

SOCIAL18

THURSDAY SEPTEMBER 27
Fundraising Dinner and Auction

canadianart

PRESENTING
SPONSOR



● SETTING

● TIME

THURSDAY
SEPTEMBER 27
2018

● VENUE

EVERGREEN
BRICK
WORKS
550 BAYVIEW
AVENUE

● SCHEDULE

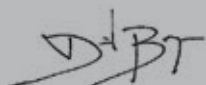
● **6PM** COCKTAIL
RECEPTION+
SILENT
AUCTION

● **7PM** DINNER

● **9PM** LIVE
AUCTION
CONDUCTED
BY
STEPHEN
RANGER of
WADDINGTON'S

Canadian Art is the preeminent platform for journalism and criticism about art and culture in Canada. Our print, digital, educational and programming initiatives deliver smart, accessible ideas, stories and opinions. A national non-profit foundation, Canadian Art develops and supports art writers, and engages with the work of artists, established and new. Most important, we empower diverse audiences to understand, debate and be inspired by art. Now in its 23rd year, Social 2018 offers one of the largest live and silent contemporary art auctions in Canada, and is an essential source of funding for Canadian Art.

The great selections in this year's auction reflect a discerning, mindful and generous art advisory committee, co-chaired by Jessica Bradley and Stefan Hancherow. These are people committed to reflecting the values of our publication—in other words, to assembling artworks you can talk about, debate, and that alter and enrich in meaning as you think about and look at them. Many thanks to all of the artists and gallerists who have donated works this year. You keep our conversations on art interesting, and ongoing.

A handwritten signature in dark ink, appearing to read 'D. Balzer' with a stylized flourish.

David Balzer
Canadian Art Editor-in-Chief and Co-Publisher

LETTER FROM THE PRESENTING SPONSOR

Art inspires important conversations. It can also be a catalyst for change, driving us to evolve, examine and shape our communities. That's why we're honoured to partner with Canadian Art to bring forward new perspectives.

Canadian Art plays a key role in fostering a dynamic and engaged community—one that RBC is proud to be a part of.

At RBC, we celebrate Canadian Art and its important work in advocating for new voices. We also want to recognize the generous contributions made by artists and gallerists who've donated works in support of Canadian Art this year—thank you.

We hope you have a great time at this year's Canadian Art Social!



Corrie Jackson
RBC Senior Curator



SOCIAL 2018 ART ENVIRONMENT

Based on her hugely successful *Room for Mystics* at the Art Gallery of Ontario (2017–18), artist Sandra Meigs has conceived a wondrous universe of bright colours, bold patterns and kooky textures for this year's Canadian Art Social. The art experience draws on her unique and richly inspired practice spanning more than 35 years. Sandra Meigs won both the Governor General's Award in Visual and Media Arts and the Gershon Iskowitz Prize in 2015. She is represented by Susan Hobbs Gallery in Toronto.

Curated by Rui Mateus Amaral

ARTIST MULTIPLE \$100 EACH

Qendrim Hoti

Screw this sport 2018

Reclaimed golfball, craftsman finger
driver, driver bit

Special edition of 25

Courtesy the artist

Produced specially for Social 2018, *Screw this sport* is an edition of 25 unique sculptures by Toronto artist Qendrim Hoti. On the surface, these objects offer an amusing juxtaposition of utilitarian objects and leisure sports. But beyond this clever assemblage lies a strong political message. In the face of the continued struggle of the working class, in particular those of immigrant identity, Hoti asks us to consider the extensive time and money spent by world leaders on golf. Born in Kosovo and now Toronto-based, Hoti has a BFA from York University and an MFA from OCAD University. He works independently and collaboratively in sculpture, digital and rapid prototyping, and computer drawings.



HOW TO BID

Bid on exceptional works of art using tablets provided by Givergy. The devices are easy to use and will be available throughout the Social 2018 space, giving guests the freedom to bid and track their favourite lots from anywhere in the room.

GENERAL RULES

All sales are final. No purchase can be returned, refunded or exchanged. All artworks are sold “as is” (as exhibited), unless otherwise stated. Successful bidders should be prepared to pay for their purchases with cash, credit or personal cheque payable to Canadian Art Foundation directly following the close of the auction. No HST or auction commission is applicable. Guests are encouraged to take their purchases home with them on the evening of the event. If this is not possible, delivery within Toronto is free of charge and delivery outside Toronto will be quoted on a case-by-case basis. The Canadian Art Foundation reserves the right to withdraw any work of art at any time before the auction.

CONDITIONS OF SALE

Each lot lists an estimated market value obtained from sources the Art Advisory Committee believes to be reliable. This estimated value is intended as a guide to assist attendees with bidding. No representation or warranty as to the resale value of a work being auctioned is made or implied.



Thank you to the donating
artists, galleries and organizations.

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Georgia Scherman Projects
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Stephen Bulger Gallery
Susan Hobbs Gallery
Zalucky Contemporary

Estate of Arnaud Maggs
Estate of Ben Portis

Vancouver

Catriona Jeffries
Franc Gallery
Wil Aballe Art Projects

PARTICIPATING ARTISTS

Shuvinai Ashoona
Omar Badrin
Virgil Baruchel
Rebecca Belmore
Simon Bertrand
Sandra Brewster
Sarah Cale
Robin Cameron
Marie-Michelle
Deschamps
Brenda Draney
Michael Dumontier
Neil Farber
Robert Fones
Qendrim Hoti
Simon Hughes
Spring Hurlbut
Jeremy Laing
Daniel Langevin
Glenn Lewis
Derek Liddington
Katie Lyle
Arnaud Maggs
Elizabeth McIntosh
Meryl McMaster
Sandra Meigs
Aude Moreau
Michael Morris
Nadia Myre
Nick Ostoff
Veronika Pausova
Brian Rideout
Ooloosie Saila
M.E. Sparks
Dan Starling
Karen Tam
Jacob Robert Whibley
Margaux Williamson
Elizabeth Zvonar



Shuvinai Ashoona

Happy 55th Birthday 2016

Coloured pencil and ink on paper 23 x 30 in.

COURTESY FEHELEY FINE ARTS

ESTIMATE \$3,500

Known for highly detailed and visually striking works on paper, Shuvinai Ashoona blends the modern and traditional to create bold and emotionally charged scenes of Inuit life. In *Happy 55th Birthday*, we are presented with a surrealist scene: an Inuit figure seems to float in space, surrounded by dragonflies and celestial bodies and cradling an unidentified creature in their hands. A recurring character in Ashoona's works, this green fantasy creature performs the role of the otherworldly, its many tentacles adding a degree of chaos to the already present tension between the familiar, the forelorn and the absurd. With flailing creature in hand, the Inuk appears still, blue eyes lost in thought and staring beyond the picture frame. The subject of their gaze might be the body belonging to an outstretched hand that offers a tray ferrying a festive bear- and seal-shaped birthday cake. Perhaps representing a link between two worlds, Ashoona has connected the green creature to one end of the tray, as if it could be an extension of the Inuk's autonomy.

Born in Cape Dorset, NU, Shuvinai Ashoona has been working out of Kinngait Studios since the early 1990s. Ashoona's work is collected by the Art Gallery of Ontario, the National Gallery of Canada, the Montreal Museum of Fine Arts and numerous private collectors. Ashoona will have a solo exhibition in February 2019 at the Power Plant (Toronto). She is represented by Marion Scott Gallery (Vancouver), Madrona Gallery (Victoria) and Feheley Fine Arts (Toronto).

Omar Badrin

In Your Face 2018

Acrylic mirror 34 x 22.7 x 0.12 in.

COURTESY THE ARTIST/BIRCH CONTEMPORARY

ESTIMATE \$1,200



Toronto-based Omar Badrin was born in Kuala Lumpur, Malaysia and raised in Newfoundland. Badrin received his MFA from OCAD University (2015), where he was awarded a graduate medal for his work in the Interdisciplinary Master's in Art, Media and Design program. In 2017, Badrin received an Honourable Mention for the Melissa Levin Emerging Artist Award from the Textile Museum of Canada. He has received grants, participated in residencies and exhibited across Canada. Badrin is represented by Birch Contemporary (Toronto).

