

UNDOMESTICATED ARTIST BIOS

Mary Anne Barkhouse was born in Vancouver, BC and belongs to the Nimpkish band, Kwakiutl First Nation. An established artist and sculptor, she is a descendant of a long line of internationally recognized Northwest Coast artists that includes Ellen Neel, Mungo Martin and Charlie James. Her work has been presented at the Ottawa Art Gallery, Peterborough Art Gallery, Robert McLaughlin Gallery in Oshawa, Art Gallery of Sudbury, Gallery Stratford, and Wave Hill Glyndor Gallery in New York City. Barkhouse is a member of the Royal Canadian Academy of Art and her work can be found in public parks and on college and university campuses across Ontario, as well as the collections of prestigious institutions such as the National Gallery of Canada, Canadian Museum of Civilization, McMichael Canadian Art Collection, Mendel Art Gallery, Mackenzie Art Gallery, Art Bank of the Canada Council for the Arts, UBC Museum of Anthropology, Macdonald Stewart Art Centre, Banff Centre for the Arts and the Department of Indian and Northern Affairs. Mary Anne Barkhouse lives and works in Minden, Ontario.

Gwenaël Bélanger lives in Montréal, working and teaching at l'École des arts visuels et médiatiques de l'Université du Québec à Montréal. His artistic practice is informed by a "bricoleur" attitude, playing with the limitations of our perceptions of the real and its grey zones through graphic and photographic media. Bélanger mines the interactions between what we see, what we imagine and what we remember, using a range of visual strategies to create perception shifts and set up the intrigues of the gaze. He received the Pierre-Ayot award of the city of Montréal in 2009. His work has been presented in solo exhibitions at VU PHOTO in Québec City, Centre Clark, UQAM Gallery, Optica, Skol and Galerie Graff in Montréal, as well as the Musée régional de Rimouski. Bélanger also participated in several group shows including *Who runs the space now?* at ECOH Gallery, Mexico, *Catch me!* at Kunsthaus de Graz (Austria), *The Hidden Land* at Nettie Horn Gallery (UK), *Still Revolution* at CONTACT Photography Festival (Toronto), and the Québec Triennial at Musée d'art contemporain de Montréal.

Katherine Boyer is a multidisciplinary artist, whose work is focused on methods bound to textile arts and the handmade, including fabric manipulation, papermaking, woodworking and beadwork. Boyer's art and research are entrenched in Métis history, material culture and personal family narratives. Through the experience of long, slow, and considerate laborious processes, Boyer contemplates the use of her own Métis body as a conduit for building upon ancestor relations and exploring notions of a mixed cultural identity. Boyer has received a BFA from the University of Regina and an MFA at the University of Manitoba. She currently holds a position as an Assistant Professor at the University of Manitoba, School of Art.

Sandra Brewster is a Canadian visual artist based in Toronto. Her work has been exhibited nationally and abroad. A recipient of the Toronto Friends of the Visual Arts Artist Prize (2018) and the Gattuso Prize for Scotiabank CONTACT Photography Festival (2017), Brewster has been recognized for her community-based practice that centres a Black presence located in Canada. The daughter of Guyanese-born parents, she is especially attuned to the experiences of people of Caribbean heritage and their ongoing relationships with back home. Her exhibition *Blur* is currently on view at the Art Gallery of Ontario. She received a Master of Visual Studies from the University of Toronto. Brewster is represented by Georgia Scherman Projects.

Hannah Claus is a visual artist of English and Kanien'kehá:ka / Mohawk ancestries. She is a member of the Tyendinaga – Mohawks of the Bay of Quinte, living and working in Tioh'tià:ke – Montréal, Québec – since 2001. Claus uses installation to create sensory environments that speak of memory and transformation. These explore the particular, personal and living relationships within an Indigenous worldview, often focusing on Kanien'kehá:ka / Mohawk cosmography, in order to unsettle our perception of time, space and memory. Her installations have been exhibited throughout Canada, the United States, in Germany, Switzerland, Mexico and Chile, while her work is included in various public collections, such as the Canada Council Art Bank, the City of Montreal and the Department of Global Affairs Canada. Concurrent with her studio practice, Claus is Vice-president on the board of directors for the Aboriginal Curatorial Collective and a member of the board for the Montreal Arts Council. She teaches contemporary Indigenous art as a sessional lecturer at Kiuna, a First Nations post-secondary institution, in Odanak, Quebec. Claus graduated from the Ontario College of Art and Design in 1997 and obtained an MFA from Concordia University in 2004.

