



**GRIFFIN**  
ART PROJECTS

Spring/Summer 2023

# Table of Contents

Director's Note  
4

Public Programming  
6

Spring/Summer Residencies  
8

Residency Opportunities  
10

YouthHUB  
10

COMBINATIONS  
11

New Publications  
12

Per Diem Part II: The Gerd Metzdorff  
Collection  
13

Curator's Note  
14

List of Works  
16

Sponsorship Opportunities  
30

Acknowledgements  
31



**Tim Gardener**  
*Crown Royal*, 2015  
Watercolour on pressboard  
49.53 x 41.91 cm  
Collection of Grant Mann and David Birdsall

Cover Image:  
**Andy Warhol**  
*Miriam Davidson*, 1965  
Spray paint and silkscreen ink on linen  
50.8 cm x 40.6 cm

## Director's Note

The Spring/Summer season at Griffin features Part Two of the stunning collection of Gerd Metzdorff. Featuring over 60 works assembled by the late Vancouver-based collector, the collection is shared once again with the public through the generosity of Grant Mann and David Birdsall. **Per Diem Part II: The Gerd Metzdorff Collection** follows up on the 2022 exhibition held at Griffin and focuses primarily on key paintings that Metzdorff acquired over his almost 40 years of collecting, alongside selected prints and sculptures.



As part of the exhibition program, please tune in, both in person and online, for a series of dynamic public events, including the onsite events **Conversations on Collecting** and **COMBINATIONS**, a new emerging collectors' meet-and-greet series presented in collaboration with Griffin's COMBINE Art Fair partners, Unit 17, Wil Aballe Art Projects and Mónica Reyes Gallery. Join us for wine and nibbles and an engaged conversation with guest speakers on collecting practices. See page 6 for details!

We are also pleased to share the news of our successful collaboration with the Shumka Centre at Emily Carr University of Art + Design (ECU) to promote professional development opportunities for students after graduation. The partnership provides sponsorship funding for two years to three ECU award recipients through Griffin's annual **Emily Carr Graduate Studio Award series**. Award winners this year are MFA graduates **Marion Landry** (Emily Carr Graduate Studio Award), **Maria Aponte** (Emily Carr Graduate Fellowship award—working with Artists for Kids to mentor students in Grades 10 to 12) and **Sidi Chen** (Griffin at Similkameen Artist Residency). We congratulate all of the award recipients!

In our Spring/Summer residency program, we welcome curatorial residents **Su Ying Strang**, director of the Southern Alberta Art Gallery, and **Bernard Leibov**, founder and director of BoxoPROJECTS as well as the co-founder and curator of Joshua Treenial. Artist residents this season include **Marion Landry**, along with **Matilda Aslizadeh**, winner of the North Shore Studio Art Residency Award, and **Jae Woo Kang**, who will produce the residency *Index of Fluids* as part of his involvement in the upcoming Fall exhibition at Griffin. That show, titled *SHIFT: Fashion, Form and Textile*, is an international project drawn from the studios and collections of Canadian and international artists and collectors. See page 8 for details about our residents.

We are happy to announce the release of *The Great Exchange* publication, with a beautiful and clever design produced by Judith Steedman and featuring the work of Bill Burns and the collection of Zenon Trylowsky. We will also launch the publication *Whose Chinatown?* with Dr. Karen Tam onsite at Griffin, and will host an online film screening with Toronto-based artist Linda Zhang. See page 12 for details.

Griffin supports BC artists through seven individual artist residency awards annually—the **North Shore, ECU Graduate, BIPOC and Indigenous Award programs**—and produces three exhibitions each year. It also produces publications with national and international contributors, and runs a Youth Mentorship program that has grown in the 2022/23 school year. This support of local youth connects them with contemporary artists in our residency programs, through tours of our exhibitions and in our collaboration with **Artists for Kids**, an annual exhibition project supported by our ECU Fellow. Griffin's public programs, including curator tours, artist talks, panels, film screenings, workshops and conferences, have wide-ranging attendance both locally and, online, internationally.

To support Griffin's continued programs, we have recently launched a new Corporate, Small Business and Individual **Community Sponsorship program** to assist in the presentation of our yearly offerings. If you would like to contribute through a named sponsorship of any of these exhibitions, books or individual programs, we would be delighted to speak with you!

See you at Griffin!

Lisa Baldissera

# Public Programming

## Every Sunday, 2:30PM - Exhibition Tours (in person)

Join Griffin Art Project's Indigenous Curatorial Assistant, Emmett Hanly, in weekly tours of our ongoing exhibitions!

## May 26, 6PM–8PM—Opening Night Meet-and-Greet with Collectors Grant Mann and David Birdsall (in person)

Join us in person for the opening of *Per Diem Part II: The Gerd Metzdorff Collection*, with collectors Grant Mann and David Birdsall in attendance for a casual meet-and-greet.

## June 4, 1PM—COMBINATIONS: Talk for emerging collectors with Unit 17's Tobin Gibson (in person)

Join us in person at Griffin Art Projects with gallerist Tobin Gibson (Unit 17) for wine, cheese and a chat about starting your own art collection. Enjoy a discussion on collecting from different angles in a casual environment.

## June 11, 1PM—Curator's Tour with Lisa Baldissera (in person)

Join Lisa Baldissera, Griffin Art Projects director and curator of *Per Diem II: The Gerd Metzdorff Collection*, for an in-person/livestreamed curator's tour followed by a Q&A.

## June 18, 1PM—Live from the Studio with North Shore Studio Art Residency Award winner Matilda Aslizadeh (online via Zoom)

Join the recipient of Griffin Art Projects' North Shore Studio Art Residency Award, Matilda Aslizadeh, to learn about her practice and what she has been up to during her time at Griffin.

## June 25, 12PM–5PM—Open Studio with North Shore Studio Art Residency Award winner Matilda Aslizadeh (in person)

Join artist Matilda Aslizadeh in the studio for an informal in-person chat about the work she has undertaken during her time at Griffin. Drop-ins welcome!

