

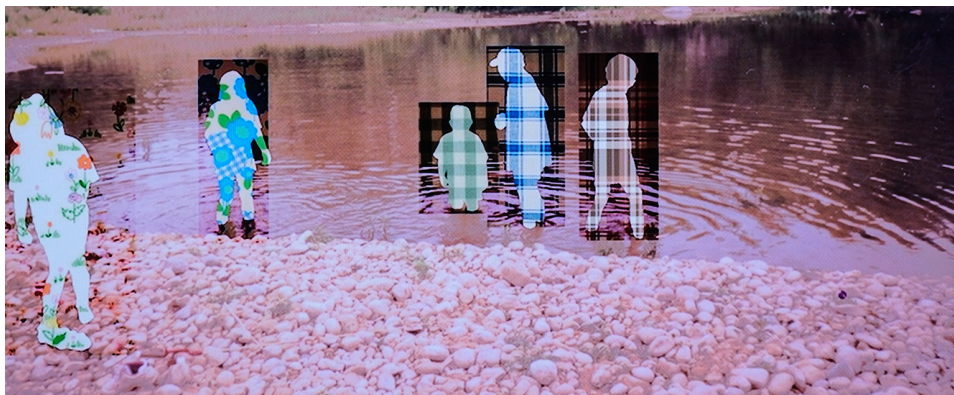


SHIFT

A VIRTUAL CONFERENCE ON THE ECOLOGIES
OF FASHION, FORM + TEXTILE

SATURDAY, OCTOBER 21 & SUNDAY OCTOBER 22

PRESENTED BY GRIFFIN ART PROJECTS



SHIFT

A VIRTUAL CONFERENCE ON THE ECOLOGIES
OF FASHION, FORM + TEXTILE

SATURDAY, OCTOBER 21 & SUNDAY OCTOBER 22 | LIVE OVER ZOOM

SHIFT: Ecologies of Fashion, Form + Textile is an exhibition and residency that addresses the intersection of visual art, fashion and textiles as worldmaking forms of human encounter that comprises every aspect of daily life. Embracing social, cultural and political gestures and movements, this knowledge ranges from conceptual development and design, to ecological, ceremonial, cultural and spiritual practices, to the animating energy of queer joy in fashion.

To explore these practices, the *SHIFT Conference*, co-curated by Griffin Art Projects' Adjunct Curator **Dr. Karen Tam** and Director **Dr. Lisa Baldissera**, will engage academics, museum specialists, curators and artists, including a keynote presentation with **Alexis Walker**, Associate Curator of Dress, Fashion and Textiles at the McCord Stewart Museum (Montreal). The conference also features three panels: *Fashion Ecologies*, *Histories of Fashion and its Futures* and *Sticky Pictures: The Intersection of Art and Fashion* on Griffin's recent publication produced in collaboration with Figure 1 and the Musée d'art contemporain, Montreal (MAC).

Cover Image: **Medrie MacPhee**, *Second Thoughts*, 2022, oil and mixed media on canvas, 56 x 86 in Courtesy of the artist and Stellar Art

Top Image: **Miriam Berndt**, *Just Kids*, 2023. Digital collage, scanned photographs, ProCreate. Courtesy of the artist.

REGISTER ONLINE TODAY:

DAY 1: https://us06web.zoom.us/webinar/register/WN_H2vbhX__SnqHFXcuwfjo2A

DAY 2: https://us06web.zoom.us/webinar/register/WN_p4WDREiLQPiOBcOQMfRX-A

CONFERENCE PANELISTS

Parachute: Subversive Design and Street Fashion



Alexis Walker



Dr. Wessie Ling



Vanessa Mardirossian

Histories of Fashion and its Futures



Caroline Monnet



Medrie MacPhee



Mimi Gellman

Fashion Ecologies



Janet Werner



Melissa Feldman

Sticky Pictures: The Intersection of Art and Fashion



Dr. Karen Tam



Dr. Lisa Baldissera

Co-Curators

PROGRAM SCHEDULE

SATURDAY OCTOBER 21, 2023

10:00 AM TO 11:15 AM PST **KEYNOTE PRESENTATION**

Parachute: Subversive Design and Street Fashion

Alexis Walker, Associate Curator, Dress, Fashion, and Textiles, McCord Stewart Museum, Montreal. Moderated by Dr. Karen Tam, Griffin Art Projects Adjunct Curator