Erika DeFreitas is a Scarborough-based artist whose practice includes the use of performance, photography, video, installation, textiles, works on paper, and writing. Placing an emphasis on process, gesture, the body, documentation, and paranormal phenomena, she works through attempts to understand concepts of loss, post-memory, inheritance, and objecthood. DeFreitas' work has been exhibited nationally and internationally. She was the recipient of the TFVA 2016 Finalist Artist Prize, the 2016 John Hartman Award, and longlisted for the 2017 Sobey Art Award. DeFreitas holds a Master of Visual Studies from the University of Toronto.

Julie Favreau's practice lies at the intersection of visual arts and choreography. Her research on performative gesture and movement feeds the production of sculptural objects and vice versa. Through video, sculpture, performance, photography and installation, she creates characters, objects and gestures that compose enigmatic and troubling universes that navigate between the intimate and the unconscious, inspiring a heightened sensorial awareness in the viewer. Favreau lives and works in Montreal and Berlin. Her work has been presented at the Künstlerhaus Bethanien, Berlin (2017); Montreal Museum of Fine Arts (2016); Darling Foundry, Montreal (2016); Edinburgh Art Festival (2015) and Musée d'art contemporain de Montréal (2011) among others. She is the recipient of the Pierre-Ayot Award (2014) and Claudine and Stephen Bronfman Fellowship in Contemporary Art (2012).

Iris Häussler's immersive installations revolve around fictitious stories. Beginning with detailed biographies of invented characters, she builds the material evidence of their obsessive lives and works. This results in site-specific unsettling environments in domestic dwellings, historical houses and in museums spaces. Because Häussler is interested in the fragile boundaries between fiction and reality, she often does not immediately reveal that her installations are contemporary artworks. Visitors frequently describe their experience as "walking through a novel in three dimensions." Born in Germany and trained at the Academy of Fine Arts in Munich, Häussler's work is shown internationally. She was a stipendiary of the Kunstfonds (Bonn) and won the Karl Hofer Prize 1999 (Berlin). In 2010 she was invited on the Cape Farewell (UK) High Arctic Expedition. Since her immigration to Canada she received grants from the Toronto Arts Council, the Ontario Arts Council, and the Canada Council for the Arts.

Nicolas Fleming holds a BFA from Concordia University, Montréal (2001), and an MFA in visual and media arts from Université du Québec à Montréal (2007). Since 2006, Fleming has presented numerous solo exhibitions in Québec, including at UQAM Gallery, McClure Gallery, AXENÉO7, Galerie Trois Points, Maison des Arts de Laval, and Centre CLARK. He also had the opportunity to present solo projects in Ontario at TYPOLOGY Projects, Bunker 2, and Evans Contemporary, as well as at the ISE Cultural Foundation (New York, NY) and Harcourt House (Edmonton, AB). He recently attended artistic residencies at Rupert (Vilnius, Lithuania) and Sculpture Space (Utica, NY). Fleming's projects also include installations for Truck Stop in 2017, Papier Art Fair in 2015, and Aires Libres, Montréal in 2014.

Lucy Howe is an artist, arts administrator and educator based in Windsor, Ontario. In her artistic practice, Howe is interested in subverting the everyday and exploring the physical and metaphorical structures of common spaces, objects and activities. Her interventions, installations and objects shift the purpose, being and function/behavior of 'reliable objects', while bringing into question that which is known and familiar. Howe has exhibited in galleries across the country and has received numerous grants and awards. She holds a BFA from the Nova Scotia College of Art & Design, and an MFA from York University. She currently works as the MakeLab Sculpture Technician and as a sessional instructor in the School of Creative Arts at the University of Windsor.