## July 8 and 15, 12PM—Intergenerational Eco-Fashion Workshop with Jaewoo Kang (in person)

Join artist-in-residence Jae Woo Kang in a two-part Intergenerational Eco-Fashion Workshop in person at Griffin Art Projects' Residency Space.

## July 16, 12PM—Chinatown 2050, an online film screening and conversation with directors Linda Zhang and Maxim Gertler-Jaffe (online via Zoom)

How might the pandemic shape the future of Toronto's Chinatown? Five scenarios tackling this question are imagined by Asian Canadian youth, with their speculations brought to life by a visual collage of dreamlike LiDAR 3D modelling scans.

## July 22, 12PM—Griffin Art Projects presents *Whose Chinatown?* and *The Great Exchange Book Launch* (in person)

Join us in person for the launch of Griffin Art Projects' recent publications, with informal remarks by contributors Su Ying Strang (*Whose Chinatown?* conference organizer), Karen Tam (*Whose Chinatown?* curator), and Patrik Andersson (*The Great Exchange: Teeth, Loan and Trust Company, Consolidated: The Trylowsky Collection* curator).

## July 23, 1PM—Conversations on Collecting with Andrew Booth, Ann Webb and Marshall Webb, moderated by Dr Karen Tam (in person)

This ongoing series builds on one of Griffin Art Projects' mandates: to make privately held art collections accessible to the public. Join us in person with Griffin's adjunct curator, Dr Karen Tam, in conversation with art collector Andrew Booth, curator of the Vancouver Art Blog, an Instagram account devoted to promoting and showcasing Vancouver's contemporary art scene. To share their collecting practices and speak on their mentorship relationship with Andrew, Ann and Marshall Webb will join Dr Karen Tam in this lively conversation around contemporary collecting practices.

## July 29, 1PM—Live from the Studio with curator-in-residence Su Ying Strang (online via Zoom)

Join curator Su Ying Strang to talk about her curatorial practice as the executive director of the Southern Alberta Art Gallery.

## August 20, 1PM—Live from the Studio with Griffin x Emily Carr University Studio Award winner Marion Landry (online via Zoom)

Join the recipient of the Griffin x Emily Carr University Studio Award, Marion Landry, to learn about her practice and what she has been up to during her time at Griffin.

## August 26, 1PM—Live from the Studio with curator-in-residence Bernard Leibov (online via Zoom)

Join curator Bernard Leibov to hear about the curatorial process behind BoxoPROJECTS residencies, the Joshua Treental and the interaction between the two!

## August 27, 1PM—Open Studio with Marion Landry, Jaewoo Kang and Bernard Leibov (in person)

Join artists Marion Landry and Jaewoo Kang, and curator Bernard Leibov, for an informal in-person chat about the work they have undertaken during their time at Griffin. Drop-ins welcome!

More information about all of our public programming can be found at [griffinartprojects.ca/events](https://griffinartprojects.ca/events)



Images, top to bottom:  
**Su Ying Strang**  
*Pulling Back the Paper*, 2021  
Courtesy of the artist

**Matilda Aslizadeh**  
*Possession*, 2023 (WIP)  
Video installation, still frame  
Courtesy of the Artist

## Spring/Summer Residencies



**May-June**

### **Matilda Aslizadeh**

Matilda Aslizadeh's media installations and photo-based works are characterized by dense visual surfaces and unexpected juxtapositions drawn from a range of photographic, cinematic and painterly influences. Her work has been exhibited internationally in galleries and festivals, including exhibitions at the Vancouver Art Gallery, AC Institute (New York) and the Museum of Contemporary Art, Toronto.

**July-August**

### **Marion Landry**

Marion Landry creates site-adjusted installations that use light, temperature and traditional painting techniques to immerse viewers in a sensory experience. Her art practice is grounded in a phenomenological approach prioritizing the embodied experience of painting. Landry is a francophone originally from Montreal and currently lives and works on the ancestral and unceded territories of the Musqueam, Squamish and Tsleil-Waututh Nations in Vancouver.



**June-August**

### **Jaewoo Kang**

Jaewoo Kang was born in Busan, Korea, and currently lives and works on the stolen and unceded land of Tsleil-Waututh, Squamish, and Musqueam nations. A major theme for him is queer eroticism and how intimate moments with others can allow the self to have an introspective experience.



## Curatorial Residencies

**July**

### **Su Ying Strang**

Su Ying Strang (she/her) is a cultural worker and artist based in Siksikotoki on the traditional territories of the Siksikaitstapi. Su Ying joined the Southern Alberta Art Gallery Maansiksikaitstapiitsinikssin in 2021 as the Gallery's executive director, and previously served as director of The New Gallery in Mohkinstsis (2012-2021). Su Ying's work in the arts is informed by an artist-centred and community-driven ethos, prioritizing thoughtful stewardship of artistic practices and accessibility to programming for audiences.



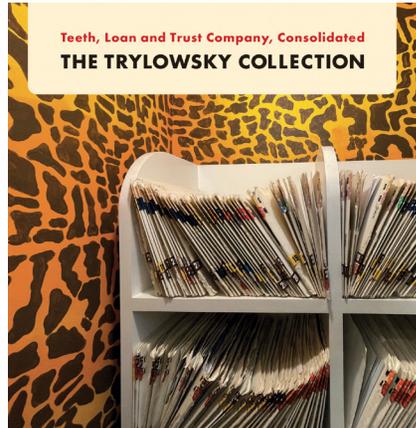
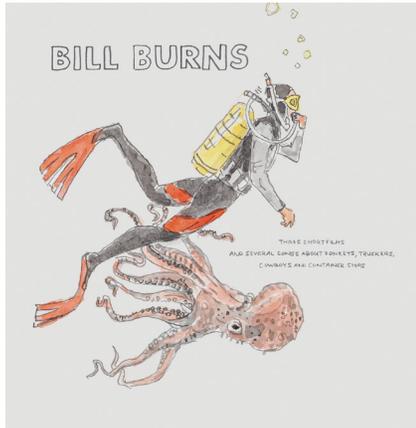
**August**

### **Bernard Leibov**

Bernard Leibov is the founder and director of BoxoPROJECTS, a residency and programming initiative based in Joshua Tree, CA. He is also co-founder and co-curator of the Joshua Tree-nial. Prior to moving to California, Bernard was deputy director of Judd Foundation in New York and Marfa. He also operated a non-traditional gallery space in New York City, which featured artists from Joshua Tree and other non-urban areas.



