moved to Detroit in 1991 and has been living and working there since. Kchikian has been exhibiting her work nationally and internationally, as well as curating exhibitions and teaching. Currently, she is the Gallery Coordinator of the Macomb College Art Gallery, Clinton Township, Michigan. and Adjunct Faculty at College for Creative Studies.

Artist Statement

The Economist Series represents an ongoing dialogue and collaboration between the artists. Sorting through *The Economist* magazine's visual language, Burack and Kchikian cultivate their own personal economy, internalizing the issues and re-imagining information, while questioning the influence of the media on the development of our values and minds.

The Economist Series engages the community in conversation about contemporary global/political issues, gestures and iconography. Burack and Kchikian approach the content of "economics" with a sensitive layering of the material — methods of extracting, cutting, drawing, connecting and arranging are infused into woven, illusionary spaces that carry delicate objects, enveloping fields of color, disappearing lines, and architectural patterns and structures. The spaces created within these drawing/collages are like maps, intersecting imaginative, internal locations of the mind with real, recognizable iconography from the pressing political issues of this time.

The Economist Series speaks to the artists both as individuals and as a part of the collective experience, commenting on the greater, social importance of creating and dialoguing together.

PATRICIA COATES

Patricia Coates is a multi-disciplinary artist who received an honours BA from the University of Toronto (1982) where she majored in Literature and Fine Art concentrating on drawing and printmaking. She received a degree in education from Queen's University, Kingston, Ontario (Artist in Community Program 1987) and will commence a Masters of Fine Art at the University of Windsor this fall.

Coates serves as President of the Windsor Printmaker's Forum and has enjoyed coordinating exhibitions and projects which include many prominent Canadian artists and writers. She is also the Director of the forum's national touring exhibition *Sense of Place*. Her work *Quarry* and photography of the Yukon was recently featured in *Canadian Geographic* magazine (July/August 2011 issue). She has participated in group exhibitions across Canada and is the recipient of multiple Ontario Arts Council visual artists' grants: 2005, 2008 and 2010 (Mid-career). Coates lives and works in Amherstburg, Ontario, on the property on which she grew up and where the wetlands and the area industry offer stimulus and inspiration for her work.

Artist Statement

My work in *Wetlands* aims to reflect where we are as a society and where we are headed environmentally. The work is drawn from the place where I live: a farm bordering Big Creek, a provincially significant wetland to the east and Fermi II, a nuclear reactor across the Detroit River to the west. The striking contrast between tranquil sounds and sights of the marsh and the foreboding presence of the billowing vapour clouds from the power plant reminds me that we often place ourselves outside nature considering ourselves masters of nature as opposed to being part of the ecology. The plurality inherent in this region – agriculture, wetland and heavy industry provides a grist for global issues.



Patricia Coates (Canadian, b. 1959); *Wetlands* 2011; 20 digital prints on Duratran, steel light boxes
Collection of the artist

Wetlands is an extension of an earlier and ongoing work *Quarry*, an installation where the central and recurring motif of a deer mark — the actual hoof print in the earth — excavated and encased in steel symbolically suggests, on one level, all parts of nature affected by industrial desecration. In *Wetlands*, the grid of steel boxes encasing images of remnants of the manufactured littering the natural landscape speaks of issues of human disturbance and compartmentalization of land: swamp is drained, cultivated and then further reduced through settlement and development into smaller and smaller plots. Our often insistent drive to control nature — and perhaps the absurdity of this desire — is questioned by images of plant species which persist, flourish and grow out of control. Tendrils wind and strangle while metal chains, rust and corrode. In the small pools duckweed, genus *lemna*, can be regarded as delicate foliage or as a potential source of

biomass for fuel production. Presently, geneticists at Rutgers University are experimenting on sequencing the duckweed genome with intentions to harvest this fastest growing flowering plant for ethanol. Ironically, in a social system in which market values often take precedence over any others the estimation of the swamp may rise considerably through the efforts of the fuel industry rather than the advances of wetland ecology.

For me, visually, the wetlands present a mysterious, otherworldly place where abundant growth and life exist simultaneously with decay and death; where the drive and fight to survive clearly extends beyond our human species. Through *Wetlands* I enter the world of the tracker. There is much to learn from the patterns and marks of animals that record flight, stalking or a territorial battle. It is a world where survival, at its most basic level — food and shelter — is evident. Here, animals perfectly camouflaged, nests intricately woven and shelters geometrically precise are visibly ephemeral.

CHRISTOPHER GIDEON

Christopher Gideon was born in Royal Oak, Michigan in 1977. In 1996 Gideon enrolled in Lawrence Technological University's, (LTU) architecture program, Southfield, Michigan. Within a few years, he began working as an intern for a small architectural office in Detroit. In 2004 Gideon took a job with a prestigious and award-winning firm in the upscale downtown of Birmingham, Michigan. There, the atmosphere was intensely productive and he quickly developed both a heightened level of standards and an unyielding work ethic. Also during that period, Gideon received his Master of Architecture degree from LTU. In 2007, he moved to a large commercial firm in Novi, Michigan, working as a designer. Unfortunately, however, as the US economy began to collapse, he was laid off in late 2008. In the months that followed, Gideon searched for work, helping out other architects with small design projects. For a brief stint, he even returned to the Detroit office where his career began nearly ten years earlier. Nevertheless, in late 2009, after almost a decade working in the field of Architecture, Gideon embarked on a new journey, exploring the world of Fine Art. His work has been featured in recent exhibitions at the Spring Arts Tower, Los Angeles; FICTILIS, Seattle, New Studio A.D., Albuquerque; Art Effect Gallery, Detroit. Gideon currently lives and works in Royal Oak, Michigan.

Artist Statement

My body of work is an ongoing collection of exorcisms, casting out the fears, ideologies, and suppressed visions implanted by American Culture; often expressed in imagery that is as much satirical as it is socially relevant. My perception of the world is one of hyper-awareness, laced with a pinch of paranoia and fear. In turn, the world does little to ease these tensions; therefore much of my work walks a fine line between cautionary metaphor



Christopher Gideon (American, b. 1977) ; *Hangover Haircut* 2010; pigment ink print on paper; Collection of the artist

and anxious confession (a duality which reappears often). Habitually, it manifests itself as both a doubtful commentary on America's stability and a query into the blind faith instilled in manmade technology. Air travel seems to personify this principle which perhaps explains my preoccupation with it.

Paradoxically, however, I greatly admire man's ingenuity in the geometric backdrops of agricultural patterns and the extensive latticework of roadway networks as observed from high above. Less redeeming are the man-perpetuating ideologies that permeate all aspects of American life. Of those, Capitalism and Christianity are most rampant, and I reluctantly carry the burden of their relentless messages and symbols. When the weight becomes too much to bear, my mind finds ways of shedding the load through art. I search for concepts that have counteractive potential, creating a world where the Cross is no longer bound to the chapel, the cemetery, nor the hotel room bible. Instead, it reincarnates in unfolded boxes, bathroom tiles, and architecture. Rolex watches, Coca-Cola cans, and police cars metamorphose into advancing locomotives, misguided passenger jets, and harmless loaves of bread. By extracting these symbols of ideology and placing them into foreign contexts, they become self-deprecating and defeated. It is through this sarcastic process that I find reprieve. However, for every

distorted vision that my conscious mind confronts, two more are repressed. Therefore, another way I seek relief is in work that purges the subconscious mind. As literal transcriptions from the dream state, many of the concepts and subject matter in this category can range from the surreal to the sublime. Some arrive in daydreams, while others are manifestations of recurring childhood dreams. I am a reservoir of recollections, waiting only for the right moment to release them. As visions are purged, the resulting work is created in a state of suspended judgment, presenting the imagery in its purest and rawest form. In the end, the viewer decides whether any allegorical qualities may exist.



glove (noun) (synonym) gloves
with out help could we survive - glove 2011
digital pigment ink on polyester banner, photo-transfer
Collection of the artist

Ken Giles (Canadian, b. 1960)
with out help could we survive - glove 2011
digital pigment ink on polyester banner, photo-transfer
Collection of the artist

KEN GILES

After spending 11 years exhibiting in England, Belgium and Germany, and teaching contemporary photography and video art at three major British universities, Giles returned to Canada in 2003 to further his photographic interests in historical photographic practices and in the urban and rural spaces found in Canada. He received his BFA in Photography from Ryerson University, Toronto (1990), MFA from the University of Michigan, Ann Arbor (1992), and his Doctorate in the History and Theory of Photography from the University of Kent at Canterbury, UK (1997). He is currently teaching at the University of Windsor's School of Visual Arts as an Adjunct Associate Professor and Graduate Studies Faculty in Studio Practices, Art History and Visual Culture. Since returning to Canada, Giles has written exhibition catalogues for the Green Corridor, Thames Art Gallery, Chatham and the Art Gallery of Mississauga. He has also held residencies at the Banff Centre, and has been a Visiting Professor at the University of Alberta, Edmonton. His most recent work has included solo and group exhibitions in Plymouth, England, Le Breuil, France, and Detroit, Michigan.