REGISTRATION LINK: https://us06web.zoom.us/webinar/register/WN_H2vbbX...SngHFxcuwfjo2A

Keynote speaker **Alexis Walker**, Associate Curator for the Dress, Fashion, and Textiles collection at the McCord Stewart Museum, will present an engaging and insightful talk on the iconic Montreal fashion brand, **Parachute**, subject of the 2021-2022 exhibition Walker curated at the McCord and its accompanying publication. Founded in Montreal in 1977 by British clothing designer **Nicola Pelly** and American architect **Harry Parnass**, Parachute crafted visionary, avant-garde apparel that embodied an androgynous, urban style. Walker's presentation will delve into the brand's journey from its inception, drawing inspiration from the New Wave scene, to its position as an international sensation, with its connections to famous figures like Madonna, Janet Jackson, Duran Duran, and Andy Warhol, among others. Focusing on Parachute's notable presence in SoHo during the 1980s, Walker's discussion will highlight the cultural impact of the brand's subversive design and street fashion, and its intersections with the vibrant New York art scene during that era.



Image: Bobby Sheehan, Amanda Coulson, Nicole Burdette and models on a New York City rooftop wearing Parachute, early 1980s

SATURDAY OCTOBER 21, 2023

11:30 AM TO 1:00 PM PST

Histories of Fashion and its Futures

Featuring online presentations by Dr. Wessie Ling, Professor of Transcultural Art and Design at London Metropolitan University, and Vanessa Mardirossian, textile designer, scholar, and doctoral candidate at Concordia University. Followed by a discussion and audience Q&A moderated by Dr. Karen Tam, Griffin Art Projects Adjunct Curator

REGISTRATION LINK: https://us06web.zoom.us/webinar/register/WN_H2vbhX___SnqHFXcuwfo2A

The conference panel, *Histories of Fashion and its Futures*, brings together scholars **Dr. Wessie Ling** and **Vanessa Mardirossian** who will share their unique perspectives on the dynamic interplay between fashion's historical evolution, its current complexities, and its future possibilities. Professor of Transcultural Art and Design at London Metropolitan University, **Dr. Ling**, an artist and a notable figure in fashion studies, explores themes like the cultural property of fashion, transcultural locality, and identity construction within the fashion system. Her historical research focuses on the evolution of the Chinese dress and its transnational links, shedding light on issues such as global capitalism, postcolonialism, and cultural hybridity. Joining her on this panel is **Vanessa Mardirossian**, a textile designer with over 20 years of experience across various fashion sectors, and doctoral candidate at Concordia University. Advocate for textile ecoliteracy to address toxic materials in the fashion industry, she takes an innovative biomimetic approach by cultivating pigments from bacteria that thrive on food waste, providing a sustainable alternative to conventional and ecologically damaging dyeing processes. Together, Ling and Mardirossian's distinct yet complementary practices and research promise a thought-provoking dialogue that will uncover the multi-faceted nature of fashion beyond its visual aesthetics, delving into its cultural, economic, and environmental potentials.

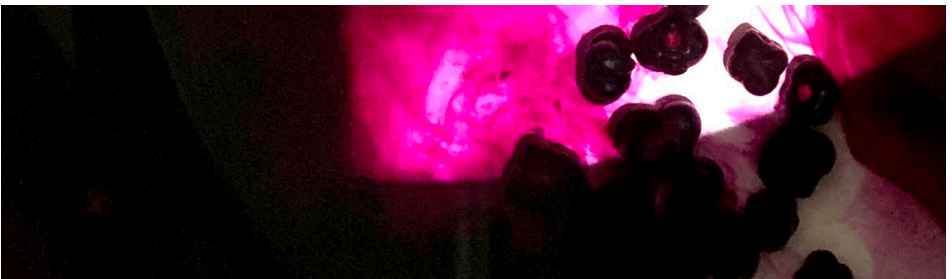


Image: **Vanessa Mardirossian**, *Beyond Colors: the impact on global warming*, 2023, dyes melting to express the impact of the textile toxicity on global warming. photo by Étienne Béland.