# New Publications



**The Great Exchange: Teeth, Loan and Trust Company, Consolidated: The Trylowsky Collection and Three Short Films and Some Songs and Pictures about Donkeys, Truckers, Cowboys, Container Ships and Aeroplanes (Including Setbacks)**  
Written by Lisa Baldissera, Patrik Andersson, Bill Burns and Emmett Hanly

*The Great Exchange* is a dual-sided book that documents Griffin Art Projects' 2021 exhibition, *Teeth, Loan and Trust Company, Consolidated: The Trylowsky Collection*, curated by Patrik Andersson, as well as its concurrent residency project with artist Bill Burns, *Three Short Films and Some Songs and Pictures about Donkeys, Truckers, Cowboys, Container Ships and Aeroplanes (Including Setbacks)*. The exhibition and residency each examined the concept of "parallel economies," positing trade as an art practice on both individual and global levels.

On July 22, at 1PM, Griffin Art Projects will be hosting a book launch event for *The Great Exchange* alongside another upcoming publications: *Whose Chinatown?* See page 6 for details.

**Per Diem Part II:  
The Gerd Metzdorff Collection**  
Curated by Lisa Baldissera  
May 27 - August 27, 2023

## Curator's Note

**Per Diem Part II: The Gerd Metzdorff Collection** features an international and diverse collection of paintings that includes German, American and Canadian highlights.

Ranging from drawing and painting to photography, installation and sculpture, Gerd Metzdorff's full collection was assembled over a period of almost 40 years. Originally drawing on his modest savings, derived from the per diems provided to him by the airline where he was employed, Metzdorff purchased work by some of the most important European and Canadian artists working today. The amount of Metzdorff's per diem fluctuated depending on the circuit he was flying, the destination country and the duration of the layover before the return flights. It was an arrangement that enabled him to travel the world and visit the galleries and art fairs that were exhibiting the cutting-edge art of the time.

At the beginning of his career, Metzdorff, who passed away in 2020, collected stamps, coins and records, as well as Canadian art books from the 1940s to the 1960s. He began collecting contemporary art at the same time as the founders of Griffin Art Projects, Henning and Brigitte Freybe, who introduced him to the Schmela Gallery in Düsseldorf.

Metzдорff's collection may be said to parallel his flight routes. As a purser with Canadian Pacific Airlines, Metzдорff's regular circuit often took him to Germany and the United States. During his layovers, he explored contemporary galleries in major cities to pursue his interest in contemporary art. Metzдорff frequented galleries in both Düsseldorf and Cologne, where influential artists emerged in the 1970s. By the end of the decade, Metzдорff was purchasing art in Germany, first through visits to the Cologne Arts Fair and later during visits to Art Basel.

Another of Metzдорff's regular flight assignments was the Vancouver–New York route. In New York, he visited the key galleries of that period, including Ivan Karp's OK Harris, Gagolian, Holly Solomon, Charles Cowles and many others. As one of the founding members of the Contemporary Art Society in Vancouver (CASV), he drew on the contacts he had made and the research he had done when, as programmer, he helped to coordinate visits from key curators and collectors. Artists such as John Chamberlain and Lynda Benglis, and influential figures from the New York art world like Andy Warhol, Herb and Dorothy Vogel, Elana Heiss, Griselda Pollock, Ivan Karp and Holly Solomon, were part of CASV's circuit.

When Canadian Pacific Airlines was sold to Pacific Western Airlines in 1987, Metzдорff was hired by Air Canada and continued his journey of collecting art. The points of access Metzдорff had to artists from Europe, America and Canada can be seen in his collection, reflecting movements such as Pop Art, Minimalism and Post-Minimalism as well as works that address formalism



**Ken Lum**

*Untitled, 1987*

Enamel paint on wood

Two panels, each 106.68 x 210.82 cm

Collection of Grant Mann and David Birdsall

and materiality directly. In the collection are various approaches to painting that reflect its resurgence in the early 2000s as well as painterly conversations across media and art practices: Etienne Zack's eclecticism is in conversation with the painterly glazings of Gathie Falk and monoprints of Lynda Benglis, for example. At the same time, Ken Lum's *Prototype for Cushion Painting* and *Untitled* introduce a conceptual outlook followed through in the small Warhol twin works of *Miriam Davidson*.

Metzдорff was drawn to challenging works and under-represented artists. The collection showcases both lesser-known artists and some of the most internationally significant artists of the period, including work from several stages of their careers. Out-of-favour artists are represented alongside art world darlings. For people who are interested in collecting contemporary art, *Per Diem* is a window on the process of collecting that reflects the individual curiosities, economic conditions and philosophical nature of the collector. Metzдорff's extraordinary collection also challenges perceptual, philosophical and political boundaries in its journey through key artists and notable periods of Canadian, American and German contemporary art.

The collection is presented to the public for the first time at Griffin Art Projects in the two shows, *Per Diem* and *Per Diem II*. Following up on the 2022 *Per Diem* project, which presented primarily photo-based and print elements from the collection, along with selected sculpture, this second part of the exhibition focuses on painting in all its forms, along with selected sculpture and prints. With works by artists from Damian Moppett, Sonny Assu, Ken Lum and Etienne Zack to Pia Fries, Andy Warhol and Sigmar Polke, the project also highlights sculpture and printmaking that nods to painterly and collage-based practices, including artwork by Robert Mangold, Lynda Benglis and Gathie Falk, among others. Over sixty works are featured in this broad selection, which also includes historical paintings by Gordon Smith, Maxwell Bates and Jack Shadbolt.