Gunilla Josephson is a Swedish born artist based in Toronto since 1990. She works primarily in video, a medium she chose because it straddles the official art world, the entertainment industry, and the disclosures of the amateur, which makes it difficult to own, to control, to co-opt. For Josephson, it is fundamentally subversive and therefore life affirming, insisting on true revelation and beauty. Josephson's works have been widely exhibited, including presentations at Toronto Summer Works, Prefix Institute of Contemporary Art (Toronto), The association ET4U - Contemporary visual art projects (Denmark), Whitney Museum of Contemporary Art (NYC), Rodman Hall Art Centre (St Catharines), Art Institute of Chicago, Canadian Cultural Centre in Paris, Swedish Institute in Paris, Moderna Museet (Stockholm), Ryerson Image Centre (Toronto), Oberhausen Short Film Festival (Germany), South London Art Gallery, Sydney Film Festival, Musée d'art contemporain de Montréal, Southern Alberta Art Gallery, Nuit Blanche Toronto, Winnipeg Art Gallery, Art Gallery of Guelph, SAW Video (Ottawa), and Kassel Dokumentarfilm among many others.

Lewis Kaye is a Toronto-based sound artist, media sciences researcher, and educator fascinated with the interplay between sound, technology and culture. His work often explores, adapts and transforms recordings of various sound environments, with recent projects experimenting with the remediation of sound and audiovisual archives. Often collaborating with other visual or performance artists, his output finds many forms of expression including media installation, theater, audio CD, 5.1 surround sound video and live 2-channel and multichannel performance. Major works include the curatorial project *Hearing Video* for Vtape (Toronto, 2018), *Crowds ReSpaced* (Signalraum Gallery, Munich, 2014) and the McLuhan-themed *Through the Vanishing Point* (CONTACT Photography Festival, 2010 and McLuhan in Europe Festival, 2011). Lewis holds a PhD in Communication and Culture from York and Ryerson Universities, and teaches on sound studies, media studies and digital culture at several universities around Toronto.

Born in Athens, Greece, **Valérie Kolakis** works and lives in Montréal. Kolakis has exhibited widely in Canada, United States, Europe and China. Her most recent exhibitions include *Done with objects because things take place* (Fold Gallery London, UK, 2017), *Art Rotterdam* (Fold Gallery London, UK, 2016), *Chara* (Centre Diagonale, Montréal, 2015), *The Duration of the Sharp Hard Outline of Things* (Fold Gallery, London, 2014), and *Living in a Material World* (Centre Phi, 2013, Montréal). Her work was presented in The Québec Triennial (Musée d'art contemporain de Montréal, 2011) and in 2013, she was shortlisted for the first Musée national des beaux-arts du Québec Contemporary Art Award.

Carmela Laganse's practice is engaged with the intersections of embodied experience and perception, exploring the agency and ideologies embedded in objects. Her work explores the effects of colonialism and examines how it contributes to material culture as well as her own identity. Working in a variety of media, she often builds interactive work or portable, modular environments that playfully and critically integrate physical, emotional, ritualistic, and intellectual processes. Originally from Winnipeg, Laganse received an MFA from Ohio University and a BFA from the University of Manitoba in Winnipeg. She has exhibited nationally and internationally since 2005. Recent exhibitions include *Hamilton Now*, *Object* at the Art Gallery of Hamilton and *Spread* at the Thames Gallery in Chatham-Kent, ON. Laganse has taught art at various post-secondary institutions across Canada, teaching mainly in 3D and expanded practice. She currently lives in Hamilton and teaches in the School of the Arts at McMaster University.

Heather Nicol is an interdisciplinary artist and independent curator based in Toronto. She has created site-specific installations in New York City for Arts Brookfield USA (The Winter Garden), in Toronto for Art Brookfield Canada, (Allen Lambert Galleria) and Nuit Blanche (Union Station – the Great Hall), as well as Sculpture Centre (New York), the Brooklyn Academy of Music, Hallwalls (Buffalo), Chateau de Courances, (Milly, France), Kunstlerhaus Bethanien, (Berlin), among others. Her curatorial projects have often explored site-specific conditions as found in decommissioned, underutilized, repurposed and educational locations, and have fostered opportunities for large groups of artists working across a wide range of disciplines. She received her BFA (honours) from the School of Visual Arts in New York, MA in art education from NYU, and interdisciplinary MFA from OCAD University.

