BIographies

Laura McKeown (pronounced versus versus versus) is a seven-person collective and artist-run centre based out of a former laundry on West Broadway in Toronto, Canada. For the past year, Laura has worked in tandem with other members to design and curate the current exhibition, Taking a part. Laura has designed our 2015-16 member card edition which contains a 1:1 replica of a key to Mercer Union. Laura has collaborated with other members to design the public and private spaces at Mercer Union including the restaurant. Laura is currently working on a book manuscript entitled Texts of Failure. Laura is a writer and curator from Vancouver. McLellan completed her BA in Art and Cultural Studies, postgraduate diploma in Curatorial Studies and a Masters in Cultural Studies at Simon Fraser University, Vancouver, and was awarded the Canadian Cultural Policy Residency in 2014. She is currently curating a show in Toronto with a concept artist at that time, Toronto. Laura’s writing has appeared in Artinfo Canada, Canadian Art, Artforum and Canadian Art online. She is currently working on a book manuscript entitled Texts of Failure.

BIOGRAPHIES

Karen Koenen has designed our 2015-16 member card edition which contains a 1:1 replica of a key to Mercer Union. Karen has collaborated with other members to design the public and private spaces at Mercer Union including the restaurant. Karen is currently working on a book manuscript entitled Texts of Failure. Karen is a writer and curator from Vancouver. McLellan completed her BA in Art and Cultural Studies, postgraduate diploma in Curatorial Studies and a Masters in Cultural Studies at Simon Fraser University, Vancouver, and was awarded the Canadian Cultural Policy Residency in 2014. She is currently curating a show in Toronto with a concept artist at that time, Toronto. Laura’s writing has appeared in Artinfo Canada, Canadian Art, Artforum and Canadian Art online. She is currently working on a book manuscript entitled Texts of Failure.

Karen Koenen was the 2015 Media@McGill postdoctoral fellow at McGill University, Montreal. Ashley McLeod completed a master of fine art and curatorship at Kunsthall Trondheim in Norway and is a curatorial and research assistant at Galerie Wendelin Kohlman, Brussels. Her research is focused on Canadian art and the role of the gallery in relation to the public sphere. Her research has been discussed in various media including the journal M/C, and Art in America. On top of her research, she has also written numerous texts for the Galerie Wendelin Kohlman, Brussels and her work has been published in numerous articles and journals.

JON Sasaki

Toronto-based interdisciplinary artist Jon Sasaki’s work has been exhibited in numerous solo exhibitions in galleries including the Tom Thomson Art Gallery (Owen Sound, ON); the Southern Alberta Art Gallery (Lethbridge, AB); and the Art Gallery of Ontario. Recent group exhibitions include Platform Art Spaces (Melbourne, Australia); Nihonbashi Institute of Contemporary Art (Tokyo, Japan); the MCA (Sydney, Australia); the Images Festival (Toronto, ON); and Brick + Mortar Film Festival (Greenfield, MA). In 2015, Sasaki holds a Canadian Residency (Detroit, MI) and will participate in the Canadian Residency (Detroit, MI) in the fall of 2015. Sasaki holds a Bachelor of Fine Arts from Mount Allison University (Sackville, NB) and is represented by Jessica Bradley Gallery in Toronto. Jon Sasaki’s work has been exhibited in numerous solo exhibitions in galleries including the Tom Thomson Art Gallery (Owen Sound, ON); the Southern Alberta Art Gallery (Lethbridge, AB); and the Art Gallery of Ontario. Recent group exhibitions include Platform Art Spaces (Melbourne, Australia); Nihonbashi Institute of Contemporary Art (Tokyo, Japan); the MCA (Sydney, Australia); the Images Festival (Toronto, ON); and Brick + Mortar Film Festival (Greenfield, MA). In 2015, Sasaki holds a Canadian Residency (Detroit, MI) and will participate in the Canadian Residency (Detroit, MI) in the fall of 2015. Sasaki holds a Bachelor of Fine Arts from Mount Allison University (Sackville, NB) and is represented by Jessica Bradley Gallery in Toronto.