With the passing of this enigmatic and remarkable Vancouver-based collector, we celebrate a wide-ranging and unique vision of contemporary art from across the world.

- Lisa Baldissera

# List of Works

## 1. Sonny Assu

*iDrum for the Chief*, 2006

Acrylic on deer hide and wood  
60.96 x 6.99 cm



**Sonny Assu** (Ligwilda'xw of the Kwakwaka'wakw Nations) combines traditional Kwakwaka'wakw imagery with pop culture iconography, and by doing so interrogates the relationship between tradition and contemporary issues. Assu employs sculpture, printmaking, painting, digital art and photography in his practice as he navigates his own family history and the experiences of Indigenous people living in settler-colonial Canada. His work has been collected by the National Gallery of Canada, the Vancouver Art Gallery and the Seattle Art Museum.



## 2. Donald Baechler

*Rickey's Rice Queen*, 1990

Woodcut on handmade Nepali paper  
147.96 x 147.96 cm

**Donald Baechler** (1956–2022) was a pioneer of New York Neo-Expressionism in the 1980s, often appropriating the imagery of childhood nostalgia in his pursuit of formal abstraction. While his images of globes, roses, cartoonish figures and pages of grammar school texts led many to believe his work is a statement on the ephemera of infancy, he insists his work is primarily concerned with balance, colour, shape and line, and is unconcerned with narrative, subject or politics. His work has been shown across the world, including at the Centre Pompidou, the Museum of Modern Art and the Stedelijk Amsterdam.

## 3. Maxwell Bates

*Three People at a Table*, 1974

Watercolor on pressboard  
35.56 x 50.8 cm

**Maxwell Bates** (1906–1980) was the first internationally recognised artist to have been born in Calgary, Alberta. Bates worked as both an architect and an expressionist painter, and the use of symbolism, allegory and archetypal figures are characteristic of his work. He spent the rest of his life working as an architect and painter, his most notable work of architecture being St. Mary's Cathedral in Calgary. 1980 he was named to the Order of Canada.



## 4. Lynda Benglis

*Lagniappe I*, 1978 Ed. 7/26

Cast pigmented paper, acrylic, sparkles, polypropylene  
91.44 x 27.94 x 12.7 cm  
In pencil on interior: Lynda Benglis '78 7/26  
LY.00996

## 5. Lynda Benglis

*Pani Rang (Untitled)*, 1981

Watercolour and woodblock stamping on handmade Gandhi Ashram paper  
114.3 x 90.2 cm

In pencil on recto, lower right: L Benglis 1981  
LY.06524



## 6. Lynda Benglis

*Pani Rang (Untitled)*, 1981

Watercolour and woodblock stamping on handmade Gandhi Ashram paper  
90.2 x 114.3 cm

In pencil on recto, lower right: L Benglis 1981  
LY.06525



## 9. Lynda Benglis

*Royal Lancer*, 1984

Stainless steel wire mesh, sprayed zinc, copper  
30.5 x 31.75 x 7.6 cm

**Lynda Benglis** challenged patriarchal structures within the art world during the 1960s and onward with works fusing painting and sculpture. Her work primarily features brightly coloured materials in action, and her practice often involved pouring substances such as latex directly onto floors, creating sculptures using polyurethane foam, and painting using dripped beeswax on masonite panels. Benglis continued to challenge gender stereotypes in her 1970s video work as an early adopter of the medium, and her recent practice tackles themes relating to cultural heritages. She has exhibited her work worldwide, and it also is held in the collections of the Museum of Modern Art, the Tate Modern and the Guggenheim Museum among many others.



**10. Delia Brown**  
*Guerrilla Lounging no. 5, 2003*  
 Watercolour on paper  
 32.7 x 25.4 cm

Los Angeles artist **Delia Brown** addresses subjects of desire and the bourgeois fantasy through her paintings of luxurious women carrying out their privileged lives. However, the true subjects of these paintings are often the artist herself and her friends, using props to enact the scenes she paints. Brown cites her upbringing in a politically left-aligned family as an influence on her work, as she experiences a level of discomfort when producing work that is only accessible as entertainment to the leisure class she depicts. As a result, her work often contains an undercurrent of disdain for her position in this economic system.



**11. Delia Brown**  
*After Party, 2000*  
 Acrylic on artboard  
 25.4 x 35.6 cm

**12. Charles Clough**  
*Untitled, 1983*  
 Enamel and collage on muslin-mounted rag paper  
 45.72 x 67 cm

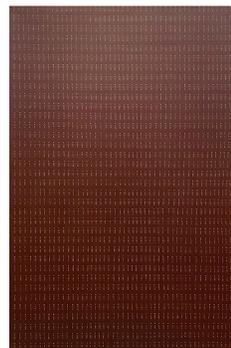
**Charles Clough** was born in Buffalo, New York, in 1951 and has been an active painter since the early 1970s. His work, influenced by abstract artists such as Jackson Pollock, intended to tap into the creativity and imagination specific to childhood, and he has thus employed techniques such as fingerpainting to create large-scale murals. Clough has exhibited in over 80 solo exhibitions, and his work has been collected by Herb and Dorothy Vogel as well as permanent collections worldwide.



**13. Andrew Dadson**  
*Terra Firma, 2013*  
 Oil on canvas  
 236.22 x 177.8 cm



**Andrew Dadson** is an artist working on the unceded territory of the Musqueam, Squamish and Tsleil-Waututh First Nations. His process begins by applying undercoats of bright colours, and finishes with topcoats of black and white. Then, through a process of scraping and pushing and dragging, the undercoats are revealed and re-layered. His work has been presented worldwide, including at the Galleria Franco Noero in Turin, Italy; 313 Art Project in South Korea; and Vancouver's Contemporary Art Gallery.