Dainesha Nugent-Palache is a Toronto based artist, writer, curator and graduate of OCAD University. Working primarily in photography, video and with performativity, her practice is often centred around themes of otherness, identity and representation, in relation to both femininity and the Afro-Caribbean diaspora. By employing the use of satire, pastiche and colour, Nugent-Palache's work is aesthetically tantalizing enough to pull viewers in, then consider the deeper, layered complexities that exist within her work. All in all, it is her intent to provide documentation and commentary on twenty-first century realities through visual narratives, for the sake of posterity.

Gord Peteran's boundary crossing career spans almost four decades. He has opened up the category of furniture to an unprecedented range of psychological and conceptual content. While having completed hundreds of private, corporate and public commissions, he has also lectured and exhibited extensively. His work was included in the Canada Focus Exhibition – “Mediated Memory” at the Beijing Biennial of Contemporary Art. The Milwaukee Art Museum's

retrospective on Peteran toured nine museums for three years across the United States. Two books have been published on him, and his work is included in many collections such as the University of Toronto Art Museum, the Milwaukee Art Museum, the Peabody Essex Museum in Salem and the Museum of Fine Arts, Boston. He is a professor at OCAD University and maintains an active studio practice in Toronto.

Born and raised in Germany, **Birthe Piontek** moved to Canada in 2005 after receiving her MFA from the University of Essen in Communication Design and Photography. Her art practice focuses on photography, though she also utilizes installation, sculpture and collage to explore the relationship between memory and identity, with a special interest in female identity and its representation in our society. Piontek's work has been exhibited internationally and is featured in many private and public collections such as the Museum of Contemporary Photography in Chicago and the Museum of Applied Arts in Gera, Germany. Her photographs have appeared in international publications like *The New York Times Magazine*, *Le Monde*, *Wired* and *The New Yorker* among others. Her most recent work, *Abendlied*, received the Edward Burtynsky Grant in 2018 and was published in April 2019. Piontek is an Assistant Professor of Photography in the Audain Faculty of Art at Emily Carr University of Art and Design in Vancouver and a member of the *Piece of Cake Project*.

Born in Sainte-Justine-de-Newton, Québec, in 1978, **Yannick Pouliot** lives and works in Saint-Casimir-de-Portneuf. After studies in horticulture, he originally planned to go into small-scale farming before finally opting for a career in art. He has a BFA from Université Laval, as well as training in carpentry. Pouliot started out by experimenting with various media including photography, video and sound, then gained a reputation for his spectacular pieces, steeped in sensibility and poetry, that incorporate decorative elements, furniture and architecture, all put to new use. His contribution to the 2003 Manif d'art 2 event in Québec City launched him onto the art scene and introduced him to the public. The next year, he was invited to participate in Artefact 2004. His work *Le Courtisan* was purchased by the Musée national des beaux-arts du Québec and he was invited by the Musée d'art contemporain to take part in the exhibition *L'Envers des apparences* in 2005. Pouliot earned critical acclaim, being voted one of the year's top picks by the newspaper *La Presse* in 2004, featured in the 2005 year-end roundups in the weeklies *Voir* and *Ici*, singled out for 2003 "work of the year" in the twentieth-anniversary edition of *Espace sculpture* magazine, rated a 2008 visual arts "Noisemaker" by *Hour* and a "sure thing" for winter 2008 by *Voir*, and profiled in the February 2008 edition of *L'Actualité* magazine.

Adrienne Spier (b. Montreal) is a Guelph based multidisciplinary artist who works with discarded and unwanted materials. Spier received an MFA from Concordia University, completed the Independent Studio Program at the Toronto School of Art, and has a BA in Fine Art from the University of Guelph. Her work has been exhibited in Toronto, Montreal, Quebec City, Calgary, Rouyn-Noranda, Guelph, Rotterdam, The Netherlands, and Berlin, Germany. She has taken part in numerous residencies in both Ontario and Quebec, including the Hamilton Artists Inc. Cotton Factory Residency and the Gibraltar Point International Artists Residency. She is the recipient of various awards from the Ontario Arts Council, Canada Council for the Arts and Conseil des arts et des lettres du Québec. Her work is held in both private and public collections.