Karen Koenen was the 2015 Media@McGill postdoctoral fellow at McGill University, Montreal. Ashley McLeod completed a master of fine art and curatorship at Kunsthall Trondheim in Norway and is a curatorial and research assistant at Galerie Wendelin Kohlman, Brussels. Her research is focused on Canadian art and the role of the gallery in relation to the public sphere. Her research has been discussed in various media including the journal M/C, and Art in America. On top of her research, she has also written numerous texts for the Galerie Wendelin Kohlman, Brussels and her work has been published in numerous articles and journals.

Jon Sasaki

Toronto-based interdisciplinary artist Jon Sasaki’s work has been exhibited in numerous solo exhibitions in galleries including the Tom Thomson Art Gallery (Owen Sound, ON); the Southern Alberta Art Gallery (Lethbridge, AB); and the Art Gallery of Ontario. Recent group exhibitions include Platform Art Spaces (Melbourne, Australia); Nihonbashi Institute of Contemporary Art (Tokyo, Japan); the MCA (Sydney, Australia); the Images Festival (Toronto, ON); and Brick + Mortar Film Festival (Greenfield, MA). In 2015, Sasaki holds a Canadian Residency (Detroit, MI) and will participate in the Canadian Residency (Detroit, MI) in the fall of 2015. Sasaki holds a Bachelor of Fine Arts from Mount Allison University (Sackville, NB) and is represented by Jessica Bradley Gallery in Toronto.
At the Same Time: VSVSVS, not just alongside

Ashley McLellan

“not together, but alongside” much like an announcement in a previously uttered statement. It asserts a seemingly contrasting duality between “together” and “side by side.” The former employs an active disassembling of materials and an active analysis of a material’s possibilities. The latter focuses on the context of the amendment begins to emerge, as an invitation from the artists’ to contribute to a common form of trust on both the part of the artists and the participant, as well as a certain openness to the experiment. They bring their materials up close, and inspect them from all angles, taking note of the properties that may have consistent thread through their collective practice since its formation in 2010. But this invitation, also calls for a goal, not necessarily together as a cohesive whole, but side by side. This dialogue and form of engagement is a mind, the context of the amendment begins to emerge, as an invitation from the artists’ to contribute to a common or indeed participant, are invited to make use of them in ways unforeseen or even thought possible. With this in

VSVSVS encourage individuals to participate in the creation and production methodologies to create large-scale, sometimes inhabitable, artworks in the form of installation, performance, sculpture, photography and video. VSVSVS encourage individuals to participate in the creation and production methodologies to create large-scale, sometimes inhabitable, artworks in the form of installation, performance, sculpture, photography and video. VSVSVS encourage individuals to participate in the creation and production methodologies to create large-scale, sometimes inhabitable, artworks in the form of installation, performance, sculpture, photography and video.

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of “Not together, but alongside” reads like an amendment to a previously uttered statement. It asserts a seemingly contrasting duality between “together” and “side by side.” The former employs an active disassembling of materials and an active analysis of a material’s possibilities. The latter focuses on the context of the amendment begins to emerge, as an invitation from the artists’ to contribute to a common form of trust on both the part of the artists and the participant, as well as a certain openness to the experiment. They bring their materials up close, and inspect them from all angles, taking note of the properties that may have consistent thread through their collective practice since its formation in 2010. But this invitation, also calls for a goal, not necessarily together as a cohesive whole, but side by side. This dialogue and form of engagement is a mind, the context of the amendment begins to emerge, as an invitation from the artists’ to contribute to a common or indeed participant, are invited to make use of them in ways unforeseen or even thought possible. With this in

VSVSVS encourage individuals to participate in the creation and production methodologies to create large-scale, sometimes inhabitable, artworks in the form of installation, performance, sculpture, photography and video. VSVSVS encourage individuals to participate in the creation and production methodologies to create large-scale, sometimes inhabitable, artworks in the form of installation, performance, sculpture, photography and video.

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

Ashley McLellan

At the Same Time: VSVSVS, not just alongside

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of

This is a renegotiation of the boundaries of what constitutes art—must something new always be created? Or might the textures, colours, and shapes of materials find a moment of equilibrium. It is a temporary moment of