**14. Porfirio DiDonna**  
*Untitled, 1975*  
 Oil and graphite on canvas  
 121.92 x 182.88 cm

**Porfirio DiDonna** (1942–1986) grew up in Brooklyn, New York, and while his earliest work included religious elements, such as crucifixions and the stations of the cross, by the early 1970s he limited his scope to work only with dots, dashes and straight lines arranged either horizontally or diagonally. He died of a cancerous brain tumour in 1986, but several retrospectives of his work have been produced, and his work is held in the collections of galleries across the continent.

**15. Carroll Dunham**  
*Untitled, 1982*  
 Ink on wood veneer  
 18.87 x 25.4 cm



Connecticut artist **Carroll Dunham's** painting practice often features a distinct stylisation of the human body, using thick brushstrokes and vibrant colour to depict exaggerated nude figures. In Dunham's work a playful crudeness is evident, combining the organic and geometric to experiment with form and colour. While many of Dunham's earlier works are abstract, several motifs recur throughout his oeuvre, such as men in hats, female bathers, pastoral scenes and waving biomorphic forms. His work has been exhibited in several major galleries, including the Tate Gallery in London, New York's Museum of Modern Art, and the Museum of Contemporary Art in Los Angeles.

**16. Carroll Dunham**  
*Untitled, 1982*  
 Ink on wood veneer  
 18.87 x 25.4 cm



**17. Marcel Dzama**  
*Dropping the Heads of State, 1997–1998*  
 Ink on paper  
 25.4 x 31.75 cm

**Marcel Dzama** was born in Winnipeg, Manitoba, and currently lives in Brooklyn, New York. Fantastical and absurd, Dzama's drawings feature a cast of humans, animals and hybrid creatures rendered in pencil, ink, watercolour and, at times, root beer syrup. Dzama draws on a mix of influences to create unique worlds that are at once surreal and familiar, sweet and violent, chaotic and elegant. Marcel Dzama received his BFA in 1997 from the University of Manitoba and has since exhibited extensively around the globe. He is represented by David Zwirner Gallery, New York.



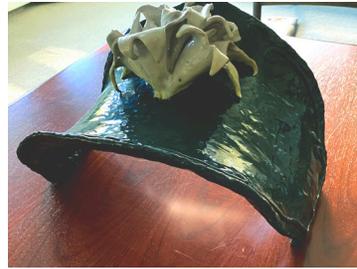
**18. Gathie Falk**

*Picnic with Long Watermelon, 1977*  
Glazed ceramic  
35.56 x 48.26 x 27.94 cm



**19. Gathie Falk**

*Saddle with Lilies, 1975*  
Glazed ceramic  
33.02 x 25.4 x 43.18 cm



**Gathie Falk**, born in 1928 in southern Manitoba, is one of Canada's most acclaimed living artists. Her work in sculpture and painting infuses everyday household objects with a dreamlike, surreal quality, giving them a sense of significance and gravity. While her work depicts ubiquitous items, she finds more interest in the living uniquenesses and individual personalities of objects. She was named to the Order of Canada in 1997, and her work is in the collections of the National Gallery of Canada, the Vancouver Art Gallery and the Musée d'art contemporain de Montréal.

**20. Pia Fries**

*Sambin, 2003*  
Oil and screenprint on panel  
152.4 x 121.92 cm



Swiss painter **Pia Fries** choreographs colour and texture in her abstract compositions, imbuing a logical precision to her gestural impasto interruptions within negative space. Having studied under the master Gerhard Richter in her early career, she has proceeded to become one of the foremost European painters of her generation. Her work has been exhibited in several major galleries, including the National Gallery of Art in Washington, DC, the Kunstmuseum Basel and the Musée d'Art Moderne de Paris.



**21. Pia Fries**

*Luxen, 2001*  
Oil on panel  
145.08 x 111.12 cm



**22. Tim Gardener**

*Crown Royal, 2015*  
Watercolour on pressboard  
49.53 x 41.91 cm

**Tim Gardner** is known for photorealistic watercolour paintings of the raucous behaviours of drunken young men, as well as majestic scenes of Canadiana and Americana. Born in Iowa but raised in Canada, Gardner's lone figures in Hollywood, half-empty bottles of alcohol and images of Canadian fast food chains piece together stories and adventures in the lives of the North American middle class, exploring outwardly projected masculinity and the cracks within this persona. His paintings are in the collections of the Museum of Modern Art, the Guggenheim Museum, and the National Gallery of Canada.



**23. Graham Gillmore**

*Conception and the Vatican, 1984*  
Ink, graphite, collage on paper  
121.92 x 80.01 cm

Through his visual use of language, **Graham Gillmore** shows us that communication can connect and distance at the same time. His text examines conflicting sources of knowledge: science and religion, as well as personal and universal human experience. Gillmore's work is in the collections of the Museum of Modern Art, New York; Ghent Museum, Belgium; Gian Enzo Sperone, New York; Museum of Contemporary Art, Toronto; RCA Records; Royal Bank of Canada; and Vancouver Art Gallery. He has been featured in publications such as Canadian Art, W Magazine, ARTnews, Artforum, LA Weekly, C Magazine and the New York Times Magazine. Graham Gillmore is represented by Monte Clark Gallery, Vancouver.

**24. Rodney Graham**

*Gifted Amateur, 2010*  
Photographic print on paper  
50.8 x 50.8 cm

Born in Abbotsford, BC, **Rodney Graham** (1949–2022) became an influential artist working in the Vancouver school of photographic conceptualism. After studying under artist Ian Wallace and becoming friends with Jeff Wall, Graham explored the mediums of film, photography, music, painting, sculpture and performance. His work, which was often multidisciplinary, dissected the intersections of literature, philosophy, nature and pop culture with sites of cultural significance and personal experience. Graham represented Canada in the 1997 Venice Biennale and was the recipient of international critical acclaim, with works exhibited worldwide.



