

VANCOUVER  
SCULPTURE  
PERFORMANCE  
NEW MEDIA  
BIENNALE

## VANCOUVER BIENNALE ANNOUNCES FOURTH EDITION

“re-IMAGE-n”

WITH PROJECTS LAUNCHING JUNE 2018



Aijan Gharem, *Paradise Has Many Gates*, 2015-2018



Alfredo Jaar, *A Logo for America*, 1987-2014

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## Expanded Curatorial Team Installations By Renowned International Contemporary Artists

May 29, 2018 Vancouver, Canada – The Vancouver Biennale announces its fourth edition, titled “*re-IMAGE-n*,” launching June 2018, with projects unfolding over the exhibition’s two-year duration. Under the artistic direction of **Barrie Mowatt** and curatorial leadership of **Marcello Dantas** and **Jeffrey Uslip**, the Biennale invites international artists to respond to the prevailing issues of our time, including the widespread refugee and migrant crisis, a global shift towards nationalism and isolationism, and an intensifying drain on our shared natural resources. Projects will “*re-IMAGE-n*” (reimagine) a progressive social framework that supports free speech, Reconciliation and the rights of First Nations, LGBTQ rights, artistic freedom, gender, racial and sexual equality, ecological awareness, religious freedom, and the ethics of biotechnology.

The Biennale’s artworks will evolve in freely accessible and often unexpected public locations throughout Vancouver. Mowatt will produce interventions with **Jessica Angel (Columbia/USA)**, **Ajlan Gharem (Saudi Arabia)**, **Yoko Ono (USA/Japan)**, **Douglas Coupland (Canada)**, **Inuk Silis Høegh (Greenland)**, **Marc Johnson (Benin/France)**, **Maskull Lasserre (Squamish/Canada)**, **Sahej Rahal (India)**, and **Lawrence Paul Yuxweluptun (Coast Salish/Okanagan)**. Dantas will organize site-specific sculptures with **Makoto Azuma (Japan)**, **Ibrahim Mahama (Ghana)**, **Patricia Piccinini (Australia)**, and **Ishmael Randall Weeks (Peru)**, among others.

Uslip will curate an expansive series of projects under the curatorial aegis “**This Is Not America**” that thinks through various cultural, social and political pressures placed on individuals, the environment and aesthetics in our current cultural climate. The exhibition’s title summons Alfredo Jaar’s seminal artwork, *A Logo For America* (1987), as its point of origin to engage dialogue and debate. Participating artists include **Miguel Adrover (Majorca)**, **Geoffrey Farmer (Canada)**, **Anya Gallaccio (United Kingdom)**, **General Idea (Canada)**, **Ken Gonzales-Day (USA)**, **Dan Graham (USA)**, **Jenny Holzer (USA)**, **Alfredo Jaar (Chile)**, **Simone Leigh (USA)**, **Monica Majoli (USA)**, **Daniel Joseph Martinez (USA)**, **Paul Pfeiffer (USA/Philippines)**, **Arcangelo Sassolino (Italy)**, **Clement Siatous (Chagos Islands)**, **Gary Simmons (USA)**, and **Hulleah J. Tsinhnahjinnie (Seminole/Muscogee/Dine’)**. In addition, Uslip assembled a team of curatorial advisors including **Linda Norden**, New York-based art historian and independent curator and **Hulleah J. Tsinhnahjinnie**, Professor of Native American Studies and Director, C. N. Gorman Museum, University of California, Davis.

By bringing diverse audiences together with artists who offer a multiplicity of perspectives, aesthetics, lived realities and cultural histories, the 2018-2020 Vancouver Biennale provides evolving opportunities to reimagine art's agency in public space.

The city of Vancouver provides a distinct framework for the exhibition; it is a city beautiful in landscape, sincere in its multiculturalism, and earnest in its socially progressive ethic, but arguably one with as much impasse as utopia. For example, Vancouver's "Green City Action Plan," designation as a City of Reconciliation, progressive drug policies and aggressive affordable housing strategies, are in stark contrast to being at the epicenter of Canada's opioid epidemic and its double-digit increases in homelessness. In spite of this dichotomy, Vancouver is progressive, thoughtful and forward thinking: it is a city that strives to look at the failure of its best intentions as a roadmap to build a better future.

The Vancouver Biennale will honor **Yoko Ono** with its 2018 Distinguished Artist Award, a recognition that coincides with reissuing the acclaimed artist's 2007 Biennale installation, "**IMAGINE PEACE**," marshalled at this critical time to re-inspire a global consciousness towards unity, harmony, and accord. Yoko Ono's project exemplifies the Vancouver Biennale's mission for diverse communities to gain access, visibility and representation.

In keeping with the Vancouver Biennale's commitment to its Artist-In-Residence program, **Zarina Laalo**, Vancouver Biennale Curator of Ancillary Projects, and **Michael Suh**, Executive Director for the Museum of Contemporary Art Beijing, will collaborate with the Biennale's curatorial team to award approximately thirty early-career international artists with grants to reside, create and exhibit public artworks and interventions throughout the city over the next two years. Laalo's inaugural public program, "Weaving Cultural Identities," is an initiative that brings First Nations weavers and graphic artists together with local South Asian, Central Asian, and Middle Eastern Muslim communities to collaborate and celebrate their diverse cultural knowledge and self-identification. "Weaving Cultural Identities" is a platform for dialogue and an opportunity to honor shared land.