Badrin's *In Your Face* uses a mirrored surface delicately cut in the shape of a portrait in which the viewer's gaze is reflected, literally capturing multiple identities. As a transracial adoptee and member of a visible minority growing up in a predominantly white province, Badrin experienced acute estrangement from those around him. His artwork explores the distorted self-perception that resulted from his desire to belong and his frustration at not being able to. Modelled after Badrin's celebrated series of brightly coloured crocheted masks, in which the artist's thoughts and reflections become materialized through his use of tactile materials, *In Your Face* is the first in a new approach to this form. By transforming his mask series into a mirrored silhouette, Badrin flattens an already abstracted portrait into a polished surface that both reflects and distorts its immediate environment. The intricate lines and tiny voids of this broken surface culminate in an open-mouth gaping, as if in silent declaration. Both eerie and alluring, *In Your Face* asks us to consider those like the artist, who grapple with identities that fit uneasily in a world not yet accepting of true diversity.



Virgil Baruchel

rock pillow 2018

Oil pastel and oil stick on paper 9 x 12 in.

COURTESY THE ARTIST

ESTIMATE \$1,000

The deeply saturated, bold layering of colour and texture in Baruchel's *rock pillow* demonstrates his confident composition and drafting skills. The work is illustrative, painterly and sculptural. It is created with a base layer of oil pastel that is then covered with another layer of oil stick paint, and finally finished by selectively scraping away sections to reveal partially blended layers of under-pigment. This combination of an additive and reductive process, paired with Baruchel's colour choices, endows the work with both materiality and depth. In form and content, *rock pillow* speaks the language of art history: with a nod to the tradition of the reclining nude, the figure lies flat—a possible take on the "Blue Nudes" of Henri Matisse—basking in the emboldened colours of a Fauvist landscape and backed by a vibrating homage to Op art. The work incorporates such references while remaining contemporary in its free and innovative blending of things commonly considered contrary: a rock for a pillow, a veiled nude, masculine and feminine references, primary and tertiary colours, negative and positive space.

Paris-born Virgil Baruchel has exhibited in France, the US and various locations in Toronto including the Drake Hotel, Little Sister Gallery and Angell Gallery. Primarily a painter, Baruchel also works with performance and weaving. He is currently based in Toronto.

Rebecca Belmore

Torch 2014
Ink-jet photograph
48 x 24 in.

Edition 1 of 3

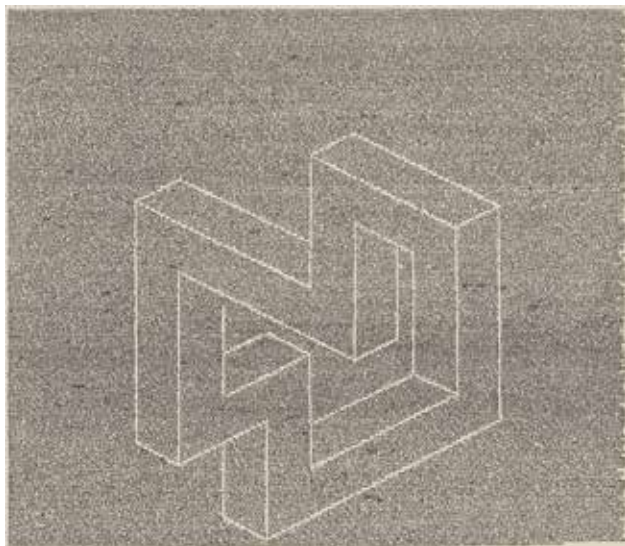
COURTESY THE ARTIST

ESTIMATE \$10,000

Rebecca Belmore is an Anishinaabe artist and member of the Lac Seul First Nation. Belmore received the Gershon Iskowitz Prize at the Art Gallery of Ontario in 2016, the Governor General's Award in Visual and Media Arts in 2013, the Hnatyshyn Visual Arts Award in 2009 and the Jack and Doris Shadbolt Foundation VIVA Award in 2004. She represented Canada at the 2005 Venice Biennale and her marble tent *Biinjilaa'ing Onji (From Inside)* (2017) was an acclaimed feature of Documenta 14. Belmore has participated in several international exhibitions, including SITE Santa Fe and the Sydney Biennial. She has recently relocated to Toronto.



A significant work in Belmore's oeuvre, *Torch* was created for the 2014 Manif d'art international exhibition in Quebec City under the theme "Resistance." *Torch* sustains a powerful symbolic presence in today's social and political climate. The imperial flag wrapped tightly around an outstretched arm is stripped of its power, converted into a tool for binding the collective energy of the fight against the ongoing loss of identity, history and place. From the fist of this arm flows an unlikely tuft of hair, disembodied from its host to play the role of an inverted flame. "Rebecca Belmore: Facing the Monumental," a major retrospective spanning some 30 years of the artist's unyielding and methodical approach to art-making as a tool for social change, is currently on view at the Art Gallery of Ontario and will travel to the Remai Modern in 2019.



Simon Bertrand

Retranscription d'Oedipus the King 2014

Ink-jet print on Moab paper 10.3 x 11.75 in. Edition 2 of 5

COURTESY THE ARTIST/GALERIE RENÉ BLOUIN

ESTIMATE \$1,800

Retranscription d'Oedipus the King is from a series of works in which Bertrand painstakingly hand-copies major works from the history of literature such as the *Epic of Gilgamesh*, Homer's *Odyssey* and the Bible. This methodical act of transcription nurtures a deep personal connection between Bertrand and the written word. The texts are further personalized through the creation of an entirely new layout in which certain sections are highlighted or deleted through the presence of geometric voids to form a flux between depth and surface. Letters become sculptural, their meanings replaced by pattern, shape and repetition, while the complex narratives of these texts become graspable at a single glance. Through the physical act of rewriting, Bertrand symbolically rejects the authority of these grand narratives, inserting his own mind and body into a new dialogue with history. New work from this series is on view until mid-October as part of a larger writing project at Galerie B312 (Montreal).

Simon Bertrand is a Montreal-based artist. He holds an MFA in Visual and Media Arts from Université du Québec à Montréal and a BFA from Concordia University. His works are collected and exhibited widely including by the Musée national des beaux-arts du Québec through its Collection Prêt, which recently acquired the work *Retranscription d'Antigone*. Bertrand is represented by Galerie René Blouin (Montreal).



Sandra Brewster

Essequibo 8 2018

Acrylic, photo-based gel-transfer on Mylar 21.75 x 22.25 in.

COURTESY THE ARTIST/GEORGIA SCHERMAN PROJECTS

ESTIMATE \$2,500

Sandra Brewster is a Canadian multi-disciplinary artist based in Toronto. Her work has been exhibited nationally and abroad, and is included in corporate and private collections. Brewster holds a BFA from York University and an MVS from the University of Toronto. She is the 2018 recipient of the Artist Prize from the Toronto Friends of the Visual Arts and the 2017 Gattuso Prize for Outstanding Feature Exhibition. Brewster is represented by Georgia Scherman Projects (Toronto).

Known for her materially driven approach to photography, Brewster grapples with notions of identity, representation and memory in her work. In *Essequibo 8* she has chosen to work with an image of the geographically expansive Essequibo River, located in her parents' home country of Guyana. Taken on her first journey to the region, the image has been manipulated through acts of transfer and controlled surface-manipulation. She selects the burnt sienna pigment for its similarity to the original colour of the water, stained by tannins from the leaves of surrounding trees and the sediment that travels along the riverbed. With her familial connection to this place, Brewster views the river as a metaphor for movement from one place to another—echoing her parents' journey from the capital Georgetown to their eventual home in Toronto. The technique of gel transfer and the fractured nature of the surface enhances this metaphor and creates an impression of a place much more complex than any straightforward representation.



Sarah Cale

Glinda 2017

Acrylic and oil on linen 20.5 x 17 in.

COURTESY THE ARTIST/CLINT ROENISCH RBC CPC FINALIST 2009, 2010

ESTIMATE \$3,200

In *Glinda*, Cale has painstakingly collaged individual acrylic paint flecks to form a “hand-crafted” image of a vase. With a nod to ceramics and in keeping with Cale’s well-established practice of collage and its overlap with painting, works in this series endow the canvas with the physical presence and texture unique to a painted surface, while evading descriptions of being “painted” per se. The intricate pattern and bold colour scheme of the vase together evoke paint’s tangible presence, while the floating fragments in the background seem to hover just above the work’s surface. For Cale, a picture comes into being through the process of recombining fragments of what was once whole, allowing her works to occupy a fascinating position between creation and disintegration. As if to emphasize this juxtaposition, Cale integrates the realm of fantasy by titling each work after a witch, thus expanding its materiality into a wider realm with what Cale refers to as “a mysterious feminine energy.”

