

UNIT 17

SUPER, NATURAL

Derya Akay
Maya Beaudry
Francesca Blomfield
Colleen Brown*
Sarah Davidson
Lucien Durey
Peter Fischli David Weiss
Sharona Franklin
Ezra Gray
Tiziana La Melia
Julian Hou & L'escalier
Arvo Leo
Emily Neufeld*
Ebony Rose*
Alex Tedlie-Stursberg
Tristan Unrau
among others

**denotes outdoor installation*

26 January - 3 March 2019

opening reception: 25 January 6 - 9pm

Unit 17 is thrilled to announce the group exhibition *SUPER, NATURAL*, a significant presentation of over sixteen Canadian and international artists, writers and publishers to begin our 2019 program. The exhibition focuses on new and recent painting, sculpture, photography, prints as well as publications. *SUPER, NATURAL* launches a publishing arm of the gallery, with a physical and online reading room of artist/reference books, magazines & editions. Unit 17 books & editions supports the creation and dissemination of printed matter by represented and supported artists.

SUPER, NATURAL has grown out of the gallery's overall program, and its relationship to topics of ecology, transformation and entropy. This is an exhibition made up of our immediate surroundings and looks to human potential, our environment, its politics and poetics. Its title plays off of an omnipresent dogma of British Columbia - consumed in the most pedestrian of ways - working through this dense myriad of collaborators for this exhibition. It also reflects a more local art history, echoing ideas of multiplicity through social, cultural and economic means; the abstract, the real and the spiritual. *SUPER, NATURAL* is a not an exhibition in isolation but one that is bound to community.

This exhibition expands the reach of the gallery – physically, emotionally and socially. Proceeds from *SUPER, NATURAL* will change our infrastructure, in an effort to create a more neutral organization. This is to be completed through a three-prong system: larger focus on food production, rain water storage and solar power. Other proceeds made from sales of this exhibition and continued sales from Unit 17 books & editions will go to the Unist'ot'en Camp and other organizations fighting to protect Indigenous sovereignty and environmental justice.

The gallery's garden will feature two rotating outdoor installations on view until Spring 2019 by Emily Neufeld and Colleen Brown.

Derya Akay

Plexi Lath (2016), unites an assemblage of painterly materials on horizontal planes of plexiglass. While the artist's practice extends to the alchemic and social acts of growing, cooking and exchange, Akay explores the intersections between community, social space, forgotten objects and subjectivities. The work simulates the potential structure within the gallery walls, a window into what is not seen. The eye follows the loose traces of coloured pigments, spray paints and polishes, emphasizing aspects of visibility and material transparency.

Akay (b. 1988) is an artist living in Vancouver. Select solo exhibitions include *with bread*, Campbell River Art Gallery, 2017; *Pumice*, Del Vaz Projects, Los Angeles, California, 2017; *Painting with Light*, Kunstverein Toronto, 2015; *Breakfast, Lunch, Dinner & Supper*, Centre A, Vancouver, 2014. Recent group exhibitions include *The Lulennial II: A Low-Hanging Fruit*, Lulu, Mexico City, 2018; *Nature's Way*, Cooper Cole, Toronto, 2017; *HERE*, Aga Khan Museum, Toronto, 2017; *Ambivalent Pleasures*, Vancouver Art Gallery, 2016. He recently completed the project *Manti, Börek, Baklava* at the Burrard Marina Field House Residency, hosted by the Contemporary Art Gallery (Vancouver). For this project, Akay worked with elder women with immigrant backgrounds to host a series of cooking workshops and lunches open to the public.

Maya Beaudry

Maya Beaudry's *The Invagination of Saint Ektorp* (2018) combines the artist's interest in sculpture & installation, domestic architecture and material intervention. Contrasting the simple, everyday form of this piece of furniture - caught in the thrusts of our globalized world - Beaudry embraces a maximalist aesthetic of collecting and reusing materials, softening our built environment. *The Invagination of Saint Ektorp*, a slip cover and series of pillow cases designed to fit an IKEA Ektorp sofa, uses found images of an Italian Villa from an online source, printed on cotton, stuffing and bedsheets. This work was originally exhibited within the Villa of its making, transporting itself to a new location which inherently subscribes to its continued reinvention. This work activates Unit 17 books & editions reading room. We invite you to sit and engage with these various works and texts by using this sculptural piece of furniture.

Beaudry (b. 1988) recently completed an MFA from the California Institute of the Arts and a residency at Marseille's Triangle France in 2017. Within that same year, Beaudry had three international solo exhibitions. In 2016 she received the Felix Gonzales Torres Grant to construct a free-standing studio on an island in British Columbia, the first step towards a long-term project of operating a small residency. She is a founder of Sunset Terrace, an artist-run space in Vancouver and is the recipient of the Hnatyshyn Foundation prize for emerging artists. Recent exhibitions include *Ambivalent Pleasures* at the Vancouver Art Gallery and *Enter the Fog* at The Rooms, St. John's, Newfoundland (both 2016).