Artist Statement

I create images that capture moments to stimulate a curiosity for the objects, actions and environments that surround us. I find the photograph is the ideal medium to visually express the everyday vernacular while exploring the deeply perceptual fascination the photograph holds in our daily lives. Solitude and chaos are co-existing themes that run through my work; through the human reliance on the photograph, we can question our capacity for survival that is uniquely composed in the imagery we collect. These are two distinctive avenues of conceptual expression I explore in my art.

In using historical photographic techniques such as chrono-photography in my ongoing body of work *Exinde Spatium (Expanding Space)*, both an existential question and a phenomenological journey are expressed. Slowing down and extending an everyday situation into a progressing contemplative 'time' frame allows viewers a look into the nuances of life actions. However, the photograph is more than just a recorded moment of content caught in that classic split second. It is a medium and materiality in which an impression of time, space and moment can be layered into an introspective and observable detail. In visually recording the very unfolding of time and space, the simple act of *Learning to Walk* can reveal the chaotic beauty of the fleeting difficulties unfurling before us. This expectation of a narrative is visually embedded in the photograph and allows one to see into the currency of everyday life and practices, thereby offering the audience the traceable experience of witnessing far more than normal perception allows.

The photograph can be used to capture the uniqueness found in the array of objects, spaces and places around us, with their multitudes of meanings. For me, to photograph means to have the opportunity to rethink the narrative characteristics in a single moment, those characteristics that mirror the 'everyday' purpose we demarcate for photography. Whether it's a toy, tool, location or street corner, or our changing relationships with our world and objects around us, in the photograph we evoke our own visual stories. Just as Pierre Janet stated in 1928, "narration created humanity." The photograph has become the compelling aide memoire for the tangible relationship we have with our existential self and the reality surrounding us.

JAMELIE HASSAN and ANNA WIESELGREN

Jamelie Hassan based in London, Ontario, is a visual artist and activist, and since the 1970s has created a body of work that is driven by an engagement in both local and international politics and cultures. Her works are in major public collections and she is the recipient of numerous awards including the Governor General's Award in Visual and Media Arts (2001). A survey exhibition of her work, *Jamelie Hassan: At the Far Edge of Words* organized by Museum London, Ontario (spring 2009) and the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver (spring 2010) is circulating nationally until 2013. An exhibition catalogue was published in 2010.

Exhibitions include *Caribbean Books, Caribbean Contemporary Arts*, Port of Spain, Trinidad (2002), *Signals in the Dark: Art in the Shadow of War*, (2008) University of Toronto and Concordia University, Montreal, and *Integración y Resistencia en la Era Global*, 10th Havana Biennial, Cuba. (2009) *Homeland Security*, Render Gallery, The University of Waterloo, Ontario (2009). *Location/Dislocation*, Toronto (2011).

Anna Wieselgren's multi-disciplinary practice includes sculpture, photography and installation.

Her most recent work, *Electoral Ink* (Iraq 2005), is a series of photographs of cap liners from small plastic bottles that held the electoral ink used in Iraq's first post-Saddam Hussein elections. The ink is a semi-permanent dye applied to a voter's index finger in order to prevent electoral fraud. One person, one vote.

Wieselgren completed her undergraduate studies at Emily Carr University of Art + Design and earned an MFA from the Slade School of Fine Art in London, UK.

She has participated in residency programs at Skowhegan School of Painting & Sculpture, Chisenhale Dance Space in London, UK and at Konststepidemin in Gothenburg, Sweden. Wieselgren is the recipient of numerous grants and awards for her work including a Fellowship from the Skowhegan School of Painting & Sculpture and a Commonwealth Scholarship from the British Council. Her work has been exhibited in Canada and abroad. Recent group exhibitions include LOLA, London (2010), Cambridge Galleries, Ontario (2010) and Thielsen Gallery, London, Ontario (2011). She lives and works in London.



(top) **Jamelie Hassan** (Canadian, b. 1948); *Pro Matria, laurel crown, fragments, sandals & plinth* 2010; wood, paint, hand-built earthen ware & glazed elements; Collection of the artist
(bottom) **Anna Wieselgren** (Canadian, b. 1972); *Pro Matria, burka* 2010; digital print on fabric, computerized machine embroidery and wood stand; Collection of the artist

Artists Statement

Pro Matria is a two-part mixed media installation by Jamelie Hassan and Anna Wieselgren in response to the Boer War Memorial Monument at Victoria Park in London, Ontario. This Memorial Monument was unveiled in 1912 and commemorates Canada's first "Foreign War". The artists each created independent works and in collaboration a billboard and postcard edition. The postcard edition has been published for the 2011 AGW Biennial.

In her work, *Pro Matria, sandals and laurel wreath*, Jamelie Hassan draws attention to the sculptural female figure of victory in the war monument. The male soldier with his weapon is usually the focus of the representation of this monument. In this case, the artist examines two aspects of the figure, in particular — the sandals on her feet and a laurel wreath, which she holds in her outstretched hand as she reaches in the direction of the soldier figure above her. While admiring the beauty of this female figure of the monument the artists wanted to pay tribute to the role of women in situations of war. The war in Afghanistan being foremost in their minds, especially as this war, the Canadian public is told, is a war that is being fought in the name of freedom for women from the tyranny of the Taliban. Anna Wieselgren's *Pro Matria, burka* relates Afghan women with the sculptural female figure in the Boer War Memorial. In making her burka, Wieselgren broke from the one solid blue colour commonly used in traditional Afghani burkas and replaced it with a custom made

embroidered and digitally printed fabric. Wieselgren created the pattern of the fabric by using close-up images of the flowing garment worn by the female figure in the monument. *Pro Matria* is a play on the title of the original monument, "Pro Patria". *Pro Matria* was commissioned by LOLA (London Ontario Live Arts) in 2010 and originally presented on site in Victoria Park in front of the Boer War Memorial Monument. The theme of LOLA 2010 was "Conflict/Resolution" and curated by Paul Walde in response to the military history of Victoria Park.



Ed Janzen (Canadian, b. 1955); *Ambient Walk* 2011; video, 23 minutes; Courtesy of the artist

ED JANZEN

Janzen is a mixed media artist who works with installation, sculpture and video. His work has been shown in galleries and film festivals across Canada and USA.

Artist Statement

My practice is concerned with the exploration of perception in the age of electronic media, and in our connection with the natural world. If our relationship with the world is mediated by images and our connection to it is increasingly virtual, then there is potential for many new illusory possibilities. My current work is comprised of video and mixed media installations that challenge the viewer to reconsider time, space and scale, or to experience a sense of location or dislocation, often employing everyday phenomena and familiar cultural artefacts.

I have long been interested in back alleys, shortcuts and other little-used spaces of cities. They present an alternative for travel, outside the traditional grid of streets and sidewalks. For *Ambient Walk*, a long walk down an alley in Windsor was recorded on my video camera pointed at the ground. A multitude of surface materials, decay and debris pass through the view. The sound of my footsteps creates an ambient rhythm that flows steadily throughout. The video exploits the interstitial nature of the alley; it cuts between backyards of homes, where most of the dwellers' outdoor activity generally occurs. This contributes random sounds of voices, backyard activities, animals and machinery to the audio component. A fascination with everyday phenomena leads to the making of *Phase Transition*, where a disk of butter melting in a pan creates a mini-spectacle.

CYNDRA MacDOWALL

Cyndra MacDowall is an artist and photographer. Her practice includes research and writing about photography, representation and identity. She has presented lectures across Canada, the US and the UK. Her long involvement with social justice includes work on behalf of artists' rights, initiating the first Canadian Charter of Rights test case challenging the right to freedom of expression in film and video.

Her work can be found in important public collections including the National Gallery of Canada, Ottawa, the Department of Foreign Affairs and International Trade, Ottawa, The Canada Council Art Bank; Simon Fraser University Library Special Collections and Rare Books, British Columbia; Canadian Lesbian and Gay Community Archives, Toronto, Portrait Gallery of Canada, Ottawa, and the Art Gallery of Windsor. She has received numerous grants and awards. She is currently working on several projects including *Myth(s) of the North*, examining Canadian identity, and a sculpture series entitled *Disaster Editions*. She recently finished her first video project *Hwy 60 @ 60 fps*.

Cyndra completed her MFA in Photography at Concordia University, Montréal, Québec in 1995 and her BAE (Bachelor of Art Education) at Queen's University, Kingston, Ontario in 1977. She is currently an Associate Professor of Photography at the School of Visual Arts University of Windsor.

Artist Statement

The photographic works included in the *2011 AGW Biennial* is an ongoing project entitled *The Salt Domes of Ontario* in which I photograph salt domes/barns in Ontario.