Canadian-born Sarah Cale is currently based in Brussels, Belgium. Cale received her MFA from the University of Guelph in 2005 and her BA from the Nova Scotia College of Art and Design in 2003. She has exhibited widely throughout Canada and abroad and was twice shortlisted for the RBC Painting Award (2009 and 2010). Cale is represented by Clint Roenisch (Toronto).

Robin Cameron

Untitled Chine Collé 2014
Chine collé 28 x 19.5 in.

COURTESY THE ARTIST

ESTIMATE \$3,000



Born in British Columbia and currently New York-based, Robin Cameron is an interdisciplinary artist. She received her MFA from Columbia University in 2012 and a BDes from Emily Carr Institute of Art and Design in 2004. Her work is in the permanent collection of the Whitney Museum of American Art and private collections internationally.

Untitled Chine Collé is one of the original pieces from Cameron's series using its eponymous technique, which she began in 2012 at the Robert Blackburn Printmaking Workshop in New York. This unique method of image-transfer allows Cameron to use delicate paper—cut, torn and collaged—to create monoprints containing a satisfying sense of movement and play. The works are grounded in colour and unified through their minimalist composition and geometric forms. Reminiscent of the graphic cut-outs of Henri Matisse, each shape has command over its own space, suspended in a unified whole that points toward a clear internal order. With a passion for experimentation, process and materials, Cameron embraces interdisciplinarity with work ranging from printmaking, ceramics and artist books to cyanotypes, slides and video. Cameron has exhibited widely in the US, Canada and abroad, and is well-known for her artist publications, a comprehensive selection of which is held at the Library of The Museum of Modern Art in New York.



Marie-Michelle Deschamps

Je dirai comme toi

2016

Vitreous enamel

on folded copper

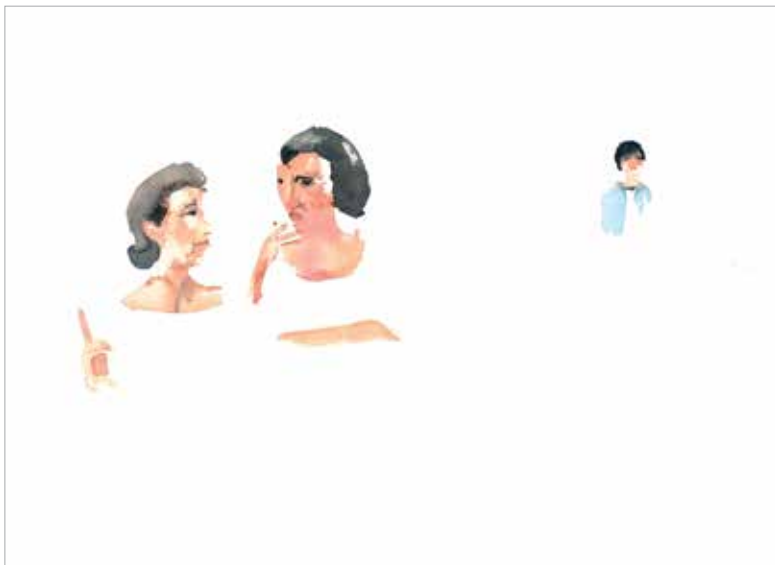
14 x 11 in.

COURTESY THE ARTIST/
PARISIAN LAUNDRY

ESTIMATE \$1,800

With a materiality that continually rewards its viewer upon closer observation, *Je dirai comme toi* is a striking, minimal study of paper transposed onto a three-dimensional object. In the creation of this work, Deschamps has exercised great care in her treatment of a single piece of crumpled copper sheeting. First bending the surface and adding a layer of enamel, Deschamps then used a kiln to oxidize the enamel, resulting in tiny glints of the copper's bright bluish-green verdigris in the cracks and folds of the object's surface. This complex process, coupled with such a delicate, minimal effect, is characteristic of Deschamps's fascination with translation and the passage of time, as told through gestural material play. Deschamps has shown her work in Zürich, London and Paris, while also participating in residencies and exhibitions in Canada, France, England, Romania and Mexico.

Canadian-born Marie-Michelle Deschamps lives and works in Montreal and Zürich. She received her MFA from the Glasgow School of Art in 2012 and her BA from Université du Québec à Montréal in 2007. She is the recipient of several awards, with work collected and exhibited widely. Deschamps is represented by Parisian Laundry (Montreal) and Galerie Gregor Staiger (Zürich).



Brenda Draney

Smoke Break 2017

Watercolour on Arches paper 22.5 x 30 in.

COURTESY THE ARTIST RBC CPC WINNER 2009

ESTIMATE \$4,000

Brenda Draney is Cree from Sawridge First Nation (Treaty 8) and retains a strong connection to Slave Lake. She holds an MAA from Emily Carr University of Art and Design and a BFA from the University of Alberta. Draney won the 2009 RBC Painting Competition and was shortlisted for the 2016 Sobey Art Award. She is based in Edmonton (Treaty 6).

The contemplative ambience of *Smoke Break* depicts day-to-day community life, a theme for which Draney has become known. Created in situ during a recent residency at Fogo Island Arts, NL, the work is indicative of Draney's remarkable ability to capture the essence of a moment, encouraging her viewer to identify with subjects empathically. By leaving large parts of her canvas untouched, Draney allows her subject matter to appear the way our minds might remember it, providing just enough information to locate the unique energy of a particular time and place. Draney's work is widely collected and shown across Canada, including at the National Gallery of Canada, the Embassy of Canada Art Gallery in Washington, DC, the Art Gallery of Alberta, the Sobey Collection and the Shorefast Foundation.



Michael Dumontier and Neil Farber

Flowers 2017

Acrylic on board 10 x 8 in.

COURTESY THE ARTISTS/DIVISION GALLERY

ESTIMATE \$1,400

Flowers is one of several in a popular series of small-scale paintings that employ a combination of text and image to produce endearing, personal and conceptual takes on the human condition, characteristic of the Dumontier-Farber oeuvre. Arising from more than 20 years of collaborative practice, the work's deceptively simple subject matter evokes a genuine emotional response. The urgency of the statement, coupled with its melancholic declaration of vulnerability, causes the flower to be viewed more as a person than a plant. While we understand the work as a simple illustration, its anthropomorphized temperament is relatable. The text is central to this performance, the words fluctuating between poetic, doleful and humorous, while the flower itself seems to perfectly embody both pathos and parody. With its expert and seamless merging of object and idea, *Flowers* embodies conceptual art with representational flare.

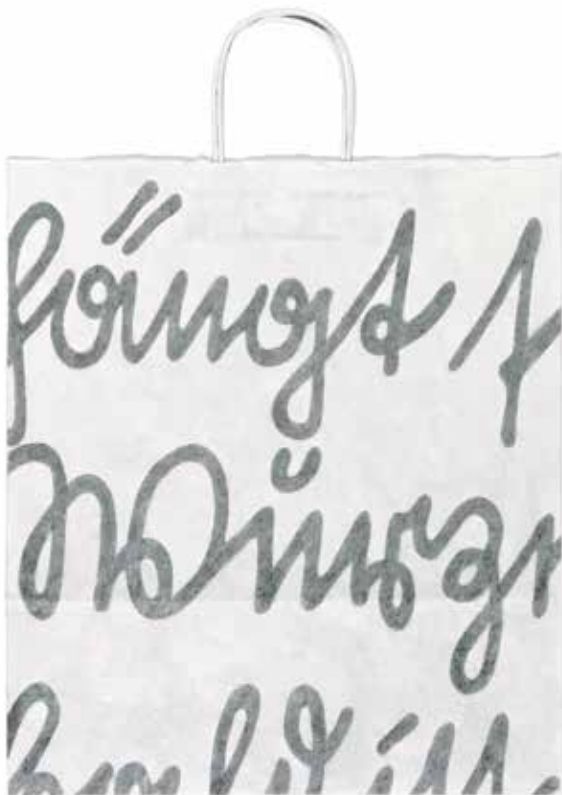
The collaborative practice of Michael Dumontier and Neil Farber stems from their artistic origins in the Winnipeg collective The Royal Art Lodge, which was active from 1996 to 2008. While both Dumontier and Farber maintain solo practices, they were shortlisted as a collaborative duo for the Sobey Art Award in 2014 and recently exhibited an ambitious collection of new work at Division Gallery (Toronto), where they are represented.

Robert Fones

Nürnberger Lebkuchen
13-2 2018
Watercolour on paper
22.75 x 16 in.

