Shondeigh Gibson is an artist and filmmaker based in London. Her films are often improvised in nature, exploring the pull between chaos and control in the process of their own making. Seeing film as an experiential composition and composition as experiential film-making, Gibson's work is both exploratory and experimental in nature. Incorporating innovative and creative collaborative processes, recent solo exhibitions include Carlu City, Toronto (2018), Bergen Kunsthall (2017) and Faithful (exhibition for Contact Photography Festival, Toronto, 2019). Gibson's films have been included in such festivals as the New York Film Festival; Toronto International Film Festival; BFI London Film Festival; Short Film Standard; Borealis Festival, Bergen; Punto de Vista International Documentary Film Festival, Spain; among others. Gibson is a twice winner of the Ammodo Tiger Short Award, International Short Film Festival Oberhausen; and winner of the 17th Buenos Aires Prize awarded at Art Basel. In 2018, her work was featured for the first time in London, Shearers & Shearers: Men & their Sheep, curated by Willa Laskey, and the Mira Mira Art film Project for Women. Gibson's films are distributed by LUX, London. She is represented by Laura Ballantine Gallery, London.

Opening Reception Friday 12 April, 7PM

Joi T. Arcand presents the last in a series of commissioned image works for SPACE—a billboard project located on the east facade of Mercer Union. An accompanying text written by Mika Lafond is featured on the following page.

cover image: Francesca Woodman, Every Day 13 April - 1 June 2019

I Hope I'm Loud When I'm Dead

outskirts of Manchester, Manchester, UK

2018

is commissioned by Mercer Union, Toronto; Bergen Kunsthall, Borealis Festival, Bergen; Camden Arts Centre, London; and KW Institute for Contemporary Art, Berlin. The work is produced with support from Fluxus Art Deux Soeurs Qui Ne Sont Pas Soeurs is commissioned by Mercer Union, Toronto; Bergen Kunsthall; Camden Arts Centre, London; and Outset Germany_Switzerland and Arts Council Norway.

plural dreams of social life

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neighbours

Sarah Heim, Laurie Kang, Jeremy Laing, David Neligan, Michael Salem, Nicola Spunt, Marya Syed, Brigid Tierney, Negin Zebarjad

Board of Directors:

Sarah Heim, Laurie Kang, Jeremy Laing, David Neligan, Michael Salem, Nicola Spunt, Marya Syed, Brigid Tierney, Negin Zebarjad

Mercer Union acknowledges the support of its staff, volunteers and members, the Canada Council for the Arts, the Government of Ontario, the City of Toronto, the Toronto Arts Council, The Canada Council for the Arts, the Government of Canada, and the Province of Ontario.

Sarah Heim, Laurie Kang, Jeremy Laing, David Neligan, Michael Salem, Nicola Spunt, Marya Syed, Brigid Tierney, Negin Zebarjad

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In the context of Beatrice Gibson’s Edgelessness, the objects are absurd, yet they are also the source of our understanding. They are made up of the collective memory and the collective voice, and they are the trace of our cultural and historical past. They are the embodiment of our experiences and our emotions, and they are the witness to our lives. They are the proof that we have been here, and they are the proof that we are here.

In the project of Repair, Gibson’s central role is the poetic expression of a collective memory that is made up of the experiences of the past and the present. The works of Gibson are made up of the experiences of the past and the present, and they are made up of the experiences of the future. They are made up of the experiences of the self and the other, and they are made up of the experiences of the collective.

In the context of Gibson’s work, the objects are made up of the experiences of the past and the present, and they are made up of the experiences of the future. They are made up of the experiences of the self and the other, and they are made up of the experiences of the collective.

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