Francesca Blomfield

Care 08 (2018) contains a nebulous and amoebic world within its four edges. The artist's use of murky and electric jewel tones - burgundy, dark browns, greens and blues - further meld the ambiguous fields of her painting. Circles, targets, text, flames and other polygons recur throughout her canvases and pencil crayon drawings. By using a loose impasto, the artist carves lines onto the canvas, creating

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a surface akin to further textile treatment. The top of the canvas may provide a clue into other levels of this work; a script that spells the letters: CARE. Blomfield's use of affectual tactility, nostalgic & re-occurring forms and unfamiliar colours, pushes her body of work to speak within its own language of mark making. Perhaps this text becomes further hidden and abstracted among the various whirling planes within the canvas but the simple letters C-A-R-E ring so clearly amongst the background noise.

Blomfield (b. 1990) lives and works in London where she is completing an MA in Painting at the Royal College of Art. Her work has been exhibited internationally, most recently at the Barbican Arts Trust, The Horse Hospital, Bussey Building, and the Andor Gallery (London), Ginny Projects (Wales), Proyecto Medellin (Mexico City), and the East Gallery (Norwich). In 2016, Blomfield was awarded 1st prize through the Barbarian Arts Group and the Jerwood Painting Fellowship in 2015-16.

Sarah Davidson

Sarah Davidson's use of watercolour, ink, flashe and pencil crayon on paper creates a densely layered world in *the garden at night* (2017). The work's use of spirals, hair-like strokes, bubbles and tendrils replicate - as the title suggests - a garden space seen through limited visibility. The colours, although vibrant, are washed in a transparent coat of black ink, leaving dense and nearly hidden spaces to explore throughout the work. Much of Davidson's recent work is influenced by the German naturalist and scientific illustrator, Maria Sibylla Merian, whose work was most pivotal in the late 17th and early 18th centuries. Using Merian's detailed botanical illustrations as a catalyst, Davidson is able to expand and enlarge these forms, allowing a greater confrontation with the minute.

Davidson (b. 1989) has exhibited across Canada at venues including The Power Plant, Little Sister, Birch Contemporary (all Toronto), The New Gallery (Calgary), SiteFactory, The Bakery, and Audain Gallery (all Vancouver). She was a finalist in the 2018 RBC Canadian Painting Competition, and is the recipient of several other awards and residencies including an AiR Sandnes Residency in Sandnes, Norway (2016). She received her BFA from Emily Carr University (2015) and is currently completing her MFA at the University of Guelph (2019).

Lucien Durey

In *Bananagram* (2016), Durey continues his interests in found material, collage, performance and humour. For this work, the artist has taken a found colour negative - date and author unknown - and has enlarged the image using a colour photogram technique. This process allows new forms to appear on the found image. 5 stacked bananas ranging in colour and direction, from ice blue and green-to-yellow ombre, become wedged within silhouettes of the tropical fruit, their outlined forms describing a fruit platter from the found negative. This series of unique photographs were originally produced for *Undecimals*, an artist exchange project created and organized by artists.

Durey (b. 1984) authored the year-long bimonthly review column "Vancouver Report," published in 2017-18 by Canadian Art. Recent exhibitions include *TWO ROOMS*, Monte Clark Gallery, Vancouver (2018); *Phenomenal Hosts*, Neutral Ground, Regina (2018); *Paraphernalia*, Burrard Arts Foundation, Vancouver (2018); *Eternal Return*, Richmond Art Gallery (2017); *HOTDOG CAR WASH*, Campbell River Art Gallery (2017); and *Swimming Pool Blue*, Achterhaus, Hamburg (2016). He holds a BFA from Emily Carr University of Art + Design and an MFA from Simon Fraser University School for the Contemporary Arts.

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Peter Fischli David Weiss

Prior to 1998, renowned Swiss contemporary art duo, Peter Fischli David Weiss, spent significant time documenting various rich outdoor environments. The culmination of these works were made into an artist book, first printed 21 years ago. Through the superimposition of images and double exposure, the layered photographs of vibrant flowers, insects, foliage and fungi, produce haunting and fantastical scenes. As seen in a grouping of opened, unbound sheets against the shelves of the gallery's reading room, the collection of photographs form a stimulating book, *Flowers and Mushrooms* (1999), an exciting addition and backdrop to Unit 17 books & editions.

Since 1979 and until 2012 Peter Fischli (b. 1952) and David Weiss (1946-2012) collaborated on a body of work that combines, rearranges, or otherwise manipulates their daily experiences into something new and unexpected. Executed in a variety of media, including unfired clay, polyurethane, photography, and video, their work playfully ignores the distinction between high and low art. The duo is perhaps best known for the 1987 film *The Way Things Go*, in which an improbable, Rube Goldberg chain of events unfolds involving household objects and studio detritus.