COURTESY THE ARTIST/
OLGA KORPER GALLERY

ESTIMATE \$4,500



Born in London, ON, and based in Toronto, Robert Fones has been exhibiting, curating, writing and teaching throughout Canada and abroad for more than 40 years. Fones received the Governor General's Award in Visual and Media Arts in 2011 and has had retrospective surveys of his work at the Power Plant, Museum London and the Art Museum at the University of Toronto. Fones is represented by Olga Korper Gallery (Toronto).

With a curiosity for translation and cultural change, Robert Fones creates works that exploit the ambiguities of photographic and painted pictorial space, encouraging a fresh perspective on everyday objects. In this new series, Fones draws on a portion of text from a 1941 German children's book written in a cursive script called Sütterlin, the last widely used form of German historical handwriting, which was replaced by Western-style script in 1945. By reproducing a fragmented and enlarged excerpt of this sweeping, gestural text on a common paper bag, Fones treats both the alphabet and the bag as sculpture, creating a graceful meditation on history and contemporary culture. The text itself follows the story of a young German boy who is found asleep in the woods by a group of mythical "root" men who pass on to him the recipe and ingredients for German gingerbread, or *lebkuchen*. This layer of a fairytale narrative serves to enhance the work's already alluring material qualities. Fones's work can be found in private, corporate and public collections including the National Gallery of Canada and the Art Gallery of Ontario.



Simon Hughes

Untitled 2016
Acrylic and collage
on linen 40 x 30 in.

COURTESY THE ARTIST/
DIVISION GALLERY

ESTIMATE \$5,500

Untitled is characteristic of Simon Hughes's contemporary approach to the long tradition of Canadian landscape painting. Dominating this work is a lively tangle of brightly coloured triangular shapes that Hughes has become known for. Their spiral pattern forms an abstract depiction of the Northern Lights, hovering gracefully above a stretch of homes. In this work, Hughes allows for various aesthetic connections to previous art movements such as Romanticism, Impressionism, Geometric Abstraction and Pop art, with less obvious, but equally convincing, references to Surrealism. Hughes views his work as a window into the complex inner workings of the human mind, and is fascinated by the search for a synthesis between conscious and unconscious thought. The work thus depicts a world both within and beyond our own, effectively channelling the Canadian tradition of representing nature in order to develop a truer understanding of ourselves.

Simon Hughes was born in Winnipeg, where he continues to live and work. He holds an MFA from the University of California, Irvine, and a BFA from the University of Manitoba. Hughes has exhibited and screened his video work throughout Canada and the US and is collected widely, including by the National Gallery of Canada, Confederation Centre of the Arts (Charlottetown), La Maison Rouge (Paris), Plug In ICA (Winnipeg) and the Winnipeg Art Gallery. He is represented by Division Gallery (Toronto).



Spring Hurlbut

Deuil I, Galen 2 2006

Archival pigment print 28.5 x 32.5 in. Edition 1 of 5

COURTESY THE ARTIST/GEORGIA SCHERMAN PROJECTS

ESTIMATE \$9,000

Toronto-based Spring Hurlbut is the recipient of the Governor General's Award in Visual and Media Arts (2018), the Chalmers Arts Fellowship (2006, 2002), the Millenium Arts Fund (1999), Paris Studio award (1995) and the Prix de Barcelona (1988). Her work is in numerous collections including the National Gallery of Canada, Art Gallery of Ontario, Musée d'arts contemporain de Montréal and Albright Knox Gallery. Hurlbut is represented by Georgia Scherman Projects (Toronto).

Deuil I, Galen 2, is a superb example of Hurlbut's continuing mediation on the beauty of life, spirituality and imagination in the face of mortality. Known also for her renowned sculpture and installations, Hurlbut turned to photography in 2005, initially making photographs of her own father's ashes. She developed this practice into a series of powerful images—graceful acts of memorializing that counter finality by picturing a continuum reminiscent, as in this work, of celestial phenomena floating through a boundless night sky. With deep respect for her materials—and those who have entrusted them to her—Hurlbut is able to transform them into a visual repository for love, personal history and mourning. In May 2018, Hurlbut presented these works at King's College in London for the symposium "Life Writing and Death." Hurlbut's work is currently on view at the National Gallery of Canada as part of "The Extended Moment: Fifty Years of Collecting Photographs."



Jeremy Laing

Queer Gravity Sampler
2017

Acrylic and mixed yarns
on cotton 30 x 24 x 2.5 in.

COURTESY THE ARTIST

ESTIMATE \$3,500

As a fashion designer, Laing was known for his draped, layered silhouettes that employed sharp tailoring and a muted palette. His passion for materials is evident in the topographic texture of hand-woven works like *Queer Gravity Sampler*. To create this work, Laing used a tufting gun—a tool used in carpet-making—as a drawing utensil to merge salvaged textiles with a treated cotton support. The resulting work is a sensual intertwining of organic and geometric patterns that invites touch, reaching beyond the visible and into the palpable. With a clear lineage to his interest in fabric, Laing's recent work embodies a passion for pattern, texture, colour and form. Each woven element has a history of its own, often originating from unfinished or leftover projects; Laing's process breathes new life into these discarded materials by reviving their formal qualities. Laing is the recipient of numerous awards and residencies. This fall, he will exhibit new work in a group show at Franz Kaka (Toronto).

Jeremy Laing was born in Peterborough, ON. Largely self-taught, Laing won a scholarship to study fashion at Ryerson University and went on to develop a career as a fashion designer. Laing has since turned his focus to independent art pieces, working with weaving, cloth and clay. His work has appeared at Art In General (New York), the Liverpool Biennial and MoMA (New York), and is in the collection of the Royal Ontario Museum, as well as private collections.

Daniel Langevin

Amas (split) 2017
Acrylic on canvas
24 X 20 in.

COURTESY THE ARTIST/
GALERIE RENÉ BLOUIN
RBC CPC SEMI-FINALIST 2006

ESTIMATE \$2,000



Daniel Langevin was born in Montreal where he lives and works. He received a BA from the Université du Québec à Montréal in 1999, and was a semi-finalist for the RBC Canadian Painting Competition in 2006. Langevin has public artworks in Laval, Montreal and Westmount, QC. He is represented by Galerie René Blouin (Montreal).

Daniel Langevin develops compositions for his *Amas* series on a computer screen before engaging in a delicate operation of transcription and adjustment on meticulously prepared surfaces. Langevin's palette plays with the chromatic saturations of the computer screen; his imagery is sourced from the dense optical space of internet search engines. In their immediate and mass distribution, images become trivialized, stripped of their context and specificity. Langevin's work addresses the incongruities created by mosaics of images displayed as thumbnails, including the way that aspect ratios are warped and pixelated through compression, reproduction and conversion. The bold, graphic nature and deeply saturated pigments of *Amas (split)* are made even more enticing by the ambiguous nature of the painting's subject matter. Reminiscent of the graphic, multi-stable perception of a Rubin vase, the work speaks in the languages of optical illusion and geometric abstraction. Langevin has had solo exhibitions in Montreal at Galerie René Blouin and McClure Gallery, and has an upcoming solo exhibition at Maison des arts de Laval in February 2019.



Glenn Lewis

Iso Koen 2015
Kagoshima 1981
 Ceramic pot 10 x 7 x 7 in.
 and photograph 8 x 12 in.

COURTESY THE ARTIST/
 FRANC GALLERY

ESTIMATE \$2,900

In *Iso Koen*, *Kagoshima*, the stone in the landscape of the photograph is a metaphor for the materiality of the pot. The work was shown in a 2016 exhibition that included more than 50 ceramic works by Lewis, each paired with its corresponding photograph. After learning to make pottery in the 1950s in Canada and the UK, Glenn Lewis travelled to Japan to learn ceramics, a place he has returned to numerous times since. The ceramic portion of this work was created in 2015 from local Japanese wood-fired clays. The image, taken in Japan almost 40 years ago, focuses on elements of Japanese gardens that encourage contemplation and strolling. Together, the works operate as one, foregrounding the particularity of place and our perception of space, and revisiting Lewis's longstanding interest in the poetry and mythology of landscape. Lewis's work is widely collected both privately and by major institutions, and will be featured in a solo exhibition at Toronto's Gardiner Museum in 2019.