Karen Tam is a Montréal-based artist whose research focuses on the constructions and imaginations of 'ethnic' spaces through installations in which she recreates Chinese restaurants,

karaoke lounges, opium dens, curio shops and other sites of cultural encounters. She has exhibited her work and participated in residencies in North America, Europe, and China, and has received grants and fellowships from the Canada Council for the Arts, Conseil des arts du Québec, Social Sciences & Humanities Research Council of Canada, and Fonds pour la formation de chercheurs et l'aide à la recherche. Tam was a finalist for the 2017 Prix Louis-Comtois, a finalist for the 2016 Prix en art actuel from the Musée national des beaux-arts de Québec, and long-listed for the 2010 and 2016 Sobey Art Awards. Tam holds an MFA in Sculpture (School of the Art Institute of Chicago) and a PhD in Cultural Studies (Goldsmiths, University of London). Her work is in museum and corporate collections like the Irish Museum of Modern Art, Musée des beaux-arts de Montréal, Collection Hydro-Québec, Collection Royal Bank of Canada, Microsoft Art Collection, and in private collections in Canada, United States, and United Kingdom. She is represented by Galerie Hugues Charbonneau, Montréal.

Kevin Yates has garnered a great deal of attention for his sculptural work, whether finding inspiration in a crime scene, or tracing the sense of dislocation which results from too frequent relocation. He likens his work to film stills: objects that hold space like a “pause” allowing the viewer time to examine and inspect. Yates is particularly interested in the cold relationship that exists between tragedy and the scrutiny of the viewer. His installations confound the expectation of knowing-through-seeing, setting the stage for a perpetual mystery. Born in Owen Sound, Ontario, Yates went on to study at the Ontario College of Art and Design, Toronto and the Nova Scotia College of Art and Design, Halifax, earning an M.F.A. from the University of Victoria. He lives and works in Toronto, and is represented by Susan Hobbs Gallery.

Shaheer Zazai is a Toronto-based Afghan-Canadian artist with a current studio practice both in painting and digital media. His practice focuses on exploring and attempting to investigate the development of cultural identity in the present geopolitical climate and diaspora. Zazai received a BFA from OCAD University in 2011 and was the OCAD University Digital Painting Atelier Artist-in-Residence in 2015 for the production of his first Digital Carpet. He is also a recipient of Ontario Arts Council grants. Zazai has had solo and group exhibitions at the Art Gallery of Mississauga, CAFKA Biennale, Hazelton Lanes Art Festival and Patel Gallery among others. He was also a finalist for EQ Banks Emerging Digital Artist Award in 2018. His most recent solo exhibition titled 'WYSIWYM' was curated by Ed Video and hosted at Capacity 3 Gallery in Guelph. He is represented by Patel Gallery, Toronto.

Shellie Zhang (b. Beijing, China) is a multidisciplinary artist based in Tkaronto/Toronto, Canada. She has exhibited at venues including WORKJAM (Beijing), Asian Art Initiative (Philadelphia) and Gallery 44 (Toronto). She is a recipient of grants from the Toronto Arts Council, the Ontario Arts Council and the Canada Council for the Arts. In 2017, she was an Artist-in-Residence at the Art Gallery of Ontario. She is a member of EMILIA-AMALIA, a feminist research and writing group. Her work is in the TD Bank Corporate Art Collection, the Drake Hotel Permanent Art Collection and numerous private collections. Recent projects include a publication with the Art Gallery of York University (AGYU) and a solo exhibition at the New Gallery (Calgary). By uniting both past and present iconography with the techniques of mass communication, language and sign, Zhang's work deconstructs notions of tradition, gender, identity, the diaspora, and popular culture while calling attention to these subjects in the context and construction of a multicultural society. She is interested in exploring how integration, diversity and assimilation is implemented and negotiated, how this relates to lived experiences, and how culture is learned, relearned and sustained.