**25. Edward Henderson**  
*Poison Ivy, 1986*  
Mixed media on paper  
101.6 x 121.92 cm



**26. Edward Henderson**  
*Untitled, 1984*  
Paint on paper  
22.86 x 30.48 cm



**27. Edward Henderson**  
*Untitled, 1984*  
Paint on paper  
22.86 x 30.48 cm



**28. Edward Henderson**  
*Untitled, 1985*  
Paint on paper  
22.86 x 30.48 cm

**Edward Henderson** is an American surrealist artist born in 1951. No public information is available about this artist's life or practice. His works often feature abstract forms that blend the organic with the metallic, weaving familiar objects with unfamiliar indiscernible shapes, and placing alien objects in ubiquitous spaces.



**29. Jack Weldon Humphrey**

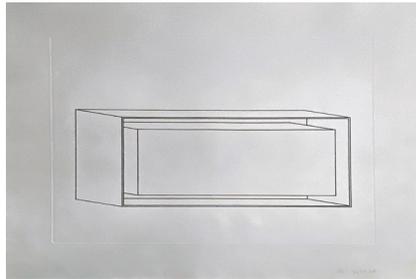
*The Stone Gulley*, 1966  
Watercolour on paper  
57.15 x 38.1 cm

**Jack Weldon Humphrey** (1901-1967) was one of the foremost Canadian painters of his generation, primarily using watercolour to craft evocative images of the working-class children in his hometown, St. John, New Brunswick. Having travelled extensively through Europe and North America, his focus always remained on his home. He became a founding member of the Canadian Group of Painters and was awarded an honorary doctorate from the University of New Brunswick in 1951.

**30-45. Donald Judd**

*untitled*, 1977-1978 (Set of sixteen etchings in black)  
Etching paper  
76 x 88 cm

**Donald Judd** (1928-1994) is considered to be one of the most influential American Minimalist artists of the twentieth century, though he personally rejected the classification. An artist and art critic, his writing significantly influenced the Minimalist movement. Judd often used commercial materials to create wall-mounted "stacks" and colourful free-standing sculptures, and created permanent installations in the different homes that he lived in. His work is collected and exhibited worldwide, including at the Kunstmuseum Basel, the Chinati Foundation and the Metropolitan Museum of Art.



**46. Holger Kalberg**

*Untitled*, 2003  
Oil on gesso on art board  
72.39 x 57.79 cm

**Holger Kalberg** is a German-born painter living and working in Winnipeg, Manitoba. His self-described focus on structure over colour defines his surrealism as a use of form to generate anomalous objects in space. Kalberg experiments with adding extra dimensions to the two dimensional, disassembling a painting to its component parts and building something entirely new within those parts. His work has been exhibited at the Vancouver Art Gallery, the University of Manitoba, the Belkin Gallery and many others.

**47. Ken Lum**

*Prototype for Cushion Painting*, 1990  
Fabric pillow on painted canvas  
35.56 x 35.5 x 15.24 cm



**48. Ken Lum**

*Untitled*, 1987  
Enamel paint on wood  
Two panels, each 106.68 x 210.82 cm

**Ken Lum** is a Chinese Canadian artist who questions the nature of symbols and signage through his painting, photography and sculpture. He combines text and photographs to examine how identities are constructed and consumed by larger socio-political structures. Lum has also explored sculpture using furniture as materials, harking back to minimalist sculptural modes. Lum has exhibited extensively worldwide, and has taught in the Department of Fine Arts at the University of British Columbia, as well as chairing the University of Pennsylvania's School of Fine Arts.



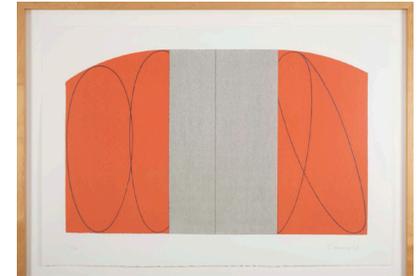
**49. Liz Magor**

*Sleeper #2*, 1999  
Silicone rubber, doll head  
13.97 x 73.03 x 17.78 cm

**Liz Magor** has devoted over four decades to the craft of sculpture, creating meticulous duplicates of quotidian objects using a process of casting moulds, before adorning the reproduction with objects of indulgence or scavenged trinkets. Through the process of recreation and combination, Magor anatomises the connection between our perception of an object's utilitarian function and the imprints of life imbued within. Magor's work has been featured in major exhibitions at the Vancouver Art Gallery, the Musée d'art contemporain de Montréal and the Venice Biennale, among many others.

**50. Robert Mangold**

*Red / Grey Zone*, 1997  
Colour screenprint on Somerset paper  
114.3 x 84.58 cm



**Robert Mangold** is one of the pioneers of the American Minimalist movement of the 1960s, taking simple forms from a set geometric vocabulary and overlapping them with intricate mathematical precision. His work has been described as having a meditative quality. Work with uniquely shaped canvases eventually evolved into an exploration of evocative colour and implied lines. Mangold's paintings are in permanent collections across the world, some of which are the Los Angeles County Museum of Art, the Museum of Modern Art and the Tokyo Metropolitan Art Museum.

### 51. Grant Mann

*Forest Floor*, 2019

Conceptual computer rendering/Computer-rendered inkjet print on photo paper (printed 2023)  
60.96 x 91.44 cm



**Grant Mann** is a Vancouver-based artist, designer, musician, architectural technologist and animator. His work incorporates advanced 3D modelling and rendering, and represents a lifelong study of photorealism and digital rendering using evolving technology over the past thirty years. Mann notes, "I chase light on the computer; my hope is to create work that transcends computer origins to appear real and full of life."