Salt domes/barns are a strikingly unusual architectural form, obviously resembling gargantuan breasts or pyramids situated in the land or cityscape. The domes function as repositories for industrial salt and sand distributed by snow clearing crews on highways. The domes are constructed in pairs or singles, dependent on the area they serve. They function as support for transportation — another primary industry of Windsor. Despite their unusual form, the domes go unnoticed, much as the product they store — industrial salt mined in Sandwich. The dome shape fits the salt pile inside and references ancient forms of salt piling. The ubiquity of these forms and the salt they store are unrecognized and uncelebrated. Banal and overlooked, salt — a life necessity — is now spread abundantly on road and walk ways, especially in Windsor, to prevent slipping. 'Windsor Salt' is produced in Windsor — but is now known more as a brand than in any association with a specific location. The primary Windsor salt mine is in Sandwich, on the shore of the Detroit River. Salt is mined deep under the land and river and connects with the Detroit Salt mine (now closed). The mines follow the path of ancient salt seas under the land we walk on. Access to the salt mines is severely limited. In both Windsor and Detroit 'Public Tours' were suspended in the mid-1980s, not even the miner's families are welcome to the formerly annual one-day visit. This ubiquitous invisibility offers some parallel with the city of Windsor itself. Windsor is the city/suburb across the river from Detroit, closely aligned with the poster child for America's failure and its' potential trickster renewal.

The salt dome structure is historic. In many locations they are no longer replaced as domes with their complex cone of shingles supported by carefully shaped wood. Now tall shallow-peaked steel buildings pair with original and intact domes, and sometimes replace them. By example, the *Tilbury Dome, Hwy 1 (Baptiste Road)* at the 401 intersection was replaced by a steel building this summer.



Cyndra MacDowall (Canadian, b. 1953)

Iona Road Pair 2011; inkjet print mounted on dibond
Woodstock Pair 2011; inkjet print mounted on dibond
Collection of the artist



The MANOSBUCKIUS COOPERATIVE

In its three years of cooperative and highly productive non-productivity, The ManosBuckius Cooperative has produced ten videos which have toured the globe, playing at video, new media and electronic art festivals from London to Jakarta, Munich to Minneapolis, Madrid to Melbourne, Athens to Rio de Janeiro, and many stops along the way including SITE Fest '11, Bushwick, Brooklyn, New York. The MBC has completed two site-specific live-to-feed performance interventions (Ohio State University; Museum of Contemporary Art, Detroit), two live performances (Performance Studies International, New York University; ArtPrize, Grand Rapids, Michigan), participated in the group exhibition *Primary*, at Kendall College of Art and Design, Grand Rapids, Michigan, and has had two solo shows: InSpace Gallery, Urban Institute for Contemporary Art, Grand Rapids, Michigan, for which they created a site-specific video installation; The Birmingham Bloomfield Art Center, Michigan, which featured a multi-projector installation. In November 2011, two MBC videos will take part in the 4th International Festival of Video Art, Camagüey, Cuba.

Artist Statement

Working as a team, we interact physically with technological devices by using them to perform unconventional, bizarre and highly non-productive tasks. The MBC proposes that everyday technologies might be reinterpreted in absurd, playful, and strange ways, and that the nature of productivity and function be re-examined. Our work questions levels of authority and control: are we in control of technology, our immediate environment, and institutional systems, or is the reverse true?

The MBC embraces purposelessness! Our aim is to energize a space with our activities, and suggest new interpretations for existing structures both in the social/political and environmental/architectural sense. Formalist aesthetics... patterned yet spontaneous movement...vibrant colours and actions...we are Jacques Tati meets DEVO.

The ManosBuckius Cooperative

(Sarah Buckius, American, b. 1979, Melanie Manos, American, b. 1964)
Rolling #3 ca. 2011; video, 57 seconds
Courtesy of the artists





MIKE MARCON

Mike Marcon is a multidisciplinary artist from Windsor. After obtaining a degree in Visual Arts in 1998 he spent several years living and travelling by ship throughout Melanesia and Australasia before returning to Canada in 2001. Mike went on to complete a diploma in Graphic Arts and Design at St. Clair College in Windsor in 2005, and has recently received his BFA in visual arts from the University of Windsor. His artistic practice encompasses a range of mediums including painting, sculpture, photography, and archiving. His work explores a number of issues related to identity, history and masculinity. Mike is currently completing a degree in history at the University of Windsor.

Artist Statement

My practice is multidisciplinary and is influenced by a strong interest in the study of history, particularly the impact of the colonial project and landscape ideology on masculinity and the national character. Hence, I think of myself as an anthropologist, collecting and archiving the iconography, mythology, symbols, and origins of male subcultures and nationalistic ideologies. Moreover, I am interested in the ethos of violence, the romanticization of the wilderness, and linking forgotten representations of the past with contemporary culture. As such, using salvaged material, vintage objects and images, and text compiled from public archives and databases, the works that I create seek to function as mechanisms for examining and questioning the history and continued relevance of North American folklore and popular culture, along with the legacy of historiography and colonialism on nationalism and male self-representation.

Currently, I am exploring the notion of the wilderness as a quasi-privileged space, a kind of masculine homeland within the greater framework of the nation state. Employing the artefacts and imagery of the hunter, fur trapper, Mountie and cowboy, as well as salvaged wood — a material that speaks to the tangibility of time and history — the works that I create refer to this perceived notion of exclusivity; its origins, its semiotics, its relational dynamics, its legacy, and its unresolved contradictions, while alluding to a proto-tribal world that hints at an anthropology of the present.

Mike Marcon (Canadian, b. 1973)

Animal Products 2011
wood, metal, books animal fur, key and text
Collection of the artist

ALEX MCKAY

Alex McKay holds dual citizenship, born in Detroit to Canadian parents, who moved to Windsor when he was two. McKay apprenticed as a cabinet maker in NYC (1981—85) completed his BFA at the University of Windsor School of Visual Arts in 1990 and MFA at the School of the Art Institute of Chicago in 1992. He has an ongoing interest in landscape and place, empire and identity, often from a post-colonial perspective. His recent work includes *Treaty Canoe* at the Canadian Canoe Museum — now at the Curve Lake Reserve, and a collaborative performance (Claude mirror tour) with Ellen Harvey at the SMAK Museum of Contemporary Art, Ghent, Belgium. *The Capture of Fort Detroit* (Claude mirror webcam installation #5) is part of a series of ongoing webcam/mirror/ Claude mirror installations McKay has undertaken, including a temporary installation on Lake Nipissing for *Camera Frontera* in 2005, a series of ongoing installations at Tintern Abbey, Wales, UK, the School of Visual Arts, University of Windsor in collaboration with Noel Harding and Rod Strickland under the auspices of the Green Corridor project, and a fourth at the national historic site Cedar Grove (Thomas Cole's home & studio) in Catskill, NY.

Artist Statement

At the close of the French Indian War, in the same year that George III's Royal Proclamation of 1763 recognised native sovereignty and defined territories held by First Nations, Pontiac laid siege to British-held Fort Detroit. Pontiac failed to capture the fort outright, but his rebellion inspired one of the earliest Canadian novels, *Wacousta* by John Richardson. In *Wacousta*, a mad Scot 'goes native' and wreaks havoc amongst the British and Americans. Richardson's narrative of boundary and identity — Canada's answer to *Last of the Mohicans* — is set on the shores before you. In 1812 Tecumseh, in hopes of getting a fairer shake for his people, threw his lot in with the British, playing a pivotal role in the surrender of Fort Detroit by the American General Hull. Through a kind of smoke-and-mirrors trick, Tecumseh



Alex McKay (Canadian, b. 1962) ; *The Capture of Fort Detroit (Claude mirror webcam installation #5)* 2011; wooden 'viewing station' platform with cedar logs and muskets, tree branches, British Ordnance Broad Arrow floor markings, Ordnance bags with hand-made musket balls, three tripod-mounted hand-made Claude mirrors (an 18th century, pre-photographic optical instrument used for viewing, framing and drawing landscapes), and a high resolution security camera streaming the reflected view online; Collection of the artist.

made Hull believe that his army of a few hundred was in fact several thousand strong. These days there is talk of surrendering vast stretches of abandoned sections of Detroit, fencing them off as 'urban wildernesses', enclosed and inaccessible nature reserves. Accurate drawing was a necessary skill of the 18th century military surveyor, and a Claude mirror was often part of his kit. Mirrors were also used by Romantic poets, artists and tourists in search of an ideal or picturesque vision of landscape. Compared to the complex and costly camera obscura, the Claude mirror was the 'Kodak' of the period. I was attracted initially by its absurdity — in order to use a Claude mirror one turns one's back to the desired view and looks at it in reflection, miniaturized, simplified and framed, tonal values compressed, colour saturation and ideology altered. As the politicians say, optics matter. Tecumseh and the British were not the last armies to march through Detroit. Two forces met in 1967. I have vague childhood memories

of the city burning. Detroit was again declared a front (perhaps ridiculously) in the War on Drugs and is now another guarded front in the War on Terror. The city's motto translates as: 'We hope for better things; It shall rise from the ashes.' Appearance has always been critical to the history of this place. The Capture of Fort Detroit references three centuries of surveillance, conflict and image-making along the river.

