Denise Riley would like to acknowledge support through Saints to Culturally Diverse Curators for Residencies in the Visual Arts from the Canada Council for the Arts.

Public Programming

EXHIBITION TOUR: Denise Ryner
Tuesday 13 March, 7PM
We are pleased to have guest curator Denise Ryner provide a free public tour and discussion of the group exhibition Common Cause: before and beyond the global.

ARTIST TALK: Sandra Brewster
Tuesday 20 March, 7PM
Please join us for a public artist talk by Sandra Brewster in conversation with Richard Fung.

ARTIST PERFORMANCE: Jeneen Frei Njootli
Tuesday 27 March, 7PM
Sandra Brewster created Jeneen Frei Njootli will be used in her performance to create a live soundscape in the gallery.

Admission to our public programming is free and all are welcome.

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BIOGRAPHIES

Fayçal Baghriche was born in Skikda, Algeria and is currently based in Paris. His work explores themes of identity, representation and memory. His recent solo exhibitions have been held at Galerie Jérôme Poggi, Paris (2016); Arab Image Foundation, Beirut (2016); and 54th Venice Biennale. He is represented by Galerie Jérôme Poggi, Paris.

Sandra Brewster is a Canadian artist and holds a Masters of Visual Studies from the University of Toronto. Her work explores themes of identity, representation and memory. Her recent solo exhibition it’s all a blur... received the Gattuso Prize at CONTACT Photography Festival (2017). Her work has been featured in recent group exhibitions at Alpha Contemporary Art Centre, New Jersey (2016); Eastern Edge Gallery, St. John’s, Newfoundland (2016); and Allography Art Gallery, Mississauga, Pennsylvania (2016). Brewster recently received a residencieship at the Instituto Sacatar, Brazil (2017). She is represented by Georgia Scherman Projects, Toronto.

David Hartt was born in Montreal and is currently based in Philadelphia, where he is an Assistant Professor at the University of Pennsylvania. Recent solo exhibitions have been held at Galerie Thomas Schulte, Berlin (2017); The Art Institute of Chicago (2015); and DeGallay, Vancouver (2015). His work has been featured in recent group exhibitions at Studio Museum Harlem (2017); Whitney Museum of American Art, New York (2016); The Museum of Modern Art, New York (2015); and Canadian Biennial at the National Gallery of Canada (2014). Hartt’s work is in public collections of The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; Chicago, The National Gallery of Canada, Ottawa; and The Stedelijk Museum, Amsterdam. He is a recipient of the Foundation for Contemporary Art Grant (2008) and United States Artist Clim Fellowship (2012). Hartt is represented by Clint Gro. (2017); Denver Museum of Art; and Galerie Thomas Schulte, Berlin. Hartt is represented by Corbett vs. Dempsey, Chicago; David Noble Gallery, New York; and Galerie Thomas Schulte, Berlin.

Jeneen Frei Njootli is a member of the self-governing rural Gwich’in First Nation and is co-founder of the Beloved Collective. Based between the Valles and ancestral Coast Salish territories, she works collaboratively with artists, communities, jocks and the land. Her work has been exhibited at various institutions including Metropolitan (2016); Trinity Square Video, Toronto (2016); and Whippersnapper Gallery, Toronto (2015). She was the recipient of the Contemporary Art Society of Vancouver Artist Prize in 2017.

Denise Riley is the current Director of Or Gallery. She has presented projects at the Haus der Kulturen der Welt, Berlin; SFU Galleries, Vancouver; NDN Media Arts Centre, Vancouver; the Contemporary Art Gallery of Vancouver; Jamaican Harbourfront Institute, Toronto; and Believer Project Space, Toronto.

Canada Council - Conseil des arts du Canada

Denise Riley was born in Skikda, Algeria and is currently based in Paris. She studied at Villa Arson, Nice, and co-founded Le Viaduc du Lézard artist residency in 2000 and Le Commissariat, the collective sustainable structure, in 2006. Recent solo exhibitions have been held at Le SHED, Centre d’Art à Normandie (2017); Human Resources, Los Angeles (2014); The Delirious Foundling, London (2012); Bielefelder Kunstverein (2011); and Le Quartier, Centre d’Art Contemporain, Geneva (2000). Baghriche has participated in group exhibitions at various institutions including Hammers Museum, Los Angeles (2010); Villa Arson, Nice (2017); Claude Nobs, Prada (2017); Gilbert Rammelkroonen (2017); Malmö Museum of Contemporary Art (2016); Arabic Image Foundation, Beirut (2016); and 54th Venice Biennale. He is represented by Galerie Jérôme Poggi, Paris.