### 52. Meuser

*Untitled*, 1982

Graphite and collage on paper  
36.5 x 22.5 cm



### 53. Meuser

*Untitled*, 1982

Painting on paper  
36.83 x 22.86 cm



### 54. Meuser

*Untitled*, 1983

Drawing on paper  
20.32 x 22.86 cm



### 55. Meuser

*Untitled*, 1975–1990,  
1984

Painting on paper  
34.93 x 60.96 cm



### 56. Meuser

*Zola*, 1987

Two-piece metal box (Eisen/Mennige)

Larger piece: 71.12 x 81.28 x 10.16 cm

Smaller piece: 27.94 x 78.74 x 20.32 cm

German sculptor **Meuser** works with large pieces of scrap iron to recontextualise their previous specific purposes in a new setting. His concern with the interrelationship of the various qualities of his found objects determines the character of each

piece. His work has been exhibited throughout Europe and North America, including at the Galerie Nordenhake in Mexico City and the Kunsthalle Düsseldorf.



### 57. Damian Moppet

*Untitled "Y"*, 2016

Oil on canvas  
213 x 188 cm

**Damian Moppet** works with a plethora of mediums and materials in his practice of painting, sculpture, ceramics, photography, film and combinations of any number of these. His earlier works often feature tongue-in-cheek pokes at art history, incorporating the history of his chosen technique into the creation of new works.. Moppet is represented by the Catriona Jeffries Gallery in Vancouver.



### 58. Raymond Pettibon

*Ball Player - Pitcher*, 1996

Ink and watercolour on pressboard  
56 x 75 cm

**Raymond Pettibon** cut his teeth in the 1980s California punk scene, designing show posters and album covers for what would become some of the most influential bands in the genre. His work stands on its own within fine art circles as a master class of Americana, incorporating lines from various media and philosophical texts with satirical images. His work is in the collections of many major galleries, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, and London's Tate Modern.

### 59. Alan Saret

*Infinity Cluster Cloud*, 1980

Stainless steel, copper and wire  
144.7 x 64.8 x 22.9 cm

**Alan Saret** is known as a post-minimalist installation artist and sculptor. His use of wire mesh, fabric, wood, sulphur and other materials are experiments in different methods of knotting and tying a unified, tangled object. In his series, *Gang Drawings*, Saret takes a fistful (or "gang") of coloured pencils and draws using all of them at once to create patterns seemingly at random, which were originally intended to be preliminary sketches for future sculptures. Since the 1980s, Saret has removed himself from the commercial art world.



### 60. Sigmar Polke

*M897*, 1983

Gouache on paper  
99.7 x 85.09 cm

### 61. Sigmar Polke

*Untitled*, 1983

Gouache on paper  
99.7 x 69.85 cm



**Sigmar Polke** (1941–2010) is considered one of the most influential German artists of the post-war era. Along with Gerhard Richter and Konrad Lueg, he initiated the style of "Capitalist Realism," which critiqued the increasingly consumer-oriented society of West Germany at the time. He painted using unorthodox materials, often relying on chemical reactions to create wholly unique pieces of art. His work is collected in the Art Institute of Chicago, the Kunstmuseum Bonn and the Hirshhorn Museum and Sculpture Garden, among others.

### 62. Jack Shadbolt

*Dark Abstraction*, 1961

Oil on canvas  
73 x 99.7 cm

**Jack Shadbolt** (1909–1998) is known for his significant contributions to Canadian painting, having been shaped by his interactions with Emily Carr, his disillusionment with the Group of Seven and his enlistment in the Second World War. His work wades into social and political conflict, tackling issues of war, colonization and ecological preservation. The Burnaby Arts Centre was renamed the Shadbolt Centre for the Arts in 1995 to honour the contributions he'd made over a lifetime of supporting art and artists.





**63. Steven Shearer**  
*Love Me for a Reason, 1994*  
 Acrylic on wood  
 96.52 x 124.46 x 4.45 cm

Vancouver-based artist **Steven Shearer** has been described by critics as “the bastard offspring of the photo-conceptualists,” with his painting featuring subjects of heavy metal rockers, aggression and violence. His earlier works fused text with geometric forms and photo collages, bridging the space between the angst of alienation and his own upbringing. His work has been featured in the Tate Modern in London, the Vancouver Art Gallery and the National Gallery of Canada.

**64. Gordon Smith**  
*Coastal Town, 1960*  
 Oil on canvas  
 87.88 x 71.12 (h) cm

**Gordon Smith** (1919–2020) paved the way for the Canadian contemporary art movement, marrying representational depiction with abstraction of form. His style, heavily influenced by Impressionism, took the concept of “landscape” and tangled it into base forms of textured line and colour-splatter. While his work evolved over his lifetime, he perpetually returned to the natural world as his muse. His work is in the permanent collections of the Smithsonian Institution, the National Gallery of Canada and the Vancouver Art Gallery.



**65. Tony Tasset**  
*Domestic Abstraction, 1987*  
 Wood, paint, fur  
 55.25 x 60.96 cm

Chicago mixed-media artist **Tony Tasset** creates monumental sculptures that satirise America's popular culture and history of public display. Citing inspirations such as Walt Disney and Norman Rockwell, Tasset twists iconic Americana from the banal to figures with pathos

and angst. Many of Tasset's public sculpture projects have been erected across the United States and worldwide, and his work has been exhibited in the Art Institute of Chicago, the Kunsthall Wein and the Rochester Arts Center.

**66. Andy Warhol**  
*Miriam Davidson, 1965*  
 Spray paint and silkscreen ink on linen  
 50.8 cm x 40.6 cm



**Andy Warhol** (1928–1987) was an iconic figure in 20th-century American art, leading the Pop Art movement through his work in painting, silkscreen printing and film. From his New York studio, dubbed “The Factory,” Warhol critiqued American consumer culture with portraits of celebrities and major world figures in bright, alternating colours as well as with his paintings and sculptures of commercial goods such as Campbell's soup cans and Brillo pads. His art has been exhibited worldwide.