SUNDAY OCTOBER 22, 2021

11:00 AM TO 12:30 PM PST

Fashion Ecologies

Featuring presentations by multidisciplinary artist Caroline Monnet (Montreal) and visual artist Medrie MacPhee (New York), followed by a discussion and audience Q&A moderated by Ashkenazi-Anishinaabe Métis visual artist Mimi Gellman (Vancouver)

REGISTRATION LINK: https://us06web.zoom.us/join/register/WN_p4WDREiLQPiOBcQQMrRX-A

Presentations by multidisciplinary artist **Caroline Monnet** and painter **Medrie MacPhee** will address the question of how the effects of a globalized fashion industry and its aesthetics have led to enquiries about consumerism and cultural appropriation especially in the face of the evolving climate crisis, where fashion's carbon footprint represents 10% of the world's global emissions. MacPhee's formal references to architectural landscapes and abstraction are concerned with, among other things, issues of collapse and renewal. Her recent works use found clothing as their foundation incorporating zippers, buttons and fabric to reference the body, and the repurposing and reuse of existing textiles. Anishinaabe/French artist Caroline Monnet works across disciplines to consider Indigenous identity to address colonialism's impact, and replace these systems with Indigenous methodologies. Monnet uses industrial materials within popular and traditional art histories such as modernist abstraction to create new hybrid forms. The presentations will be followed by a discussion and audience Q&A moderated by Ashkenazi-Anishinaabe Métis visual artist **Mimi Gellman**.



SHIFT: *Ecologies of Fashion, Form + Textile*. Installation view. Photo by Byron Dauncey.

SUNDAY OCTOBER 22, 2021

1:00 PM TO 2:30 PM PST

Sticky Pictures: The Intersection of Art and Fashion

Featuring artist Janet Werner (Montreal) and independent curator & writer Melissa Feldman (Harrisburg, Pennsylvania) moderated by Dr. Lisa Baldissera, Director, Griffin Art Projects

REGISTRATION LINK: https://us06web.zoom.us/join/register/WN_p4WDREiLQPiOBc0QMrX-A

This panel discussion brings together contributors to the publication, **Janet Werner: Sticky Pictures**, which examines and celebrates the evolving work of this Montreal-based painter. Featuring the artist, **Janet Werner** and independent American curator and writer, **Melissa Feldman**, the panel explores the constellation of spatial and figurative explorations drawn from fashion magazines and art history that assist Werner in the creation of collage-like composite figures that slip between articulations of beauty, gender, psychology and emotion.

About the publication: Janet Werner's painterly operations are both unsettling and seductive, revealing the conditions of perception and looking as passageways to understanding the intensity of the world at hand. *Janet Werner: Sticky Pictures* explores Werner's unique combination of abstraction, fictional portraiture, and the rich history of painting through texts by MAC Curator and Head of Public programs François LeTourneau, media historian Ara Osterweil, as well as an interview with the artist with independent curator and writer, Melissa Feldman.



Image: Photo by Byron Dauncey

PANELIST BIOS

KEYNOTE SPEAKER

Alexis Walker is the Associate Curator of Fashion, Dress & Textiles at the McCord Stewart Museum in Montreal. She holds a BFA in Textiles from the Nova Scotia College of Art and Design and an MA in Fashion and Textiles Studies: History, Theory and Museum Practice from the Fashion Institute of Technology in New York. Walker recently curated the McCord Stewart's 2021 exhibition *Parachute: Subversive Fashion of the '80s*, and authored the accompanying catalogue, *Parachute: Subversive Design and Street Fashion*, published by Perron-Roettinger, Los Angeles, and set to be republished by Rizzoli in early 2024. In addition to her curatorial work, Walker is an embroidery and textile artist as well as a former fashion and costume designer and stylist.