Glenn Lewis is a first-generation conceptual mixed-media artist and a central figure in Vancouver's experimental art scene of the 1960s and '70s. Lewis lives and works in Vancouver, where he was a founding member of Western Front. Lewis was the recipient of the Emily Award from the Emily Carr Institute of Art and Design in 2000 and the Governor General's Award in Visual and Media Arts in 2017. He is represented by Franc Gallery (Vancouver).

Derek Liddington

*My eye, looking at a painting,
which at this present moment
I can't remember* 2018
Oil on paper 16 x 12 in.

COURTESY THE ARTIST/
DANIEL FARIA GALLERY

ESTIMATE \$2,700



Derek Liddington received an MFA from Western University in 2007 and a BFA from NSCAD University in 2004. Working primarily in drawing and performance, Liddington was shortlisted for the Toronto Friends of the Visual Arts Artist Prize in 2012. He is currently based in Toronto where he is represented by Daniel Faria Gallery.

Liddington's methodical performance of mark-making reflects a personal relationship between his art practice and the world around him. His work takes cues from the transformative historical experiences of cultural memory, employing abstraction as a way to interpret his observations. This captivating work is one of the first from his latest series. Titled *My eye, looking at a painting, which at this present moment I can't remember*, the piece began with an underpainting of Liddington's memory of his own eye. Through the application of numerous gestural lines—made to mimic the fleeting effects of light in his studio—the original image was eventually concealed, rendering the work abstract by way of its own methodology. Liddington's art is widely collected and exhibited throughout Canada and abroad. A solo exhibition of new work is currently on view at Daniel Faria Gallery (Toronto).



Katie Lyle

The Huddle 2017
Oil and coloured
pencil on paper
16 x 12 in.

COURTESY THE ARTIST/
ERIN STUMP PROJECTS
RBC CPC FINALIST, 2012

ESTIMATE \$2,100

The Huddle is characteristic of Lyle's distinctively graceful style as well as her unique approach to representing the figure. Using highly gestural methods of mark-making, Lyle creates work that addresses the unfixed nature of representation. Her illustrative style evolves through a lengthy process of layering, erasing and layering again. A residual accumulation of materials on the surface of the work embodies Lyle's own performative movements during the act of creation. This transformative effect on her figurative subjects creates an ambiguity of form that is both ghostly and romantic. Appearing as if they could perpetually be made anew, Lyle's drawings address the unfixed nature of representation in both form and content. Over the past two years, Lyle has produced ambitious solo exhibitions in Toronto for Erin Stump Projects as well as Daniel Faria Gallery and The Loon, and has had work featured in a group exhibition at Wil Aballe Art Projects (Vancouver). Lyle is currently exhibiting work in a two-person exhibition with Laurie Kang at Projet Pangée (Montreal).

Katie Lyle is based in Toronto where she works in painting, drawing and performance. She received her MFA from the University of Victoria in 2009 and her BFA from Concordia University in 2005. Lyle's work can be found in numerous collections, and she exhibits widely, with recent exhibitions in Toronto, Oakville, Los Angeles and Vancouver. Recent performances have taken place at acartinc. (Winnipeg), Interplay Series (Vancouver) and Forest City Gallery (London, ON). Lyle was a finalist for the RBC Canadian Painting Competition in 2012. She is represented by Erin Stump Projects (Toronto).

Arnaud Maggs

Self Portrait (detail 2)

1983

Gelatin silver print

19.75 x 15.75 in.

Artist proof

COURTESY THE ESTATE
OF ARNAUD MAGGS

ESTIMATE \$6,400



One of Canada's preeminent artists, Toronto's Arnaud Maggs was the recipient of the Scotiabank Photography Award in 2012, the Governor General's Award in Visual and Media Arts in 2006 and the Gershon Iskowitz Prize in 1991, among several other awards. After his death in 2012, Maggs's oeuvre continues to garner attention through the publication of catalogues and surveys of his life's work.

Made available exclusively for Social 2018, Maggs's *Self Portrait (detail 2)* is a unique piece originally made as part of a grid installation consisting of 12 exposures of the artist as he turned 360 degrees. Maggs is known for using the intrinsic qualities of photography to determine the structure of his work. His commitment to accurately representing reality led him to develop a system of photography that would allow the viewer to observe his subjects with an analytic eye. This work was described by Sophie Hackett in the Scotiabank catalogue *Arnaud Maggs: Arnaud Maggs Takes a Turn as Pierrot* as "the quintessential portrait of the conceptual artist." Maggs's work appears in numerous collections throughout Canada and abroad, including the Art Gallery of Ontario; the Bibliothèque Nationale, Paris; the National Portrait Gallery, London; the Musée d'Art Contemporain de Montréal; and the National Library of Canada. Maggs's work is currently included in the exhibition "The Extended Moment: Fifty Years of Collecting Photographs" at the National Gallery of Canada.



Elizabeth McIntosh

Jam 2014

Oil on canvas 24 x 20 in.

COURTESY THE ARTIST/CATRIONA JEFFRIES

ESTIMATE \$7,500

Jam is a vivid work of geometric abstraction that characterizes the creative freedom and remarkable colour-play of Elizabeth McIntosh's impressive oeuvre. With an absorbing commitment to her medium, McIntosh is a prolific producer of paintings that embody the contemporary resolve to revisit, revive and rework art history. Opting in favour of pure painterly form, colour and gesture, works like *Jam* allow the viewer to indulge in the romance and pleasure of painting for its own sake. McIntosh's work is exhibited and collected widely, including by the National Gallery of Canada, the Art Gallery of Ontario and the Vancouver Art Gallery. She was featured in Phiadon's 2016 publication *Vitamin P3: New Perspectives in Painting* and was an artist in residence at Fogo Island Arts, NL, in 2017. Upcoming solo exhibitions will take place at CANADA (New York) in 2018 and Tanya Leighton (Berlin) in 2019.

Originally from Simcoe, ON, Elizabeth McIntosh now lives and works in Vancouver. She holds an MFA from Chelsea College of Art in London and a BFA from York University. McIntosh is the recipient of numerous awards and grants, including the Jack and Doris Shadbolt Foundation VIVA Award in 2013. She is represented by Catriona Jeffries (Vancouver) and CANADA (New York).



Meryl McMaster

Avian Wanderer III 2015

Giclée print 20 x 30 in. Edition 2 of 3

COURTESY THE ARTIST/STEPHEN BULGER GALLERY
PIERRE-FRANÇOIS OUELLETTE ART CONTEMPORAIN

ESTIMATE \$2,800

Meryl McMaster is a Canadian artist of Plains Cree, British and Dutch descent currently based in Ottawa. McMaster is the 2018 recipient of the Scotiabank New Generation Photography Award and the REVEAL Indigenous Art Award. She was longlisted for the Sobey Art Award in 2016 and is represented by Stephen Bulger Gallery (Toronto) and Pierre-François Ouellette art contemporain (Montreal).

Avian Wanderer III is a self-portrait that incorporates the manual production of props, sculptural garments and performance characteristic to McMaster's photographic oeuvre. With a sense of otherworldliness, this image takes its viewer into a space of contemplation and introspection. The murder of crows circling McMaster's head and the makeshift, wing-like extension on her bicycle both contribute to a sense of theatricality and a visual merging of the human with the natural landscape. McMaster is interested in the juxtaposition of animal and human forms as a way to problematize our exploitation of the very things we depend on for survival. This document of a seemingly solitary performance is exemplary of McMaster's ongoing exploration of how our sense of self is constructed through land, lineage, history and culture. McMaster's work has been exhibited widely and is collected by the Art Gallery of Ontario, Canada Council Art Bank, the National Museum of the American Indian and others. She has a solo exhibition, titled "Confluence," curated by Heather Anderson and produced by Carleton University Art Gallery (Ottawa), that is currently touring across Canada through 2019.



Sandra Meigs

Elevator (22) 2015

Acrylic on paper 5 units, each 15 in. diameter

COURTESY THE ARTIST/SUSAN HOBBS GALLERY

PHOTO TONI HAFKENSCHIED

ESTIMATE \$4,900

Elevator (22) is part of a series of 30 unique works that Meigs developed for an exhibition at Susan Hobbs Gallery in 2015. The five painted circles are installed to form a quincunx, a pattern found in nature and applied throughout history to a wide range of scientific and symbolic projects. With a colour- and pattern-play characteristic of Meigs's oeuvre, *Elevator (22)* uses symbolism and storytelling to explore psychological and physical space. According to Meigs, if you install *Elevator* in your morning room, it will elevate your day, because the circles support each other, creating a healing balance between energy and wisdom. Work by Meigs is included in the collection of the National Gallery of Canada, the Art Gallery of Ontario, the Art Gallery of Greater Victoria, the Agnes Etherington Art Centre and numerous other corporate and private collections. In 2017–18, Meigs's solo exhibition "Room for Mystics" was shown at the Art Gallery of Ontario.