My viewpoint is from the prow of this frigate of art (the ship-shaped Art Gallery of Windsor) pointed to America. I am on a lower gun deck rather than upper forecandle — the second rather than uppermost floor, for the upper is the domain of ceremony and commerce, hired out for weddings and galas. I take aim at the opposite shore with both Claude mirror and high resolution security camera, putting the landscape and the corporate New Fort Detroit under scrutiny.

Alex McKay would like to thank QDmac, IQeye, On-Site Services and Electrozad for their assistance with this project.

CHRISTOPHER McNAMARA

Christopher McNamara is a film and video artist who divides his time between Windsor, Ontario, and Ann Arbor, Michigan. His work has been shown in galleries and museums throughout Canada including Western Front in Vancouver, British Columbia, YYZ and Mercer Union in Toronto, Galerie B 312 in Montréal, the Khyber Art Centre in Halifax, Nova Scotia, the Macintosh Gallery in London, Ontario, the Art Gallery of Hamilton, and at the Art Gallery of Windsor. In 2003, McNamara had a solo exhibition at Binz 39 in Zürich, Switzerland, and was featured in the *Shrinking Cities* (2004) at Kunst Werke in Berlin, Germany. In June 2009 he presented *Some More Cities* at the Sherwell Art Centre in Plymouth, UK. His video, *Establishing Shots* (2007) premiered at the 36th International Film Festival Rotterdam and was subsequently screened at Independent Film Festival Boston, Massachusetts, the Ann Arbor Film Festival, Michigan and at the Projection Gallery in Liverpool, UK. In addition to his video work, McNamara works with three distinct audio art collectives: Thinkbox, Nospectacle and Noiseborder Ensemble. McNamara is a Lecturer IV in the Department of Screen Arts & Cultures at the University of Michigan where he teaches courses in New Media production.

Artist's Statement

In the past few years Detroit has become a popular setting for numerous film projects (due to a very generous tax incentive in Michigan). Indeed, very recently, the downtown was pretty much on lockdown as a large crew shot a remake of *Red Dawn*. For this film crew as it is for so many others, Detroit becomes a stand-in for any number of troubled, large cities.

Currently the city and its "pleasurable" ruins have drawn a number of contemporary artists. Matthew Barney, Mike Kelley and Stan Douglas have all settled (or returned home in the



Christopher McNamara (Canadian, b. 1964); *on location* 2011
multi-media with video, sound, scale model buildings, canvas, fog machine and Lcd panels; Collection of the artist

case of Kelley), temporarily, in Detroit to create new projects. Over the years when I have taken a number of visiting artists and academics on tours of my adopted city I am repeatedly reminded of the tendencies to fetishize the city's current state of decay.

In my recent work, I explore the idea of "city" using the idiom and vocabulary of cinema. The characters that inhabit the imagined city in my works are key to understanding this milieu — but I do not dwell on any of them for any length of time. Their individual narratives are given as much screen time as the actor stays on the screen.

Meanwhile, the images on the screen are of isolated characters — shot in close up, sleeping or standing or waiting for someone or something.

On location is a constructed miniature city scene that is encased in three large vitrines. Model train buildings of various architectural periods are arranged on Google Earth images printed (to scale) on canvas. Affixed to these buildings are small LCD panel electronic billboards. Here the images are framed within high tech advertising structures — that stand in contrast to the rotting buildings that support them. The diorama has fallen out of fashion in many natural history museums because of the way in which it depicts the cultures contained within them as fixed or worse, dead and gone. I wish to address this tension — by experimenting with the incorporation of dioramas with video projections, miniature LCD monitors and directed audio elements. The captured moment is not frozen in time — but rather is an effluent. In *On location* I hope to address the ways certain late-capitalist cities are fetishized and looted in the name of cultural production and discourse. And, on a more fundamental and personal level I am also intent on further exploring the ways in which cities function as sites for elusive memory.



Riaz Mehmood (Canadian, born Pakistan, 1969); *Doubletake 02* 2009; inkjet print, digital image; Collection of the artist

RIAZ MEHMOOD

Riaz Mehmood is a multidisciplinary artist originally from Pakistan. After obtaining a degree in Civil Engineering from the University of Engineering and Technology in Peshawar, Pakistan, Riaz went on to complete a diploma in the Integrated Media program at Ontario College of Art and Design, Toronto in 2005. His artistic oeuvre encompasses a range of practices including performance, video and photography. These works have explored a number of issues related to identity, history and media. His works have been shown internationally, including the US, Canada, Egypt, Pakistan and Indonesia. Riaz is currently completing his MFA at the University of Windsor.

Artist Statement

I am a multidisciplinary artist whose work examines issues around cultural displacement, the construction of knowledge and the role of mass media in shaping both the individual and collective identities. In order to explore these issues, I utilize and incorporate a number of mediums such as video, photography, performance and installation in my work. Through

these means, I explore the fluidity of identities which are contingent upon on acquired knowledge and everyday lived experiences. My inspiration comes from the literary genre of magical realism and in a similar vein, often employs the idea of the fantastical in my work to deconstruct and question notions of truth in history.

Doubletake is a photo series that was created during an artist residency at VASL International Artists' Circle in Karachi, Pakistan (2009). Composed of a number of digitally edited self-portraits, these photographs were taken in various locations across Pakistan and Canada and as a result, juxtapose both time and geography in a single image. In this series, while I am interested in examining issues of "identity" but I am also interested in exploring the changing cityscapes in Pakistan — rapid industrialization and globalization of major urban centres in Pakistani cityscapes increasingly bare an uncanny resemblance to cityscapes in Canada. The work invites audiences to seek out the subtle differences in the cityscapes: the odd shop sign, car model, and clothes are signifiers, which enable us to recognize or differentiate the environments around us.

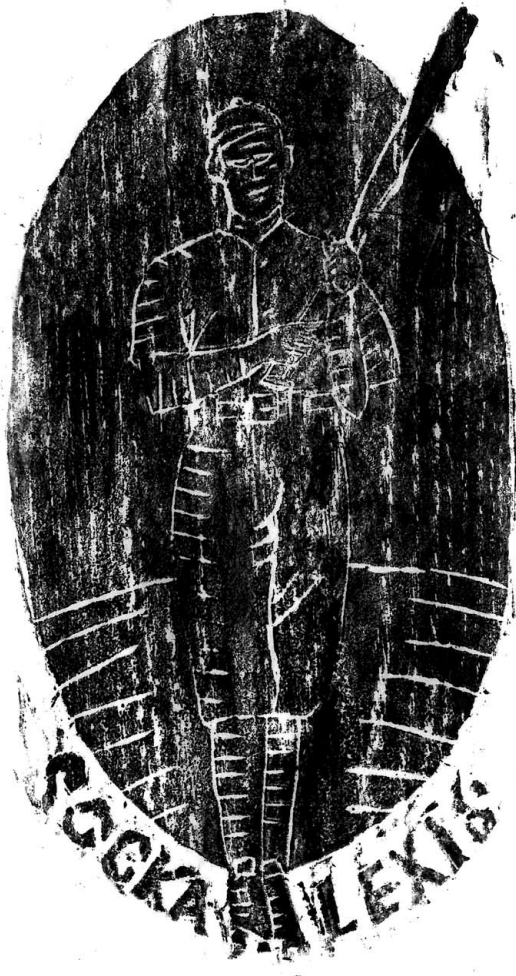
DYLAN MINER

Dylan Miner is a border-crossing Métis with roots in the historic Indigenous communities of Slave Lake, Alberta; Red River, Manitoba; Drummond Island, Michigan; and Penetanguishene, Ontario. Born and raised in Michigan, he holds a PhD in the history of art from The University of New Mexico, USA. Dylan has published extensively and lectured globally on contemporary Native and Latino art, Indigenous sovereignty, and the relationship between art and anti-capitalist activism. He has published in *Third Text*, *Aztlán*, *CR: The New Centennial Review*, amongst others, and has forthcoming books from University of Arizona Press and IB Tauris. As a professor, he has led Indigenous-centered courses in the Great Lakes, USA, Southwest California, and Latin America.

In 2010, he was awarded an Artist Leadership Grant from the National Museum of the American Indian (Smithsonian) and had five solo exhibitions. In 2011, he hung solo exhibitions at Urban Shaman Gallery, Winnipeg, Manitoba, University of Notre Dame, Indiana, Michigan Institute for Contemporary Art, Lansing and Fort Lewis College, Durango, Colorado, a university that once served as an Indian boarding school. In 2012, he will travel to Norway to exhibit and work with the Sami people. Currently, Dylan coordinates the Michigan Native Arts Initiative and is a professor at Michigan State University. He lives with his wife and two daughters between Anishinaabewaki and Aztlán.