HISTORIES OF FASHION AND ITS FUTURES

Dr. Wessie Ling is a Professor of Transcultural Arts and Design at London Metropolitan University where she directs The Research Centre for Creative Arts, Cultures and Engagement (CREATURE). She has co-edited the book *Fashion in Multiple Chinas: Chinese Styles in the Transglobal Landscape*, and the special issues on Italianerie: Transculturality, co-creation and transforming identities between Italy and Asia for *Modern Italy*, *Global Fashion for Zone Moda Journal*, and *Global China for Fashion Theory*. She serves on the editorial boards of *Clothing Cultures*, *Critical Studies in Fashion & Beauty*, and *Zone Moda Journal*. She is the co-series editor of the *Studies in Design and Material Culture* published by Manchester University Press. Her recent research focuses on the study of fashion-making within the contexts of China and Southeast Asia, exploring the connections made in/of/for/with China and Southeast Asian regions.

Vanessa Mardirossian, a visionary textile designer with two decades of experience in fashion, intertwines art and science to redefine sustainable design. In her 20-year career, she witnessed the fashion industry's impact on the environment, sparking a passionate journey. Currently pursuing doctoral research blending design, chemistry, and environmental health, Vanessa challenges textile materiality through a critical lens. Her innovative approach involves using food waste to nourish pigment-producing bacteria, creating a vibrant palette inspired by nature's efficiency. This exploration reflects a profound ecoliteracy, fostering an ecological culture in design—where understanding the natural world informs sustainable practices, weaving environmental responsibility and emotional engagement.

FASHION ECOLOGIES

Mimi Gellman is an Ashkenazi, Anishinaabe/Métis visual artist and educator with a multi-streamed practice in architectural glass, drawing, painting and conceptual installation. Mimi's interdisciplinary work explores phenomenology and technologies of intuition through an embodied practice of walking and mapping, with installations that point to the animacy and agency of objects. Her Anishinaabe /Métis worldview

and the language that expresses it, predisposes her to the reality of the spirit and life of objects and their ability to communicate across diverse thresholds. She continues to exhibit internationally, with exhibitions in France, Germany and Tokyo, and was included in the seminal exhibition, "On Line" at MoMa in New York City. Her work can be found in the collections of Price-Waterhouse, Kraft/General Foods Corp, the Toronto Transit Commission and Rogers Stadium.

Medrie MacPhee was born in Edmonton, Alberta, and has resided in New York City since 1976. She received a B.F.A. from the Nova Scotia College of Art and Design. MacPhee's previous work can be divided into distinct bodies such as The Industrial Series, The Floating World, Future Species. Architecture served as metaphor in describing a psychological and historical response to crisis and repair. Her visual representations were built on construction, momentum, collapse and renewal – adding up to "a distinct sensation of being up against an unnamable reality." [Christina Kee, artcritical.com July 6, 2010] Her work has gone through a substantial shift. The use of ordinary materials – clothing with its attendant buttons, zippers, seams, decorative details collaged to the entire surface of canvas, has changed the conversation. Although the paintings are non-depictive, the identifiable "real" things in combination with the painted surfaces have created something fresh and elusive. MacPhee relates the collaged elements of clothing to the idea of creating a visual "matrix". An arena of play where the "real" doesn't overwhelm the imagined and verbal/visual language is malleable.

MacPhee is a recipient of American Academy of Arts and Letters Purchase Prize Awards, a Pollock-Krasner Award, an Anonymous Was a Woman grant, a John Simon Guggenheim Memorial Foundation Fellowship, a National Endowment for the Arts Grant, New York Foundation for the Arts Grants, the Elizabeth Greenshields Award, and Canada Council Established-Artist Grants. She has been a resident at the Bogliasco Foundation in Italy, the Bau Institute of the Camargo Foundation in Cassis, France, the MacDowell Colony, the Vermont Studio Center, and the American Academy in Rome. MacPhee is Professor Emeritus at Bard College in Annandale-on-Hudson, New York. She is represented by Tibor de Nagy Gallery in NYC and Nicholas Metivier Gallery in Toronto.