Sandra Meigs's professional career spans some 35 years. Born in Baltimore, she has lived and worked in Canada since 1973 and is currently based in Hamilton. Meigs won both the Governor General's Award in Visual and Media Arts and the Gershon Iskowitz Prize in 2015. She is represented by Susan Hobbs Gallery (Toronto).



Aude Moreau

Less is more or... - Sept. 02-04, 2017, #4 2017
Ink-jet print on paper 30 x 40 in. Edition 1 of 5

COURTESY THE ARTIST/GALERIE ANTOINE ERTASKIRAN

ESTIMATE \$7,000

Aude Moreau received her MFA in Visual and Media Arts from the Université du Québec à Montréal in 2010 and her BFA from the University of Paris VIII in 1992. Moreau's work is collected by the Canadian Centre for Architecture, MUDAM Luxembourg and Musée National des Beaux-Arts du Québec, among others. She lives and works in Montreal where she is represented by Galerie Antoine Ertaskiran.

Less is more or... is an important image from Moreau's most recent iteration of a series of illuminated skyscraper projects, which she documented in North American urban centers including Montreal, Los Angeles, New York and Toronto. The title of this series is an expansion on modernist architect Mies van der Rohe's emblematic statement "less is more," which has become an iconic reminder of the strength and longevity of the minimalist aesthetic. By adding only one short word to the end of this statement, Moreau performed a truly minimalist act, which she then applied to an intervention into the far-from-minimal city skyline. Working closely with electrical contractors in collaboration with Cadillac Fairview, the TD Bank group and Galerie Antoine Ertaskiran, Moreau sought to "engage with the architecture from within" in order to reshape the city's skyline and encourage her viewers to reconsider the values of modernism. Preparatory images and videos of this work were exhibited as part of a solo show at the Power Plant in 2016, and part of a larger body of photographic and video work. Moreau received the Louis Comtois Prize from the City of Montreal in 2016 and the Powerhouse Prize in 2011.

Michael Morris

Fan Poem 2005
Silkscreen diptych
15 x 27.5 in. each
Editions 3 of 8

COURTESY THE ARTIST/
PAUL PETRO CONTEMPORARY ART

ESTIMATE \$2,500



The softly floating pastel lettering of Michael Morris's *Fan Poem* diptych is exemplary of an optical colour-play and clean graphic finish that Morris has been known for since the 1960s. Designed as a concrete poem composed of scattered letters, the works were originally printed in 1969. At this time, Morris found himself fascinated by the narrative qualities of Japanese Noh theatre, the oldest theatre art in Japan, which is still performed today. In 2005, he completed a new iteration of this series in the form of five fans, which included limited edition silkscreen prints of the fan design, two of which have been made available for Social 2018. Morris was a leader in the turn toward Conceptualism in Vancouver in the early 1970s, co-founding Image Bank in 1969 with Vincent Trasov (a.k.a. Mr. Peanut), and the Western Front in 1973. Catalogued by Morris himself, Image Bank is now the Morris/Trasov Archive, located at the Morris and Helen Belkin Art Gallery at the University of British Columbia since 1993. Morris resided in Berlin from 1981 to 1999, and now lives and works in Victoria, BC. Morris's work was recently the focus of a five-decade survey at Paul Petro Contemporary Art. Upcoming exhibitions include the KW Institute for Contemporary Art (Berlin) in 2019 and the Morris and Helen Belkin Gallery in January 2020.

Michael Morris is an artist, curator, educator and key figure of the Canadian West Coast art scene since the 1960s. Born in Saltdean, England, Morris received an honorary doctorate from Emily Carr Institute of Art and Design in 2005. He is the recipient of the Governor General's Award in Visual and Media Arts in 2011 and the Audain Prize in 2015. Morris is represented by Paul Petro Contemporary Art (Toronto).

Nadia Myre

Meditation (Respite 03)

2017

Digital print mounted

under Plexiglas

48 in. diameter

Edition 1 of 7

COURTESY THE ARTIST/
ART MÛR

ESTIMATE \$6,200



Nadia Myre is an Indigenous Québécois artist from Montreal with an extensive exhibition history including three international biennales: Shanghai (2014), Sydney (2012) and Montreal (2011). Myre holds an MFA from Concordia University and a BFA from the Emily Carr Institute of Art and Design. Her works are collected extensively and she has received numerous awards, including the Sobey Art Award (2014). The Montreal Museum of Fine Arts presented the first survey exhibition of Myre's work as part of its 2017–18 programming. Myre is represented by Art Mûr (Montreal).

Nadia Myre's practice employs collaborative processes as a strategy for engaging in conversations about identity, resilience and the politics of belonging. The astonishingly beautiful bead imagery of *Meditation (Respite 03)* is from a series titled *Meditations on Black Lake* that Myre created in response to an ongoing collaborative work, which has involved more than 800 participants to date. As the facilitator, mediator and caretaker behind participants' stories of physical and psychological pain, Myre views her beaded meditations as a response to the weight of this commitment. Beginning her process on an intimate, hand-held scale, Myre selects her colours instinctively, adding each individual bead to its circular sequence through a methodical process. By digitizing and enlarging these handmade works, Myre endows them with a strength and presence verging on the monumental. Their crystal smooth surfaces highlight the intricacies of each work's origins in traditional beadwork and emphasize the individual beads as entities in a larger, collective whole. Myre's work is in the collections of the National Gallery of Canada, the Montreal Museum of Fine Arts and Musée National des Beaux-Arts du Québec, among others.



Nick Ostoff

Roundabout (pale blue hedge) 2018

Oil on canvas on panel 22 x 30 in.

COURTESY THE ARTIST/CHRISTIE CONTEMPORARY
RBC CPC SEMI-FINALIST 2005

ESTIMATE \$3,500

The soft, monochromatic brushstrokes of Nick Ostoff's *Roundabout (pale blue hedge)* set the stage for a study of memory, perception and photographic reproduction. The work is part of a larger series of paintings and mixed-media works based on a single found photograph depicting one half of the circular train track in an amusement park. The series functions as a meditation on spatial and temporal specificity: by painting various versions of the same scene, Ostoff can identify the elements of the image that locate it in a specific time and place. In *Roundabout (pale blue hedge)*, Ostoff has zoomed in on a small section in the far background of the original scene. He then degrades the image by copying it numerous times, to the point of dramatically shifting its colour, contrast and tone. The result contains more aura than detail; it is imbued with an ambiguous atmosphere and a soft, forgiving sense of light. Ostoff is widely collected and recently participated in the Great Lakes Research Project as part of Front International: Cleveland Triennial for Contemporary Art.

Nick Ostoff was born in Los Gatos, California and now lives and works in Toronto. He received his BFA from the Ontario College of Art and Design in 1999 and his MFA from the School of the Art Institute of Chicago in 2012. In 2005 Ostoff was shortlisted for the RBC Canadian Painting Competition. He is represented by Christie Contemporary (Toronto).

Veronika Pausova

Landscape 2017
Oil on canvas
18 x 15 in.

COURTESY THE ARTIST/
FRANZ KAKA
RBC CPC FINALIST 2017
ESTIMATE \$4,200



Born in Prague and now based in Toronto, Veronika Pausova received her BFA from the Glasgow School of Art in 2009 and her MFA from Virginia Commonwealth University in 2013. She was a finalist for the RBC Painting Competition in 2017 and has exhibited widely including in Belgium, Mexico, Sweden, the USA and Canada. Pausova is represented by Simone Subal (New York).

Landscape is part of a current series of paintings by Pausova receiving a surge in attention both nationally and abroad. With deceptively simple subject matter, Pausova captures her viewer's attention through an accomplished and highly detailed grasp of her medium. Her works are photorealistic, surreal and abstracted at once, forming lyrical narratives with recognizable imagery that reappears from one piece to the next. In *Landscape*, the yellow ring, grey curtain and blue wall appear familiar, and yet are rendered flat and strange, removed from their original contexts and oddly out of place. Pausova's process applies a personal logic to what she refers to as the "mathematical surrealism" that her works embody—each speaks to the history of painting while communicating in a language of its own. Pausova has an upcoming two-person exhibition at Parisian Laundry (Montreal) in November 2018 and a solo exhibition at Simone Subal (New York) in the spring of 2019.