Artist Statement

In a never-ending world of late-capitalist consumption, where mass-produced commodities and highly designed products are naturalized, the creation of hand-made objects becomes an overt act of resistance. By using the language of anti-capitalist activism and Indigenous visuality, I make intentionally unrefined objects that, if nothing else, challenge the ambiguity of the elite visual artworld by operating within a tradition of political didacticism. Through the production of print-based installations, I evoke the tangibility of the printed form in an attempt to narrativize a particular anti-colonial and anti-capitalist desire. As an artist, I have become a storyteller whose images narrate stories in a uniquely visual fashion based in an anti-authoritarian tradition.



Incorporating found materials, such as re-used grocery sacks and cardboard, I see my artmaking practice as the embodiment of my own radical politics and everyday experiences as a human being. The printed image and the materials that I work with remain a quotidian expression of the day-to-day realities in which I find myself. While society has moved toward a consumer-based model, the print becomes a small (yet productive) expression against the daily alienation I feel. My objects mark my existence and declare that I am alive. Just like ancestral petroglyphs and cave paintings, these small printed acts make similar marks on the worlds. As Métis martyr Louis Riel so powerfully articulated on the eve of his state-sanctioned assassination: 'My people will sleep for 100 years, and when they awake, it will be the artists who give them back their spirit.'

In this series, Miner investigates the tropes of baseball, known as the national pastime or America's game. Phrases derived from the ballpark pepper our everyday speech such as, "in the big leagues", "covering your bases", "hitting a home run", "rain check" to name only a few. The game has equally been seen as an emblem of our country abroad and has been enthusiastically accepted by fans worldwide, particularly in Latin America and Japan. Against this diamond shaped playing field, Miner proposes that a different game is being played, one that reveals truths of our collective past and points toward potential futures. As an artist and historian, Miner discloses that Native peoples are commonly relegated to either the dustbin of history or to the rural marginality of reservation life. Immigrants, particularly those from the global south, are inversely presented as a threat to the future of America. This series challenges conventional notions of what it means to be a United States citizen at a time when even the most basic Citizenship Clause of the Fourteenth Amendment is being contested.

Dylan Miner (Métis, b. 1976)

Rooting for the Home Team (Indians vs. Immigrants series) 2010 – present
relief prints from incised Louisville Slugger baseball bats
Collection of the artist



ZEKE MOORES

Born and raised in Conception Bay South, Newfoundland, Zeke Moores uses sculpture to explore the social and political economies of everyday objects and our complex relationships to them. By relying on traditional and industrial methods of manufacturing to alter seemingly unimportant mass-produced objects, Moores transcribes everyday commodities and by-products, into the re-proposed artefacts of our mass culture, questioning their initial creation and the ideologies behind them. In 2001 Moores worked at one of the largest art cast foundries in North America, Johnson Atelier Foundry, Mercerville, New Jersey, Fabrication and Stone Yard, Hamilton, New Jersey. It was there that Moores further developed his knowledge and interest in fabrication and foundry production, which has become the focus of his practice today. Moores has received numerous grants and awards including being nominated for the 2011 Sobey Art Award. He has exhibited nationally and internationally at the Memphis Metal Museum, Grounds for Sculpture (New Jersey) and the Contemporary Art Institute of Detroit. Moores has a BFA from Nova Scotia College of Art and Design, Halifax and an MFA from the University of Windsor. He currently teaches at the University of Windsor and at Brock University in St. Catharines, Ontario.

Artist Statement

How an object relates to its function greatly determines a society's view and/or perception of that object. Most objects directly mirror their utilitarian role in their qualities and characteristics. I am interested in exploring the hierarchical systems of value that exist within the objects that surround us, and their cultural significance. While our commodity driven society alienates the very labour force that fastens it in place, products have become less about being functional objects and more about being cultural movements. By relying on industrial methods of manufacturing to alter or remove the function of a seemingly unimportant mass-produced object, I am able to subvert its intended existence from one of utility to cultural signifier and icon. Through investigating an object's cultural and political economies I am addressing issues of representation, value, and perception. Transcribing everyday commodities and by-products, into the re-proposed artefacts of our mass culture, I question their initial creation and the ideologies behind them.

Zeke Moores (Canadian, b. 1977)
Cooler Column 2009
aluminum
Collection of the artist



STEPHEN G.A. MUELLER

A native of Windsor, Stephen George Alexander Mueller holds a Bachelor of Fine Arts degree in Visual Arts from the University of Windsor (2004), Ontario and a Master of Fine Arts degree in Visual Arts from the University of Calgary (2006), Alberta. His performance work has been exhibited across Canada. Mueller currently lives and works in Calgary and is a member of the Board of Directors of The New Gallery in Calgary.

Artist Statement

In our culture we perform all sorts of seemingly futile rituals in the face of death. Not for the deceased, but for ourselves. We memorialize the past through photograph albums and nostalgic keepsakes in an attempt to retain and control our memories. The psychological significance of specific objects, locations, or events from our past, and the futile efforts we make to preserve and retain our memories of those objects, locations, or events through physical representations in the present, is a reflection of our desire to create and maintain illusions of immortality through symbolic systems, in order to protect ourselves against the specter of death.

Utilizing a variety of media, my studio practice explores personal fears and anxieties through ritualized compulsive obsession and futile representation. Cultural signs are delicately interwoven with personal symbolism to create works that are both poetic and poignantly elegiac — a multilayered consideration of beingness, mortality, and survival through an honest and personal lens. Notions of 'purposeful futility' and blind conviction play an important conceptual role in my research as I investigate the relationships between fear, longing, anxiety, obsession, faith/belief, and the propensity to surround oneself with representational yet illusory objects and images in an attempt to circumvent inevitable loss and, ultimately, psychological and physical death.

Stephen G.A. Mueller (Canadian, b. 1977)

Please Don't Go (09:01 December 22, 1977-

durational performance/installation on 7-11 December and 14-18 December, 2011, during gallery hours

Collection of the artist



MARGARET PARKER

Margaret Parker's work explores the place of the individual in the complex social issues of today. From large woven installations and participatory projects to intimate site specific sketches, her use of cut up cotton t-shirts expands the vision of the human torso and what it means to be human in a global age.

Her work has been shown nationally and internationally. Recent exhibitions include *Hidden Cities* (2011), New Century Artist Gallery, New York, New York, *New Fibers Exhibition 2010*, Eastern Michigan University, Ypsilanti, *ArtPrize* (2010) and (2009), Grand Rapids, Michigan; *drawing the line* (2010), Beverly Arts Center, Chicago, *Balance*, Duderstadt Gallery, Ann Arbor, sponsored by the Women's Caucus for Art, Michigan Chapter, traveled to three other sites in Michigan. *2008 Human Rights Exhibition*, South Texas College, which toured to three venues across Mexico; *Contemporary Women Artists Exhibition XIV*, St. Louis, Missouri and her solo show *Shirts & Skins: Margaret Parker* (2007), Ann Arbor Art Center. Parker's work is in the collections of the United States Capitol, the State Department Art Bank, the Maine Maritime Academy, University of Michigan Rackham Graduate School, Chelsea Medical Center, and many private collections. Margaret Parker lives and works in Ann Arbor.

Artist Statement

Cornered is an ongoing, site-specific series of work that Parker has installed eight times in venues across North America. Each installation is specific to a given corner in the exhibition, one of those unused useless spaces that are often ignored. For the *Cornered* series, each t-shirt is cut in the same pattern of one long strand of fabric that starts at the end of one sleeve, continues to the neck, and ends at the other sleeve using up all the fabric in between. Each piece therefore has a given structure of three circles attached by one long strand. The variation of shape, size and scale is dependent on the nature of the corner and the improvisation and performance of developing the installation.

Corners establish a three dimensional space with distinct limits. Having spent the last several years working on large complex installations, working with small well defined pieces has been a liberating process. For me, developing these installations can be compared to drawing in three dimensions. I've been using cotton t-shirts for the last several years because these ordinary pieces of clothing open an endless supply of references. They are our second skin, a map of the human torso, an asymmetrical cylinder with arms. When cut apart, they stretch into evocative metamorphosis from two to three dimensions. For each iteration of this installation I cut a t-shirt in many different ways, but nothing is cut off or discarded so the size of the shirt is the essential limitation of the piece. Anything printed on the shirt is cut up along with the shirt and those messages from past lives are carried over. The hem of the neck is often supported with wire to establish a circle and the hem for the arm may also be supported as a circle. With these few reference points the human shape is remembered and reimagined through each installation.