Caroline Monnet was born to an Anishinaabe mother and a French father from Outaouais, Québec, and now based in Montréal. After studying at the University of Ottawa and the University of Granada, in Spain, she pursued a career in visual arts and film. Her work is regularly presented internationally and can be found in prestigious museum, private, and corporate collections. Monnet has become known for minimalist yet emotionally charged work that uses industrial materials and combines the vocabulary of popular and traditional visual cultures with the tropes of modernist abstraction. She is represented by Blouin Division Gal.

STICKY PICTURES: THE INTERSECTION OF ART AND FASHION

Melissa E. Feldman is an American contemporary art curator and writer based in Harrisburg, Pennsylvania. Her work focuses on novel curatorial approaches, the geo-cultural context of art, and identifying emergent artistic trends. Recent traveling exhibitions include *Indie Folk: New Art and Sounds from the Pacific Northwest* organized by the Jordan Schnitzer Museum of Art, Pullman, WA (2022-25); *Free Play*, Independent Curators International, NY (2013-17); *Another Minimalism: Art After California Light and Space*, Fruitmarket Gallery, Edinburgh (2015-16); and *Dance Rehearsal: Karen Kilimnik's World of Ballet and Theatre*, Mills College Art Museum, Oakland (2012-13). A contributor to *Art in America*, *Frieze*, and *Third Text* among other international publications, Feldman has taught at the California College of Art, the San Francisco Art Institute, Cornish College of the Arts, and Goldsmith's College. She is credited with organizing the first monographic exhibitions for artists such as Kilimnik, Martin Kippenberger, Beverly Semmes, and Hiroshi Sugimoto as a curator at the Institute of Contemporary Art, Philadelphia, in the 1990s.

Janet Werner, a Montreal artist, creates composite portraits of anonymous figures from found sources such as fashion magazines. Through the process of painting she imbues the figures with imagined personalities, questioning the relationship between realism and photography. Her characters subvert the drama of the ubiquitous glossy images from which they are sourced, manifesting a nuanced and complex range of desires and anxieties. Werner has exhibited extensively across Canada and the US, including exhibitions at the Musée d'art contemporain de Montréal, Mass MoCA, the Art Gallery of Ontario and the Montreal Museum of Fine Arts.

CO-CURATORS

Dr. Lisa Baldissera has worked in curatorial roles in public art galleries in Western Canada since 1999, including Senior Curator at Contemporary Calgary (2014-16) and Chief Curator at the Mendel Art Gallery in Saskatoon (2012-14). She was Curator of Contemporary Art at the Art Gallery of Greater Victoria from 1999 to 2009, where she produced more than fifty exhibitions of local, Canadian, and international artists. She holds MFAs in Creative Writing (UBC) and Art (University of Saskatchewan) and a PhD from Goldsmiths College, University of London. Baldissera has served on contemporary art juries across Canada and internationally, including the Alvin Balkind Curator's Prize (The Doris and Jack Shadbolt Foundation), Canada Council for the Arts, Saskatchewan Arts Board, Royal Bank of Canada Canadian Painting Competition, the Hnatyshyn Foundation Visual Arts Awards, the Sobey Art Award, British Columbia Arts Council, Prix Pierre-Prince-de-Monaco jury and as a guest of the British Arts Council outreach program. She is Director of Griffin Art Projects.

Dr. Karen Tam is a Tiohtià:ke/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, including the Montreal Museum of Fine Arts and the He Xiangning Art Museum. She holds a PhD in Cultural Studies from Goldsmiths (University of London) and a MFA in Sculpture from The School of the Art Institute of Chicago. She is represented by Galerie Hugues Charbonneau and is the Griffin Art Projects' Adjunct Curator.

Save the date for these upcoming Fall Programs at Griffin

JOIN US ONSITE AT GRIFFIN ART PROJECTS FOR OUR FEATURED IN PERSON
FALL PROGRAMS!

**SUNDAY, NOVEMBER 5, 1PM TO 2:30PM – CONVERSATIONS ON COLLECTING: EMBODIED
RELATIONS OF ART COLLECTING WITH JEFFREY BOONE AND GLENN ALTEEN**

This ongoing series builds on Griffin Art Project's key mandate to make privately held art collections accessible to the public. Join us in person at Griffin Art Projects with collector and UBC MA Candidate in Critical Curatorial Studies **Jeffrey Boone** and curator and writer **Glenn Alteen**.