**Joella Cabalu**, Director of the Vancouver Biennale's film program, CineFest LIVE, will focus on the significant contributions of women filmmakers in their commitment to exposing the gender, racial and social inequalities of women. CineFest LIVE will showcase films by and about women cinematic pioneers from the 1920s to 40s as well as early and mid-career Muslim women storytellers to create counter narratives to the mainstream media's portrayals. The Vancouver Biennale will honor First Nations, Canadian-American filmmaker Alanis Obomsawin with its "Artist of Distinction for Advancement of Women in Film" award in recognition of her thirty year career providing visibility to First Nations issues.

## ABOUT THE VANCOUVER BIENNALE

The Vancouver Biennale is a non-profit charitable organization that celebrates art in public space. Each exhibition transforms the urban landscape into an Open Air Museum, creating globally inspired cultural experiences where people live, work, play, and transit.

The Vancouver Biennale features internationally renowned and emerging contemporary artists that represent a diversity of cultural perspectives and artistic disciplines including sculpture, new media, performance works, music and film. The objective is to use great art as a catalyst for community engagement, learning and social action.

Visit [www.vancouverbiennale.com](http://www.vancouverbiennale.com)

## EXHIBITION AND MEDIA ENQUIRIES

Jeffrey Uslip, Senior Curator  
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## ABOUT THE CURATORIAL TEAM

### Marcello Dantas

Curator and documentarist, Marcello Dantas organized exhibitions including the award-winning "Still Being" exhibition, by British artist Antony Gormley, which took place in São Paulo, Rio de Janeiro and Brasilia. He was also responsible for the public art event "OiR – Other ideas for Rio" (2012), which included works by Robert Morris, Brian Eno and Ryoiji Ikeda, installed in iconic open-air locations in Rio de Janeiro. In 2015, the project had its second edition entitled "OiR-Intra," with artworks by Daniel Buren and Song Dong, followed by "OiR-Play" in 2016, which brought together works by Leandro Erlich, AVAF and Mana Bernardes, and "Other Ideas" in 2017, with artworks by Makoto Azuma and Daniel Arsham.

Dantas has curated exhibitions including "ComCiência", by Patricia Piccinini; "Inoculation", by Ai Weiwei, the first exhibition of the Chinese artist on the continent, held in Argentina, Chile and Brazil; "Invento: The Revolutions that Invented Us"; "CRU [RAW]: Food, transformation and art"; "CICLO – Creating with what we have," which brought together 15 artists from around the world, including Michelangelo Pistoletto, Joana Vasconcelos, Ryan Gander, Pedro Reyes, to work with the idea of appropriation; "Pesant Da Vincis" by the Chinese artist Cai Guo Qiang; "Boltanski 19.924.458 +/-" by the French artist Christian

Boltanski; “Bossa na Oca”; “Roberto Carlos - 50 years of music,” among others. He also curated solo exhibitions with Anish Kapoor, Jenny Holzer, Gary Hill, Tino Sehgal, Peter Greenaway, Rebecca Horn, Bill Viola and Laurie Anderson, and international projects including Vancouver Biennale 2014, the Museum of the Caribbean in Barranquilla (Colombia), the “Pelé Station” in Berlin, during the World Cup in Germany, and the Brazil Pavilion at Expo Shanghai 2010.

### **Jeffrey Uslip**

New York-based curator Jeffrey Uslip organized exhibitions with some of the most innovative, diverse and challenging artists of our time. While serving as Deputy Director for Exhibitions and Programs / Chief Curator of the Contemporary Art Museum St. Louis, Uslip curated solo exhibitions with Hurvin Anderson, Mark Bradford and Lisa Yuskavage. In addition, he curated projects with Jesse Howard, one of America’s seminal self-taught artists from Missouri; a survey with Los Angeles-based artist Joe Goode; and organized the museum debuts of Laurie Simmons’s series *Two Boys and The Love Doll* and Katharina Frisch’s *Postcards*.

At CAM, Uslip also commissioned a monumental painting by Barnaby Furnas titled *The Last Flood*; curated the first solo museum exhibitions with mid-career artists Arcangelo Sassolino and Mark Flood; and presented the first solo museum exhibitions with emerging artists Wyatt Kahn, Jon Rafman, and Liat Yossifor. In 2016, Uslip curated Kelley Walker: *Direct Drive*, the artist's most comprehensive survey in America to date.

From 2010-13, Uslip served as the Curator-at-Large of the Santa Monica Museum of Art where he organized Joyce Pensato: *I KILLED KENNY*; Michael Queenland: *Rudy’s Ramp of Reminders*; Agnes Denes: *Body Prints, Philosophical Drawings, and Map Projections, 1969–1978*; Kianja Strobert: *Nothing To Do But Keep Going*; Xylor Jane: *Sealegs*; and Keltie Ferris: *Doomsday Boogie Woogie*.

Uslip also organized exhibitions for PS1/MoMA; Artists Space; Columbia University’s Graduate School of Arts and Sciences; California State University, Los Angeles; and LA><ART, Los Angeles and is an advanced PhD candidate at New York University’s Institute of Fine Arts, where he is completing his dissertation titled “Mourning in America: Cady Noland and the Age of Reagan.”