Brian Rideout

American Collection Painting 21
(Frankenthaler) 2018
Oil on canvas 36 x 24 in.

COURTESY THE ARTIST/MKG127

ESTIMATE \$3,900

Brian Rideout's aesthetically clean and ultimately seductive paintings are sourced from contemporary print and online imagery, and offer a unique perspective on art history. He views his reproduction of these images as a continuation of the history of painting and image-production. Works like *American Collection Painting 21* (Frankenthaler) form a series about art, architecture and objects in a cycle of utility and design. In his words, this subject matter "softly dramatizes the multiple registers that art has come to occupy over time." Each image borrows from highly designed contemporary interiors and the pictorial genre of the "interior portrait," a pre-photography, realist representation of highly detailed luxury living spaces. The title, *American Collection Painting*, alludes specifically to the 17th-century Flemish-Baroque practice of museums and patrons commissioning artists to paint their collections as a record of their wealth and prestige. Like their predecessors, Rideout's paintings function as a record of their time, acting as documents of decoration, taste and ideology. Rideout's work is currently on view at MKG127 in "In the Garden Room....," an exhibition of new work.

Brian Rideout studied Fine Arts at Georgian College, is collected in Canada and the US and has recently shown at Parisian Laundry (Montreal), Spring/Break Art Fair (New York) and AC Repair Co. (Toronto). Rideout was the 2017 emerging artist recipient of the Premier's Award for Excellence in the Arts. He is represented by MKG127 (Toronto).



Ooloosie Saila

Cape Dorset, NU 2016

Coloured pencil and ink on paper 23 x 50 in.

COURTESY FEHELEY FINE ARTS

ESTIMATE \$2,400

Born in Iqaluit, Ooloosie Saila grew up in Cape Dorset and currently works out of Kinngait Studios, in Nunavut. Her work was shown at Art Toronto and Art on Paper (New York) and was featured in the 58th Cape Dorset Annual Print Collection release.

Depicted on a monumental scale that is intimately rendered, this segment of a Northern Canadian landscape is characteristic of the expressionistic shape and line work of Saila's landscape drawings. With an immersive quality that draws the eye beyond the picture plane and deep into the mood of its source environment, *Cape Dorset, NU* is a moving and playful homage to the artist's home. Saila's careful attention to pattern and tone, combined with her bold, bright colours, creates an inspired sense of the vastness of the Northern territories. With a passion for her medium informed by generations of mentorship and collaboration within her community, Saila is a highly skilled emerging Inuit artist. Her work is in the collections of the Montreal Museum of Fine Arts and Capital One, as well as in several private collections.



M.E. Sparks

Heavy Feeling 2017
Oil on canvas 20 x 16 in.

COURTESY THE ARTIST
RBC CPC FINALIST 2016, 2017

ESTIMATE \$1,600

M.E. Sparks works with the material language of painting. Often beginning with everyday objects, she chooses her subject matter for its simultaneous familiarity and resistance to singular classification. Through a process of abstraction, Sparks obstructs pictorial depth while searching for the moment when form becomes dislocated from its origin. *Heavy Feeling* is a fascinating example of Sparks's characteristically playful and colour- and form-forward approach to painting. The central shape of her composition sits awkwardly within the threshold of the canvas, appearing almost as if it might escape, thus defying the boundaries between two and three dimensions. The close attention to formal qualities with which Sparks builds up her surface is emphasized by her choice of a stark black background. Through its opacity and illegibility, Sparks views the use of black paint—and indeed, the medium of painting itself—as having generative potential that enhances the experience of looking.

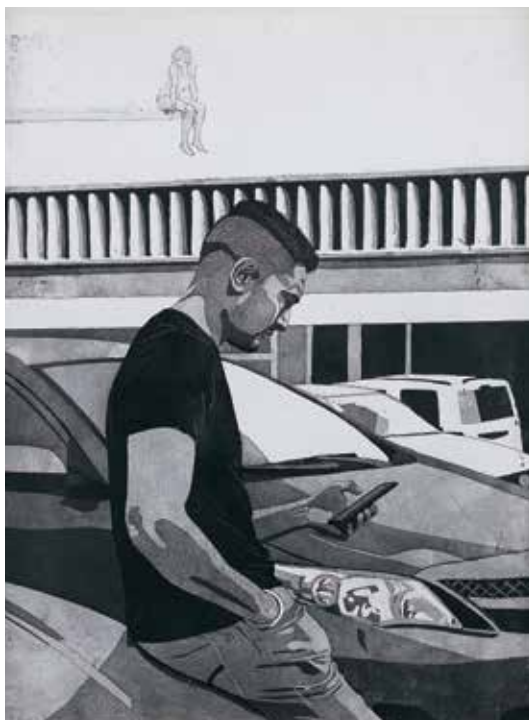
M.E. Sparks received her MFA from Emily Carr University of Art and Design in 2016 and her BFA from NSCAD University in 2013. She exhibits widely and her work is included in corporate and private collections. Sparks is a two-time finalist for the RBC Painting Competition (2016 and 2017). She lives and works in Vancouver.

Dan Starling

Shawn 2018
Etching and graphite
on paper 16 x 12 in.
Unique variation 2

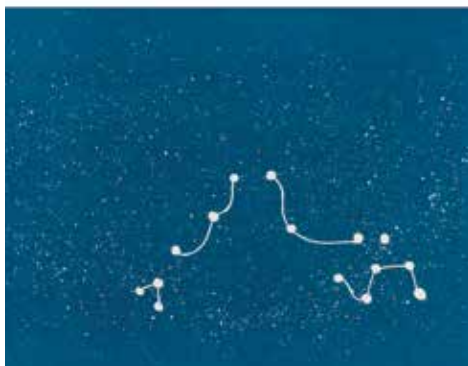
COURTESY THE ARTIST/
WIL ABALLE ART PROJECTS

ESTIMATE \$2,000



Vancouver artist Dan Starling works in drawing, video, photography and print media. Starling has exhibited widely and has participated in several residencies, including the Media Arts Residency at the Western Front (Vancouver). He has published four books, screened his video work in India, Scotland and Canada, and is represented in the collections of the National Gallery of Canada and the Vancouver Art Gallery, among others. In 2014, Starling was longlisted for the Sobey Art Award. He is represented by Wil Aballe Art Projects (Vancouver).

Dan Starling's *Shawn* is a moving portrait chronicling a day in Vancouver. First exhibited as part of a solo exhibition at Wil Aballe Art Projects, this work is from a series based on Starling's interest in the cultural theories of celebrated 20th-century figures such as Walter Benjamin and Jacques Lacan, and the filmmaker Chris Marker. The central subject in *Shawn* leans on the hood of a car in an all-too-familiar pose, lost in private dialogue with his hand-held device. In a search to understand how freedom is limited by dependence on digital technologies, Starling has sketched a tiny female figure into the scene, who sits delicately on a diving board; some may recognize this renowned paparazzi image of Princess Diana on Mohamed Al-Fayed's yacht just weeks before her tragic death. With skill of hand and a knack for the poetic, Starling focuses on how technologies usurp human experience in an era marked by the deterioration of cultural values and a distorted understanding of the relationship between present and past.



Karen Tam

Dunhuang Constellations, map 3, elements 4 & 5 2016
Cyanotype 11 x 14 in. each

COURTESY THE ARTIST/
GALERIE HUGUES CHARBONNEAU

ESTIMATE \$3,200

Part of a series based on the oldest known star chart from any civilization, Karen Tam's *Dunhuang Constellations, map 3, elements 4 & 5* are cyanotype illustrations of classical Chinese constellations recorded during the Tang Dynasty. Discovered in 1900, the images contained in the Dunhuang Star Atlas had been sealed in a cave by Buddhist monks since the 11th century. Eventually making their way to the British Museum, they are now kept at the British Library in London, and show the complete sky visible from China at the time of their creation. By recreating these star maps in 2016, Tam reaches across the ages to pay tribute to the efforts of those who came before us. She used the sun to expose cyanotypes and reveal each constellation, thus reincorporating sky, light and shadows into an ancient (and still accurate) star-mapping process. Tam is the recipient of several awards. Her work is currently touring across Canada in a solo exhibition titled "We are all brigands," co-produced by EXPRESSION, Exhibition Centre of Saint-Hyacinthe, and the Musée régional de Rimouski. Tam's work is included in the Montreal Museum of Fine Arts exhibition "Connections; Our Artistic Diversity Dialogues with Our Collections," which runs throughout 2019.