**67. Andy Warhol**  
*Miriam Davidson, 1965*  
 Spray paint and silkscreen ink on linen  
 50.8 cm x 40.6 cm



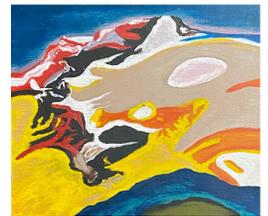
**68. Andreas Weishaupt**  
*Ohne Titel, 1982*  
 Oil on canvas  
 160 x 214.63 cm

German artist Andreas Weishaupt found influence in the Neue Wilde group in West Berlin, a movement intent on reviving the quick brushstrokes and intense colours of Expressionism in opposition to the dominant avant-garde and conceptual artists of the 1970s and 80s. His paintings are segmented into areas of colour, inside of which his subjects are removed from the everyday world to highlight the poetry in independence. He is represented by the Raab Gallery in Berlin.



**69. Tod Wizon**  
*Curves, 1980*  
 Acrylic on panel  
 35.56 x 27.94 cm

**Tod Wizon** is a New York artist who began his career with landscape works before a marked shift toward introspection and psychologically abstracted representation. Many of his paintings embrace the metaphysical, depicting landscapes that don't exist in reality but use the language of dreams and emotion to embrace the esoteric soul-searching of his process.



**71. Tod Wizon**  
*Mesa, 1980*  
 Acrylic on panel  
 22.1 x 19.6 cm



**72. William Wood**  
*Untitled, 1996*  
 Oil on primed paper  
 27.94 x 38.1 cm

**William Wood** traces the lines of art history to weave various movements and influences together in a diverse yet distinct oeuvre. Wood's use of non-standard tools and methods of application of his acrylics and oils creates unique textures and visual intricacies within his work. Wood also experiments with digital photography, with many of his paintings originating from photos taken on his phone. Wood's work is in the collections of the Museum of Modern Art in New York and many others.



**73. William Wood**  
*Untitled, 1997*  
 Oil on canvas  
 66.5 x 52 cm



**74. Peter Young**  
 Untitled, 1973  
 Screenprint on somerset paper  
 88.9 x 122.22 cm

**Peter Young** is known as one of the progenitors of the postmodern movement in 1960s New York. Young's dot- and splotch-oriented style is immediately recognizable, both minimalistic and at times psychedelic in nature, teetering on the verge of abstract expressionism within geometric rigidity until he breaks his own rules and rejects conformity. Throughout his later career, he found himself travelling between the United States and Central America, with influences of his surroundings impacting his practice. His work has been celebrated widely across the globe.

**75. Etienne Zack**  
 Daytime Motion Picture, 2014  
 Digital archival print, acrylic and  
 collage on paper  
 70.49 x 66.04 cm



**76. Etienne Zack**  
 Timing, 2006  
 Acrylic and oil on canvas  
 157.48 x 137.16 cm



**Etienne Zack** chooses to bend the medium of painting into a new process of image making, decoding a canvas into a mental map of paint, vocabulary and image in an expression of true comprehension of 21st century reality. His work often contains references to cinema, art history and the medium itself, drawing on digital images and data-gathering technologies as subjects and motifs in his practice. His work can be found at the National Gallery of Canada, the Vancouver Art Gallery and the Musée d'art contemporain de Montréal.

*\*All works are presented courtesy of collectors Grant Mann and David Birdsall.*



**Edward Henderson**  
 Poison Ivy, 1986  
 Mixed media on paper  
 101.6 x 121.92 cm  
 Collection of Grant Mann and David Birdsall

# Sponsorship Opportunities

Consider joining Griffin's Supporting Community Program! Your contributions will help us present excellent exhibitions, offer paid residency opportunities, produce beautiful publications and organize engaging programming for youth and adults. Our programs and exhibitions are free for all to attend—with your contribution, we will be able to help them stay that way.

With well-attended exhibitions and programs, consistent email marketing and a robust social media presence, Griffin offers a unique opportunity for businesses large and small to build brand awareness while supporting local arts and culture.

For more information, please contact Griffin Art Projects' Gallery Administrator, Vanessa Lee ([vanessa@griffinartprojects.ca](mailto:vanessa@griffinartprojects.ca)).



Alibaba Conundrum Exhibition Tour, February 18 2023

# Acknowledgments

Griffin Art Projects is situated on the traditional, ancestral and unceded territories of the səliłwətaʔtəməxw (Tsleil-Waututh), Skwxwú7mesh-ulh Temíxw (Squamish), šxwməθkwəy əməʔtəməxw (Musqueam) and S'ólh Téméxw (Stó:lō) Nations. We are honoured and grateful to undertake our work here.

Griffin Art Projects is supported through the ongoing efforts of the Freybe family, our board of directors, and dedicated staff and volunteers.

We thank our funders, the Freybe Foundation and North Vancouver Recreation and Culture for their support of Griffin's residency, exhibitions, publications and programs. We would like to thank Canadian Heritage and Young Canada Works for supporting our internship programs. We are grateful to the BC Arts Council for their support of our Residency project and to Canada Council for their support of our publications, public programs and exhibitions.

The Emily Carr University of Art and Design Studio Award series is organized in partnership between Griffin Art Projects and Shumka Centre at Emily Carr University of Art + Design. Brought to you by RBC.

Griffin Art Projects Staff  
Director: Dr. Lisa Baldissera  
Adjunct Curator: Dr. Karen Tam  
Gallery Manager: Brittney Groetelaars  
Indigenous Curatorial Assistant: Emmett Hanly  
Public Programming and Residency Coordinator: Faune Ybarra  
Gallery Administrator: Vanessa Lee

Funded by the Government of Canada  
Financé par le gouvernement du Canada



Supported by the Province of British Columbia



Canada Council  
for the Arts

Conseil des arts  
du Canada





**GRIFFIN**  
ART PROJECTS