Geoffrey Farmer was born in Vancouver in 1967. He studied at the Emily Carr Institute of Art and Design and the San Francisco Institute of Art. Recent solo exhibitions include Let’s Make the Water Turn Black, Migros Museum für Gegenwartskunst, Zurich, and The Surgeon and the Photographer, The Curve, Barbican Centre, London (both 2013); REDCAT, Los Angeles (2011); Walter Philips Gallery, Banff (2010); Museo Experimental El Eco, Mexico City (2010); Catriona Jeffries, Vancouver (2010). Recent group exhibitions include the Triennale der Kleinplastik, Stadt Fellbach (2013); Puppet Show, Eastside Projects, Birmingham (2013); dOCUMENTA (13) (2012); Stage Presence, SFMOMA, San Francisco (2012); The Garden of Forking Paths, Migros Museum für Gegenwartskunst, Zurich (2011); Istanbul Biennial (2011). Farmer recently realized a project entitled The Intellection of Lady Spider House at Art Gallery of Alberta, Edmonton. He is the recipient of this year’s Gershon Iskowitz Prize and will have a retrospective at the Vancouver Art Gallery in 2015.

Sarah Robayo Sheridan was formerly Director of Exhibitions & Publications at Mercer Union and will be joining the Power Plant as Curator of Exhibitions in 2014.

EVENTS

Carte Blanche Film Screening
Tuesday 28 October, 8PM
Offsite at Cinecycle, 129 Spadina Avenue (at the north side of Spadina between Richmond and Adelaide streets)
FREE (space is limited) | Presented in collaboration with York University
A special evening of historical avant-garde 16mm films, including works by Bruce Conner and Arthur Lipsett, selected by Geoffrey Farmer to coincide with his exhibition. Attendants are admittance. Visit www.mercerunion.org for the complete line up.

Exhibition Walkthrough
Friday 1 November, 6PM
Exclusive to Mercer Union members
Members are invited to join for a private walk through of the exhibition with Geoffrey Farmer prior to the public opening. Members will have the opportunity to view new work by Mercer Union artists and enjoy the benefits of an evening with a leading international artist.

To become a new member or to renew your support, please contact York Lethbridge at york@mercerunion.org.

Geoffrey Farmer
A Light In The Moon
1 November 2013–11 January 2014
Opening Friday 1 November, 7 PM
A Light in The Moon

In 2011 Geoffrey Farmer was invited to make a project for Mercer Union, and the idea has been fomenting, evolving, and remaining in gestation. This process, formed by the unceasing and creative efforts of the artist, is a complex network of ideas and objects that emerge from the artist’s work. The exhibition, the computer-generated montage poem, was born from a gesture of generosity—the gift of books salvaged by a fellow artist, Ted Rettig, to the organism has taken on elements of its host environment, adding fragments of Toronto’s sound ecology and the seasonal geographies of the Front and Back Galleries of a space that the immune system sees as an organism. A particular interest for Farmer is how to breathe life into display, how to counter the inertia of objects. If gallery display tends to suspend artworks in limbo state, then Farmer’s approach troubles this stoppage. Rather than existing in isolation these stories, or rather, the words, are intertwined with social and political events, music, visual art, poetry, and happenstance through atmospheric and multileveled installations combining film, video, sculptural elements, found objects, and sound. The exhibition itself becomes a magical space to house larger themes of the dialectical relationship between reality and artifice and how we live. Underlining such ideas is the capacity for anything, an object or an artwork, to alter its role and undermine and disrupt the very concept of categorization or an encyclopedia of the world in which objects, sounds, and images through poetic and theatrical installations, Farmer prompts wonder and us to renegotiate how we look at objects, and the meanings they elicit. In gathering histories, stories, and events, and shaping poetic and theatrical installations, Farmer also reminds us that even without intentional awareness and disunity the very concept of categorization or an encyclopedia of the world in which we live. We are privileged to present

The title of the exhibition is itself a scavenged source, pointing to a passage from Gertrude Stein’s prose poem

PRESIDENTS SPONSORS

Jessie Bradford

Mary Rastetter

Sarah Jackson

SUPPORTING SPONSOR

Mead & Hunt, Inc.