In this iteration of *Conversations on Collecting*, we explore collections as a record of the relationships between the artists and the collector. As part of a collection, artworks can be rich markers of a time, place, or experience and yet may never have been shown beyond the studio and collectors home. Outside of a collection, artworks may or may not intersect market forces. However, the value of an artwork will always lie within their embodiment of relations. Collections afford us an opportunity to discuss the impulse to connect.

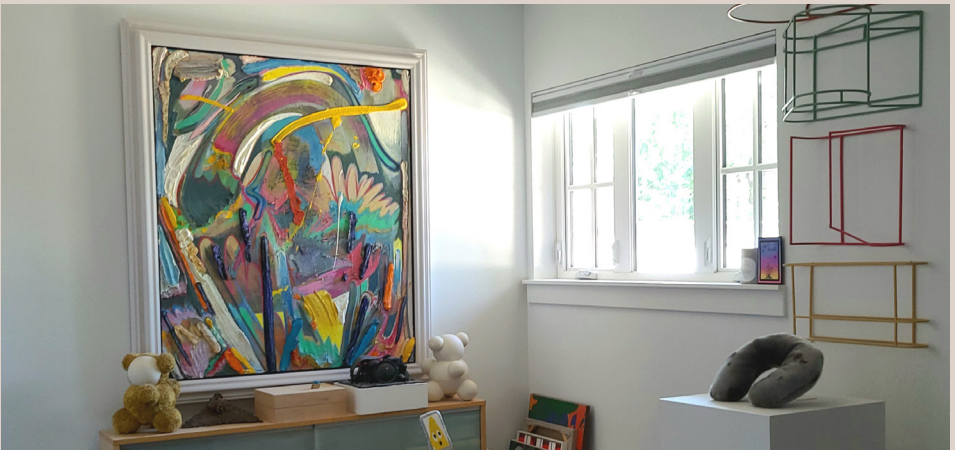


Image: Courtesy of Jeffrey Boone.

SUNDAY, NOVEMBER 26, 12PM TO 5PM – OPEN STUDIOS WITH CURATOR ANNE BOURRASSÉ, PARIS-VANCOUVER CURATORIAL PROGRAM RESIDENT & ARTIST MARU APONTE, GRIFFIN X ECU FELLOWSHIP STUDIO RECIPIENT

Join us in person to celebrate the work and research of 2023 Paris-Vancouver Program Resident, **Anne Bourrassé**, and Griffin x ECU Fellowship Recipient, **Maru Aponte**! Drop in for a casual chat between 12 and 5 PM.

Anne Bourrassé (b. 1991, lives and works in Paris) is an independent curator and art critic at the intersection of the visual arts and the humanities. She is currently director of artistic programming at Le Consulat Voltaire cultural center in Paris and works with numerous cultural institutions in France and abroad. In 2019, she co-founded the association Contemporaines in France to fight against gender inequalities in contemporary art. She is a graduate of the École Nationale Supérieure des Arts Décoratifs de Paris, Sciences Po Paris and Cornell University, USA. She is the winner of the ADIAF Émergence Grant - Curator / Art Critic in France.

Maru Aponte is an artist from the Caribbean Island of Puerto Rico. Her work investigates color and the unknown results of painting. Through her main medium of watercolour, Aponte explores the potential of watercolour in contemporary times. Watercolor is a mediator and channel that transports her home to the ocean, waterfall, pool, rain and humidity of Puerto Rico. Currently pursuing her MFA at Emily Carr in Vancouver, she studied at The School of the Art Institute of Chicago for two years and was the first Puerto Rican to graduate from the painting department of The Royal Academy of Fine Arts Antwerp.



Image: **Maru Aponte**. *Infinity Pool*. Watercolour on canvas. 7ft x 6ft, 2023.

THANK YOU!

This exhibition project is generously supported by The Michael and Inna O'Brian Family Foundation.

We are grateful to North Vancouver Recreation and Culture, the Canada Council for the Arts, the BC Arts Council and the Freybe Foundation