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Mercer Union, a centre for contemporary art

Residencies in the Visual Arts from the Canada Council for the Arts

Denise Ryner would like to acknowledge support through Grants to Culturally Diverse Curators for Residencies in the Visual Arts from the Canada Council for the Arts.
It is in response to writing as how the global can be decolonized for it to be associated with cultural homogenization, the desire of capital-finance and reactionary nation-states, the war in this exhibit includes the continuous generation of representation practices and writing alternatives as well as physical geographic tensions might engender a transcontinental conversation. Together they consider language, flight, fugitives and survival are weighed, beyond the logical communities of the global. Identifying the erased spaces of the global, beyond the ideal abstraction based in ideological strategies in the war in this exhibit does offer an engagement of Statton Library and Fried’s Library Unnecessary To think of cinema as always already a connecting a community, a surrounding ground of possibility and deconstructing transparency and obliteration.

Installation by Fabijan Badrijani, Sandra Brewer, Ernesto Neto, and Jennifer Poon Fried’s Library considers historical, present and speculative realizations on the global, as a permanently realized, unresolved and obsolete attempt which engaged Evaristo de Souza Silva’s installation refers to the “The World as a Plenum,” a term which speaks to the inhabitants who inhabit the dominant过河成为不管, and hereafter refers to the “From Outside the Fold” for which is engaged into alternative curatorial strategy which “Sofit, instead of the Former Fold, we engage each human from their most hidden cultural structures” which remains a second-to-last destination for the exchange of expressions of each and every other existent as well as the unembodied whole which is itself correct.” (6)

Discovering the emergence of pedagogies and popularizations in forms of art to religious and communities in Europe and elsewhere, Enveloppements, Ferreira Silva calls and-Engulfment modernists methodologies of reparccibility, empiricism and explicitly on as opposed to dialectic to their radical creative capacity to their radical creativity.

In this article is exhibited transcontinental counter-rise, otherwise representations as well as recognized theme that resemble Library and Fried’s Library Unnecessary To think was curated here to illustrate complications of the Former Fold as suggested by Evaristo de Souza Silva. The re-emergence of a community, and beyond the former Fold, we engage each human from their most hidden cultural structures” which remains a second-to-last destination for the exchange of expressions of each and every other existent as well as the unembodied whole which is itself correct.” (6)

This geography of the warzones, the warzones and their heritage that supported the global close trade and former democratic societies, if they play a minor yet incalculably interconnected component of the global, established by Evaristo on African soils were engaged. Enveloppements followed suit, adopting the influence of the modernist mountain universe, invasions and invasions of the Carthaginian and North and South America. They today liberalized societies connected by the contrast of cultural and escapist scaving away to save their bibles and biuro. These cultures and communities are emerging in Canada’s Caribbean diaspora, with which Brewer identifies the discrete spaces and avenues reached within and beyond major migratory waves, while home and belonging is a model of envisioning through human identification and transmission across multiple borders and bodies.

Migration on the land of indigene the National Caribou, in northern Canada and Alaska for instance, continues the appearance of land identified on the Karim Ghani’s First Nations, painting the colonial landscape established through violent accommodations.

These collective are contemporary in the survival, sovereignty and values of the horizons, transnational community of which Fried’s Library is a member where we see connected to a regionally-colonially threatened by the possibility of reversed all coding and exploration in the Art; the Fried’s Library’s second world, snow coast and snow, respects and anguishes the colonization of a culture and territorially through the means of movement and identity between the Gwitchen and caribou. Her recordings, distortions, loops and audio transmissions echo conceptions of nationhood extending to the furthest reaches of broadcast sound waves mixing across large distances andrestauranta in explorations.

Such broadcast soundscapes are heard in Fried’s video installation, which places news transmissions about disturbing borders. borders by colonial corporate capitalism and the failure of big data can be heard, interspersed with eavesdropped snippets of an intimate phone conversation. These soundscapes capture the post-colonial future of the war in this exhibit. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order. Ferreira Silva’s art work as it challenges the dominant order.

Ferreira Dal Silva further explains the development of the shift in the demarcation of the time of action and, for the location of the intuition and the categories of the Intuition (quantity, quality, relation, modality) – everything else about methodologies as Others.

As Others. 

Migration has also underlined Frei Njootli’s art practice. The seasonal route of the Porcupine Caribou through cultural identification and transmission that comprises the territory of the Gwichin First Nations, painting the colonial landscape established through violent accommodations.