Margaret Parker (American, b. 1947); *Cornered Windsor (Under Surveillance)* 2011
one cotton t-shirt, wire, filament; #10 of an ongoing series of site specific installations; Collection of the artist



Brenda Francis Pelkey (Canadian, b. 1950)
Rick & Terry from FANS series 2010
inkjet on di-bond
Collection of the artist

BRENDA FRANCIS PELKEY

Pelkey was born in Kingston, Ontario, in 1950. She studied art at Sir Sanford Fleming College of Applied Arts and Technology and Trent University in Peterborough, Ontario. She moved to Saskatoon, Saskatchewan in 1980, and received her Master of Fine Arts from the University of Saskatchewan in Saskatoon in 1994. She was an Associate Professor in the department of Art and Art History at the University of Saskatchewan from 1994 to 2003, when she moved to the University of Windsor.

Pelkey takes photographs of places that are a little bit off the beaten path, and sometimes creates images of places that look downright threatening. From her work for *Haunts* (2001), in which Pelkey took her and a battery of lights out to the woods. The combination of over-lit foregrounds and the quick drop-off of light in the background created images that portrayed the menace of the unknown, tapping into our fundamental fear of the dark. In 2004 *Spaces of Transformation*, Pelkey examines operating rooms, bars and strip joints, spaces that could function as sites of fear or anxiety that suggest a complex multiplicity of individual stories with unknown outcomes.

Pelkey has exhibited throughout Canada, as well as in England, Scotland, France, Germany, Czech Republic and Finland. Her works appear in many public and private collections, including the MacKenzie Art Gallery and the Dunlop Art Gallery in Regina, Saskatchewan, the Mendel Art Gallery in Saskatoon, Saskatchewan and the Canadian Museum of Contemporary Photography in Ottawa.

Artist Statement

My photographic practice has been centered on subjective experience and the concerns of meaning and place – informed, but not constrained by readings in social psychology and feminist cultural geographies. Similar concerns and some similar strategies of execution link the bodies of work to one another. The two works included in the biennial this year come from a series entitled *Fans* (2010) that I was commissioned to produce by the Dunlop Art Gallery, Regina for a group exhibition that was organized to celebrate the 100th anniversary of the Saskatchewan Roughrider Football Club. The individuals depicted in these photographs are fans of the Saskatchewan Roughriders. The varied costumes are either homemade or customized by the addition of insignia and the use of a common colour. The formal portraits of the fans, made either pre- or post game, depict the seriousness of this informal group in their performance of loyalty and belonging. The public performance of loyalty and belonging is a common phenomenon seen in many different aspects of society, particularly recognizable as it pertains to a number of religious sects.



Nadja Pelkey (Canadian, b. 1983); *Lump* 2010; mixed media; Collection of the artist

NADJA PELKEY

Nadja Pelkey was born in 1983, in Saskatoon, Saskatchewan. She completed the BFA program at the University of Windsor in 2008 and earned an MFA from the University of Guelph in 2010.

Her works have been exhibited both nationally and internationally. Aside from her studio practice she also maintains a focused interest on critical writing, undertaking both reviews and catalogue essays. Nadja currently splits her time between Montreal, Quebec and Windsor, Ontario.

Artist Statement

My practice is an ontology based in the anxiety of doubt, and the methodology of questioning and evaluation. This drives me to pursue projects that examine trace, authorship, authenticity, eccentric narratives, and value. Largely informed, though not

directed by *Nadja*, the Andre Breton book after which I was named, I negotiate ideas of character and characterization. I am interested in the way that meaning is performed. Though object based, in order to articulate my concerns I work with a wide range of materials.

Recent works include *Hope*, 2010, re-writing Breton's novel, substituting the name of the character, with the meaning of the name, *Elvis I (Aspirations)*, 2010 re-carving a second hand plaster bust of Elvis Presley into a more accurate representation, *Drawn From Sources*, 2010, making drawings of the marginalia from books recommended to me through the course of my MFA, *Lump*, 2010 unifying a collection of home décor objects with a thick coating of obfuscating glitter, and versions, ongoing, locating iterations of the same thing. I use found objects that allude to characteristics unavailable to them by virtue of their provenance or manufacture. The objects and subjects are conflated in an attempt to locate essential properties, and aspirational identities.



MEGAN PRESS

Megan Press is a recent graduate from The University of Victoria Master of Fine Arts Program in Victoria, with a concentration in sculpture and installation. She earned her Bachelor of Fine Arts with Distinction from the University of Western Ontario, London in 2009. Over the past four years she has participated in numerous exhibitions in both London, Ontario and Victoria, British Columbia. Exhibitions include: *Well it's My Nipple Now*, a collaborative project at the Wright Lithography Building and *I Can Do Better...*, at the artLAB, London, *Raw* at Deluge Contemporary Art, Victoria, and *Interim* at Xchanges Gallery, Victoria. Press has taught an introductory course in Sculpture and Material Methods at The University of Victoria, British Columbia and has been a substitute teacher for a variety of visual arts classes. Since graduating in June of 2011, she has participated in The Government of Ontario Summer Experience Program at The Art Gallery of Hamilton, Ontario and is currently working in Studio Arts at The Mississauga Living Arts Center. Press maintains an active practice in her basement studio now in Burlington, Ontario. It is a space filled with curious objects and littered with pieces of past projects to be reinvented again and again.

Artist Statement

As a sculptor and installation artist Press investigates the notions of collecting, curating and owning, mimicking what we do in real life to make homes and identities for ourselves. She explores the ways in which mundane objects (readily discarded, collected, bought or found) can be transformed, creating forms that are not static but always evolving. Her creative process begins as she actively selects and decides upon the components that will form the basis of her new material collection. A collection from which an entire body of work develops and with it a form of identity, one that is always shifting.

Driven by the urge to stage multiple conditions in her work, Press engages her audience through various systems of organizing and curating objects, in ways which parallel how consumer products are reorganized and shelved for reasons of function and marketability. Collected units can sometimes function as substitutes for human forms, environments, structures or as discrete objects. The fluidity of this process allows for moments where things butt up against one another and present a kind of voice and then change and evolve again.

Megan Press (Canadian, b. 1987)
Bundling (figure 2) 2009
mixed media
Collection of the artist

VICTOR ROMÃO

Through his monochromatic drawings, spare woodcut prints and figurative sculptures, Windsor artist Victor Romão investigates issues of identity in distinctive ways. His practice includes bizarre likenesses of human and animal hybrids, chronicles of the deeds of anonymous, shadowy malefactors, and images of bucolic settings permeated with disturbing feelings of the surreal, uncanny, and ferocious. The artist's influences are varied, ranging from the clean inventiveness of Japanese Ukiyo-e prints, elements of baroque European sculptural and religious conventions, and Romão's impressions of youth in rural Southwestern Ontario.

His austere beautiful works permit as many interpretations as there are motivations behind them. Numerous images point to behaviour considered 'masculinity' run wild. They also explore senses of belonging to a group, and the experience of those considered outsiders, which include conflicting senses of identity faced by new Canadians, and the profiles imposed on them from without. Romão's practice includes drawing, sculpture, performance and print media. He holds a BFA and MFA from the University of Windsor, Ontario. He has participated in solo and group exhibitions across Canada, the USA and in Japan and New Zealand.

Artist Statement

My years spent living in a small rural Southwestern Ontario town have acted as the catalyst for my interest in exploring the topics of fear, male violence, and otherness. The qualities that are typically used to describe rural communities — quiet and safe places where residents live harmonious and peaceful lives; idyllic settings to reside in or visit — are a one-sided way of depicting the type of rural setting with which I am familiar. The cultural conservatism that pervades rural communities possesses a dualistic nature, behaving very similarly to how Freud defined the term heimlich in his 1919 essay "The Uncanny".

Through the fusion of personal memories of living in a rural setting, with my observations and examinations on the themes of fear, male violence and otherness, I bring to light facets of rurality that might otherwise escape the attention of non-rural communities. Through the creation of two- and three-dimensional artworks, video and performance, I hope to provide the viewers of my work with an unsettling encounter that simulates my discomfort at being attracted to and repulsed by various aspects of North American rural life.

Victor Romão (Canadian, b. 1968)
Through the Clearing We Could See It 2011
mixed media
Collection of the artist





JULIE SANDO

Julie Sando is a photographer and installation artist currently investigating popular imagery and found texts. She received an MFA from West Virginia University, Morgantown, West Virginia (1997) and a Bachelor of Fine Arts from the University of Windsor (1992). She has taught courses in Design, Photography and Visual Culture at the University of Windsor since 1998. Recent projects reveal Julie's particular interest in commercial signage, beat poetry, and the pathos of record collecting. In *Tapping Jack* (2010), Sando retyped Jack Kerouac's novel *On the Road* to create a simulated scroll highlighting the author's cultural romanticization of lost boys, bop musicians and migrant farmers. A current series in progress *Loving (In Stereo)* assembles photographic reproductions of 45-rpm recordings, each manipulating the song titles in a variety of ways.