Karen Tam is a multidisciplinary artist who earned a PhD in Cultural Studies from Goldsmiths, London in 2014 and an MFA from the School of the Art Institute of Chicago in 2002. She has exhibited her work in North America, Europe and China, and was twice longlisted for the Sobey Art Award (2010 and 2016). Tam lives and works in Montreal, where she is represented by Galerie Hugues Charbonneau.

**Jacob
Robert
Whibley**

*more than one place
at the same time* 2014
Paper ephemera on panel
26.5 x 13.5 in.

COURTESY THE ARTIST/
ZALUCKY CONTEMPORARY

ESTIMATE \$2,400



Jacob Robert Whibley is a Toronto-based artist working primarily in sculpture and collage. A former member of the notable Toronto art collective Team Macho, Whibley received a BD in Communication Design with a minor in illustration from OCAD University in 2004. His work is included in private, corporate and public collections, including the Art Gallery of Ontario. Whibley is represented by Zalucky Contemporary (Toronto).

Whibley's *more than one place at the same time* showcases his mastery in collage through the seamless merging of a strong graphic sensibility and a seductively tactile grasp of the material. Using paper ephemera from his personal collection of over 15 years, Whibley traces the physical and conceptual histories of his materials in order to construct formal reflections on modern and contemporary life. These tiny fragments of cut and torn paper form a tight and fascinating composition that seems to vibrate in place, adding an inherent order and interconnectedness to moments of recurring disarray. Never nostalgic, but firmly embodying a preservation of the past, Whibley's practice explores the nature of the archive, information transfer, atemporality and the Anthropocene. Recent solo exhibitions of Whibley's work include Zalucky Contemporary (Toronto), 8-11 Gallery (Toronto) and Galerie Nicolas Robert (Montreal). In 2012, Whibley's work was included in a major survey of one hundred years of collage at Espace de l'Art Concret in Mouans-Sartoux, France, which included works by Jean Arp, Raoul Hausmann, Robert Motherwell and others.



Margaux Williamson

The Weeds 2006

Oil on board 24 x 24 in.

COURTESY THE ARTIST/THE ESTATE OF BEN PORTIS

ESTIMATE \$7,000

The Weeds is a moving portrait of a childhood moment of peace and reverie. This work originates in Williamson's celebrated series, *Painting to Moby Dick* (2005–7), in which subjects engage quietly with their environments as creator or performer, spectator or protester. *The Weeds* is the only interior in the series. A window dominates Williamson's composition, yet all traces of the outside world are eliminated. Her young subject enjoys a moment of peace in an otherwise complicated world, and viewers are invited to do the same. Williamson's working method extends over long periods, during which research, writing and fragmentary sketches accumulate toward the completion of an image. This methodology allows her to weave her literary work into a distinctively performative approach to painting. Williamson will take part in the prestigious MacDowell Colony residency in New Hampshire this fall. Her work is in several private collections, including Bruce Bailey's renowned international collection. *The Weeds* was acquired by Ben Portis for his personal collection and has been generously donated to Social 2018 by his estate. A talented writer and critic, with a prescient eye for exceptional painting, Portis was a friend to a wide community of Toronto artists and was a curator of contemporary art at the Art Gallery of Ontario and other institutions.

Margaux Williamson is a visual artist, writer and filmmaker based in Toronto. She received her BFA from Queen's University in 1999 and has exhibited widely, including in 2014 at Mulherin and Pollard (New York) and Frith Street Gallery (London, UK). In 2016 her work was featured in "Form Follows Fiction: Art and Artists in Toronto," curated by Luis Jacob for the Art Museum at the University of Toronto. Williamson has received numerous awards and has participated in residencies at the Art Gallery of Ontario (2012) and the Klondike Institute for Arts and Culture in the Yukon (2009). Her feature-length film, *Teenager Hamlet*, premiered at the Toronto International Film Festival in 2012. *I Could See Everything*, a book of Williamson's paintings, was published by Coach House Press in 2014.

Elizabeth Zvonar

Mystic Mountain 2017

Hand-cut collage printed on
photo rag paper mounted to
Dibond

22 x 16 in. Edition 1 of 3

COURTESY THE ARTIST/
DANIEL FARIA GALLERY

ESTIMATE \$2,900



Elizabeth Zvonar was born in Thunder Bay, ON, and is currently based in Vancouver. After studying extensively in Japan, Zvonar returned to Canada to study at Emily Carr Institute of Art and Design, where she received her BFA in 2002. She was inducted into the Royal Canadian Academy of Arts in 2015 and is the recipient of several awards including the 2015 Jack and Doris Shadbolt Foundation VIVA Award. Zvonar is represented by Daniel Faria Gallery (Toronto).

The fascinatingly eerie image quality and illusion of depth of *Mystic Mountain* characterizes Elizabeth Zvonar's practice of subverting art history and collective popular culture. With a framing technique that recalls the iconic surrealist work *Étant données* by Marcel Duchamp, the work performs its deconstruction of the landscape and art history simultaneously. Zvonar's collage works use found ephemera to comment on the way we assimilate meaning and intention in images. Removed from their original contexts, Zvonar's images are rendered mysterious and seductive, while allowing them just enough space to retain some of their original meaning. *Mystic Mountain* was included in the exhibition "Here: Locating Contemporary Canadian Artists," curated by Swapnaa Tamhane at the Aga Khan Museum, and was described by Tamhane as "a portal into another geography and time...a place where histories have and can be formed, or will be. It is both ominous and inviting at the same time." Upcoming projects include a three-year billboard project commissioned by the Scotiabank CONTACT Photography Festival at 11 Bay Street, Toronto.



Esmaa Mohamoud, *Untitled (No Fields)*, 2018

Private Dinner for Eight

With special guests
Georgia Scherman Projects
January 2019

ESTIMATE \$6,000

Canadian Art will host an intimate dinner party for eight in the elegant setting of one of Toronto's most renowned galleries, Georgia Scherman Projects. This exclusive dinner will take place in January 2019 surrounded by rising star Esmaa Mohamoud's much-anticipated exhibition. Enjoy a delicious dinner prepared by one of Toronto's top chefs, Corey Vitiello, while you and your guests are treated to the company of Esmaa Mohamoud, Gallery Director Georgia Scherman and Canadian Art Editor-in-Chief and Co-Publisher David Balzer. Don't miss this unique chance to dine with style and art!



Two-night Stay for Two

Fogo Island Inn, Newfoundland

ESTIMATE \$4,800

Fogo Island Inn sits on an island off an island, at one of the four corners of the Earth. Commissioned by the Shorefast Foundation and designed by Newfoundland-born-and-raised architect Todd Saunders, the Inn has quickly garnered an international reputation for exceptional, embodied, place-specific hospitality and bold, thoughtful, humanistic and contemporary design. All 29 guest suites feature floor-to-ceiling windows that offer uninterrupted views of the wildest and most powerful ocean on the planet. With caribou to track, hills of berries to forage, nature trails to explore and countless birds and sea life to behold, this award-winning inn is operated as a social business with 100% of the operating surpluses reinvested into the community.

Your stay in one of the inn's Newfoundland suites includes all meals (excluding alcohol), use of all facilities (contemporary art gallery, heritage library, digital cinema, rooftop saunas and hot tubs) and a half-day island orientation with a Community Host. Your itinerary will be based on availability and is valid October 15, 2018, through to October 14, 2019.

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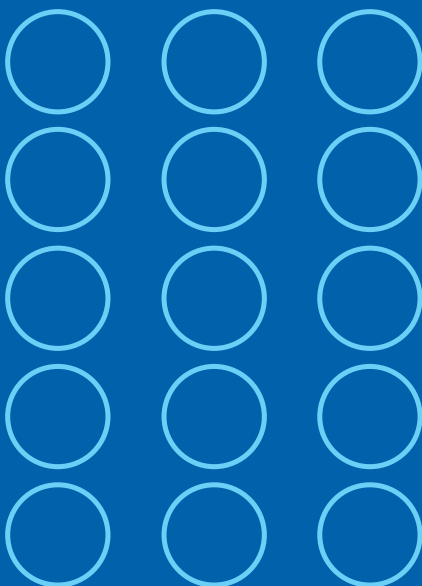
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Visit canadianart.ca/social2018
or contact Emma at 416.368.8854 ext.102

Table of 10	—————	\$10,000
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Finalists' artwork will be on view at The Power Plant
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