Her article, "Reading the Massage", was published in the Fall 2010 issue of *West Coast Line*, Simon Fraser University. Her photographic work on massage parlour exteriors entitled *Best Sensuous Hands* were shown at Oakland University Art Gallery, Auburn Hills, Michigan in 2005 and her work was included in *Orientalism and Ephemera* exhibition (2006–08), Art Metropole, Toronto, Ottawa Art Gallery, Ottawa, Center A, Vancouver and University of Victoria, British Columbia.

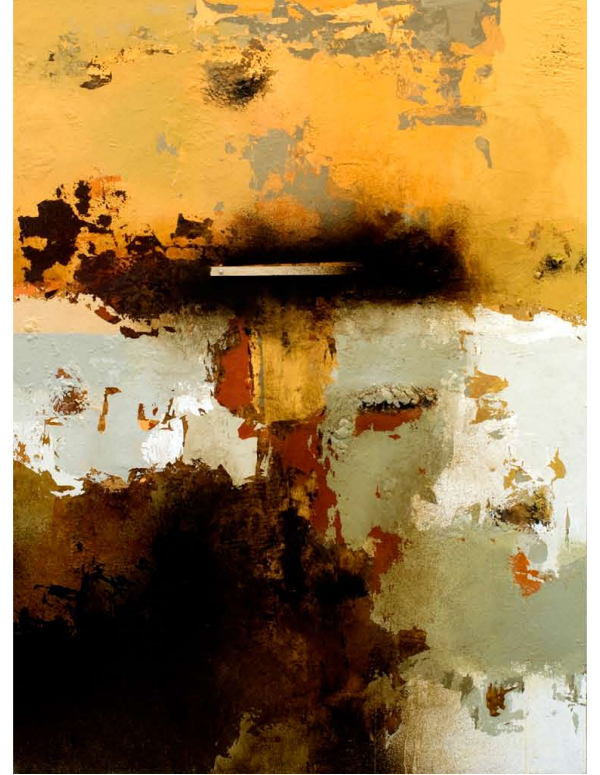
Julie enjoys road trips with her two teenage children

Artist Statement

I have always been interested in investigating common experiences. I draw upon highly accessible source materials and imagery found in secondhand stores like; novelty paying cards, t-shirts logos, and vinyl records to translate that which is popular into something more personal. I invert private and public moments and remix found narratives

In my self-portraits, I prefer to employ the visual trappings of straight or documentary photography. I am curious to know if society still believes that photographic portraits communicate a kind of truthfulness. However, the convention around traditional portraiture can make it a difficult place to discuss other universal concepts and emotions. On occasion, I will digitally blur fact with fiction to add an exaggerated psycho-social commentary. Over the past three to five years, I have collected and archived over 500 secondhand jukebox era 45-rpm (7") recordings, hundreds of t-shirts as well as reworked (by way of retyping and erasing) several novels by Jack Kerouac. With these projects, I am recycling found words to question representations of identity and the central myths and metaphors that abound within romance culture. I'll often document vacant locations like; massage parlours by day, big box store parking lots, or abandoned factories and theatre stages. Although the building itself is unoccupied, the signage using works and objects steeped in meaning still remain. One of my goals is to prompt a questioning of the formal and social institutions inherent in such representations. I ask that the viewer pan across objects on display in a room interior photograph and (like an archaeologist) excavate these objects in search of their cultural meaning and significance.

Julie Sando (Canadian, b. 1969) ; Untitled 2011; C-print; Collection of the artist



JOSÉ SEOANE

Born in Santiago de Cuba in 1956, José Seoane has been living and working in Ontario for the past nine years. Seoane studied at the art institute San Alejandro, Havana City, Cuba, where he completed his degree in print making in 1982. He has an extensive background in painting and drawing and since 1990 has participated in numerous international exhibition and collaborated with artists from Germany and Cuba. Exhibitions include *Mutaciones*, Galeria Taller Cultural "Luis D. Oduardo", Santiago de Cuba 2008, *We Were Here*, Bajo el Sol Gallery, US Virgin Islands 2007, *Kunst im Werk. Trierenberg*, Linz, Austria 2006 and *Ambulambis*, Bajo el Sol Gallery, US Virgin Islands 2005, Seoane continues to show his work nationally and internationally while teaching painting and drawing at the University of Windsor, School of Visual Arts.

José Seoane (born Cuba, 1956)
Wall-Drivethru 2011
acrylic on canvas
Collection of the artist

Artist Statement

My current body of work explores how physical and symbolic 'walls' evoke of the struggle of the migrant's attempt at integration and re-invention while traveling between Western and non-Western cultures. Acting as barriers or fortresses, sanctuaries or prisons, these symbolic spaces at the same hide and expose our adopted past, while providing the surface upon which we incorporate elements and simulacra our old lives in a constant act of re-invention and re-evaluation. Through my work, I've developed a rich visual language and technique, formed through stratifications of elements, foreign to each other yet cohesive, that evokes past and present, permanence and transience, absence and presence, belonging and displacement, the worldly and the spiritual.

Since immigrating to Canada, I have begun to explore how the thematic and symbolic treatment of wall spaces can be expanded to examine border culture. Much like the migrant experience, there is a distinct conflict of identity when two separate social and economic cultures share a separate but identical geographic space. In border culture one is pulled toward 'the other' by virtue of convenience and need, repelled/attracted by differences, and separated by the barrier or wall.



LAURA SHINTANI

Laura Shintani is a 4th generation Japanese Canadian, born in Geraldton Ontario. As a child she lived in Toronto, Napanee and Kemptville, Ontario. She received training in Fashion Design at Ryerson University, Toronto; and earned an honours degree in Semiotics and Communication Theory from the University of Toronto. She entered professional art on the encouragement of senior established Canadian and international artists, IAIN BAXTER& and Noel Harding.

In 2004 BAXTER& and Shintani published an award winning catalogue for the Two Rivers Gallery, Prince George, British Columbia exhibit, *Rough Hewn: the Art of George Sawchuck*, curated by George Harris. In 2006 Shintani painted a portrait of John R. Rutherford, a leader in childhood literacy and philanthropy in Windsor.

In the 2008 competition for the 9th Changchun International Sculpture Symposium in China, Shintani was the only Canadian accepted. She sculpted a 3-metre public work, *Dreaming Canada*, that is now a permanent bronze in the sculpture garden of the Changchun City Hall, China. At present Shintani is completing her MFA at the University of Windsor. Next year she is seeking an artist's residency in Japan to encounter the contemporary aesthetic of her ancestral homeland. Laura Shintani lives in Windsor with her husband and two fine felines.

Artist Statement

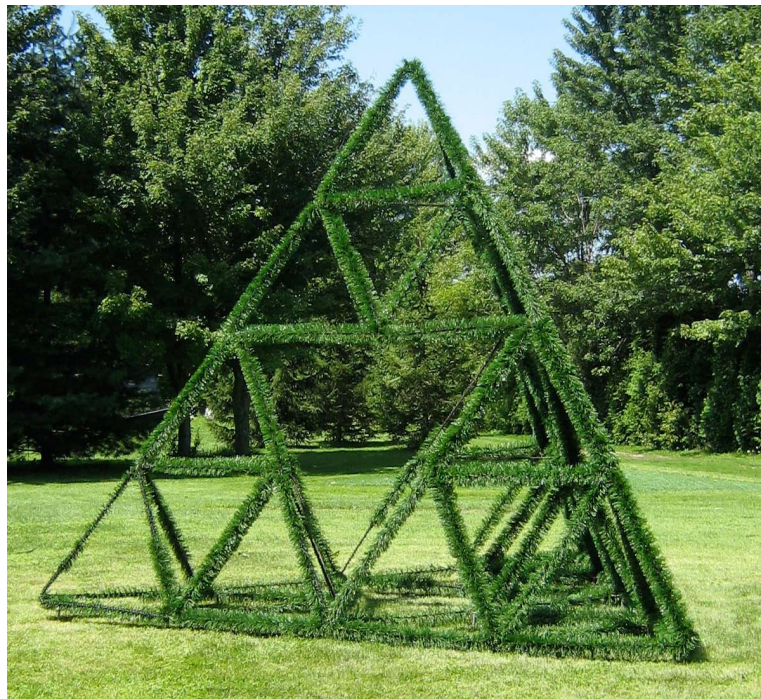
That which is hidden and not reducible to words guides me. My work emerges from vivid and intense moments of existence that try to evade tangible form. Possibly an elevated heart rate, an odour, a taste, compression or decompression, instigates connections. In processing the stimuli, resilient action and reaction to hidden clues prevail and allow no place for preconceived thinking. Rather, my responses arise from hands that mold forms in materials that are somewhere between deliberately chosen and chance. Perhaps an adventure video game of challenging encounters is a good analogy. The unexpected appears, the accidental happens, and merge with other unknowns from other hidden sources. Some unknowns are benign, some powerful; others have the potential to destroy. I build proto-forms and these inclusions of life are tangibles of imperfection and impermanence. In this studio, primarily it is the non-verbal that exists and functions. By continuous persistence the shaping and spacing creates the keys to the forms. The emergence of the art serves as protection, as a repository of the imaginary, as a record of survival in the face of challenges. The art connects what might have happened with what could have — revealing the possible.

Laura Shintani (Canadian, b. 1971); *Compression Decompression* 2011
synthetic monofilaments, slate, acrylic paint, chalk Collection of the artist

WAYNE TOUSIGNANT and DARREN STANLEY

Born in the east side of Windsor in 1952, Wayne Joseph Tousignant began exhibiting his artwork in group, two-person and solo exhibitions, a large percentage of these were associated with the Art Gallery of Windsor. Wayne is a founding member of ARTCITE and a co-organizer within the Control Burn collective that initiated the Fahrenheit Festival of Fire Sculpture in 2001. Upon completion of a BFA in Visual Arts, he studied at Mills College, Oakland California and then completed an MFA degree in 1982 at the University of Windsor. Wayne has taught at the University of Windsor from 1990 to 1995 in the School of Visual Arts and since 1995 in the Faculty of Education. He was also a member of the Steering Committee, Co-chair of the Education Committee and participating artist for the *CarTunes on Parade* international exhibition in 2005 with the Art Gallery of Windsor. In 2011, he completed his Doctor of Education, at Wayne State University, Detroit, Michigan.

Since 2005, Darren Stanley has worked in the Faculty of Education, University of Windsor, as an educator, scholar, and administrator. Stanley, with a background in mathematics and education and an interest in the aesthetic aspect of non-euclidean structures, has come to play an important part in his thinking about education — cognition broadly speaking — and life-like structures or “bodies of knowledge.” Drawing upon the field of complexity theory, amongst other theoretical frames, he has come to appreciate and understand how notions like emergence and uncertainty are intrinsic to the production and materialization of complex structures and events like the Fahrenheit Festival of Fire Sculpture collaborations with Wayne Tousignant. As an educator and scholar, the fractal sculpture, shown in this exhibit, represents a conceptualization of learning which, as a quality of nested structures within and without other complex forms, suggests playful possibility and the potential for transformation through iteration and patterned and patterning relationships with/in the world.



Wayne Tousignant and Darren Stanley (Canadian, b. 1952 and Canadian, b. 1969)
Tetrahedron 2011; mixed media installation; Collection of the artists

Artist Statement

In the fall of 2006, after several months of discussions, serendipitous ideas, and planning, we created a sculpture — a mathematical installation — from straw and an underlying metal skeleton as part of the Artcite exhibition entitled *Fahrenheit*. What emerged was a particular mathematical object, a self-similar organic structure known as a “fractal.” It is not surprising that a mathematician and artist should have bumped into one another and taken up this shared project, framed by the construction of this particular object — a fractal tetrahedron. To be sure, the object, as constructed, arises from rather euclidean geometric objects — triangles and tetrahedra. But it is in the iterative and self-organizing process of putting this particular structure together that we begin something a little different from the usual euclidean geometric objects that so many of us were taught in school. As a kind of “natural” geometrical object, fractals go quite well together with nonlinear dynamical processes, especially those of a self-organizing nature.

The fractal *Tetrahedron* installation in the 2011 *AGW Biennial* is based on the previous success of a fire sculpture entitled *Arrival* created by Tousignant in 2005, which was repurposed for

the exhibition entitled *Landscape From the Ground Up* Thames Art Gallery, Chatham, Ontario in 2005 and Gallery Lambton, Sarnia, Ontario in 2006. In *From the Ground Up*, the video footage of the original burning structure was projected over an identical structure used in the installation. In this installation, we consider our collaborative work and the process behind it; that is, we consider the place and importance of fractal geometry as the basis for complexified sculpture installation presented at the biennial. The work brings together our concerns of connectivity and the connected nature of complex, organic forms, the processes behind these living structures, and the dynamic principles of life. Green turf was selected to symbolize blades of wheat, the initial beginning before the baling of straw. To this end, we explore some of the “territory” at the interstices of mathematics, learning, art, and democratic forms of life of various kinds and scale.

JENNIFER WILLET

Jennifer Willet is an internationally successful artist in the emerging field of BioArt. Her work explores notions of representation, the body, and interspecies interrelations in biotechnology with an emphasis on ecological metaphors.

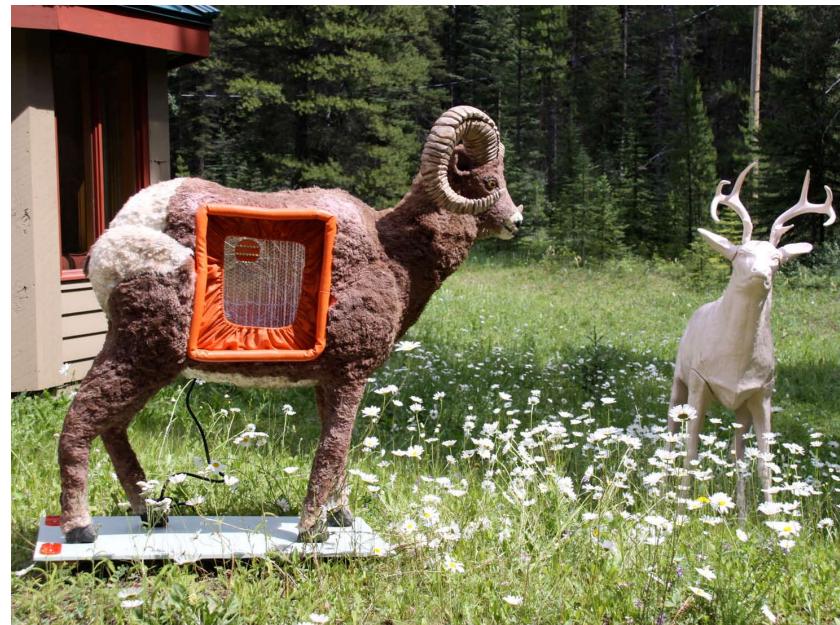
From 2000-2007 Willet and Shawn Bailey collaborated on an innovative computational, biological, artistic project called *BIOTEKNICA*. At the same time, she taught in the Studio Arts Department at Concordia University, Montreal, Quebec, and completed her PhD in the Interdisciplinary Humanities Program at the same institution. Willet also taught “BioArt: Contemporary Art and the Life Sciences” for The Art and Genomics Centre at The University of Leiden, The Netherlands, in 2008, and now works as an Assistant Professor in the School of Visual Arts, at The University of Windsor. In 2009 she opened the first biological art lab in Canada, called INCUBATOR: Hybrid Laboratory at the Intersection of Art, Science, and Ecology at the University of Windsor.

Exhibitions include: the Arnolfini Museum, Bristol, UK (2010), Exit Art Gallery, New York (2009), Ars Electronica festival, Linz, Austria (2008), FOFA Gallery, Montreal, Quebec (2007), ISEA, San Jose, California (2006), Biennial Electronic Arts Perth, Perth, Australia (2004).

Artist Statement

In contemporary society we imagine laboratories as sterile and objective workplaces. This vision of the lab instills a sense of authority and over-confidence in the methodologies and results that each laboratory produces. In actuality, successful labs can be very dirty and unruly places. There is no need for the perfect cleanliness, smooth surfaces, and rigid instrument design that the hard sciences ascribe to. In my artistic practice I am interested in re-imagining laboratory aesthetics — towards re-imagining the lab as an accessible and inclusive environment — more akin to a kitchen, a studio, a garden, or an ecology. In this work, *An INCUBATOR in Sheep's Clothing*, incubator is literally inserted into the stomach of a life-sized sculpture of a mountain sheep. Housed within the incubator are a variety of microbial life forms — bacteria, yeast and fungi — living on agar plates.

I am interested in exploring the notion that an incubator's primary function is to reproduce the conditions of a healthy mammal body in which to store and propagate laboratory specimens. It is often understood in scientific circles that the ideal incubator is in fact a living mammal body — with the exact temperature — CO₂ levels — nutrient properties — by which to cultivate living specimens. This principle has been put into scientific practice in hundreds of labs internationally where animal surrogates serve as host organisms for interspecies research involving sustaining organs, fetuses, and cells within the bodies of third party specimens. Visually, this work is also inspired by an agricultural experiment that



Jennifer Willet (Canadian, b. 1975)
An Incubator in Sheep's Clothing 2011
fabricated sheep, plants, soil and yeast
Collection of the artist

I witnessed while studying at The University of Guelph, where a transparent window had been installed in the stomach of a sheep to aid in the study of digestion. The image of the cannulated sheep resonated with me, with a man-made industrial plastic lip holding tight a window and passageway for humans to access the inner workings of another mammal. This incubator/sheep was originally produced as a central component of BioARTCAMP where I worked with 20 artists, scientists, and students to build a portable bioart laboratory in the Canadian Rocky Mountains in conjunction with The Banff Centre in July 2011. The sheep was designed and built by Billie McLaughlin.

I am grateful for the support of the Ontario Arts Council in producing this work.

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