Sharona Franklin

For *SUPER, NATURAL* Unit 17 has commissioned Vancouver artist and writer Sharona Franklin to produce a new sculptural work specifically for the duration of this exhibition. Made of a nebulous list of materials, consisting of gelatine, papier-mâché and other food-grade products, the work speaks to notions of embodied experiences, Biopharm and the process of working as a disabled artist. This work - titled *Chimerical* - will inevitably fade away through the course of the exhibition, consumed by the surrounding air as its cells shift and change. A number of self-preserving interventions have taken place throughout the first few weeks of the exhibition, revealing the now green-moulding sculpture that sits atop dried fungi and a bright silver table, as if carved from wax. On March 16 2019 we will host an artist talk with Sharona Franklin around the subjects of her work and celebrate the re-print of her sold out publication *Rental Bod* (2016). It describes the artist's visual poetry and an autobiographical approach to disseminate dilemmas in biopharmaceuticals.

Franklin (b. 1987) is a Vancouver based artist and writer who has shown her work locally and internationally. Her work disseminates a personal mythology of gender, biomedicine and botany. Recent exhibitions, performances, and lectures include *FLUCTUAT*, Perpignan, France (2017), *FLARE [Feminist Land Art Retreat]*, Big Rock Campbell River (2017); *Agnimag*, Campbell River Art Gallery (2017); *Messmates*, Berlin (2016); *Chimeric Dualities in Metempsychosis*, Betke Atelier, Berlin (2016) and *This Bod is Rental*, Sweetpup, Vancouver (2016).

Ezra Gray

Much of Ezra Gray's drawings and paintings suggest various junctures between nature and culture, planets and worlds, as well as luscious, ambiguous life. In untitled (2018), Gray creates a continuous landscape of humans, animals and unidentified creatures in graphite on paper. While nonhuman entities outnumber the human presence in the work, the scale of an enlarged head dominates the page. It becomes the frame for these other forms and creatures to slip in and out of, developing an extra eye or an entire muscular system out of a single strand of hair. The androgynous, severed head floats mid-page, crowded by these alternative beings as if passing into another world.

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Gray (b. 1986) lives and works in Vancouver. He completed his MA in painting from the Royal College of Art (London) and a BFA from Concordia University (Montreal). Select solo exhibitions include *Joech God*, Emalin, London (2018); *Brown Space*, Almanac Inn, Turin and *Infinite*, Jeffrey Stark, New York City (both 2017). Select group exhibitions include *Folly*, Emalin Projects, Dunmore Pineapple, Scotland (2016) and *Rundgang*, Kunstakademie Düsseldorf (2014). Unit 17 will present Gray's first solo exhibition with the gallery in November 2019.

Julian Hou & L'escalier

Help me remember (2018) is a collaborative project by Vancouver artist Julian Hou and L'escalier, a project space located in Montréal. This recto/verso print was produced after Hou's solo exhibition with the gallery, which took place between 2015-16. On the front, a collaged image of purple grids and arcs is centrally framed. These forms are reminiscent of Hou's larger interest in architecture, with these being particularly linked to street life. A carved grey disc enters from the right side of the print. On the reverse, a piece of writing composed between the artist and gallery sits amidst common forms found in Hou's exhibitions: clothing hangers and brilliant patterns from distant dimensions. The edition also features a SD card containing two m4a audio tracks by the artist: *Influence in the air*, 1 m 48 s, and *What about the children*, 2 m 29 s. For *SUPER, NATURAL* this work has been installed at the front of the gallery, amongst Fischli Weiss' *Flowers and Mushrooms* and other publications by artists featured in the exhibition.

Hou (b. 1980) is an artist living as a guest on unceded Coast Salish territories (Vancouver). His practice primarily involves the development of audio fictions that integrate music with spoken language, handmade costume and printed clothing, as well as pattern-based digital collages rooted in drawing and design. In 2019 Hou will be releasing an album of audio works. He has recently held solo exhibitions at Soon.tw, Montreal (2018), Artspeak, Vancouver (2017); 8eleven, Toronto (2017); L'escalier, Montreal (2015); CSA space, Vancouver (2014). He has participated in group exhibitions and performances at the Vancouver Art Gallery (2016-2017); Things that can happen, Hong Kong (2017); Damien and the Love Guru, Brussels (2017); Kamias Triennale, Manila (2017); Spareroom, Vancouver (2017), 221a @ Occidental Temporary, Paris (2016) and Simon Fraser University's Audain Gallery, Vancouver (2015). He was a curatorial resident (2014) and production resident (2017) at 221a. In 2017, Hou received the Emerging Artist City of Vancouver Mayor's Arts Award for Visual Arts and is currently in residence at the Western Front, Vancouver.

L'escalier is a by appointment project space in Montréal, Canada, located on 2272 rue Panet. The program is run by Lorna Bauer, Vincent Bonin and Jon Knowles. Since September 2015 the project space has hosted significant projects ranging from film screenings by Arvo Leo, to group exhibitions as well as solo exhibitions by international artists such as Beth Letain and Vikky Alexander.

Tiziana La Melia

Tiziana La Melia's *Memory Soups Potpourri Bomboniere* (2018) interrogates the senses through a tableau of unusual shapes and textures: burrs, shells, tulle and clear resin. The artist's selection of objects have clear origins (sea, land, domestic). Objects of everyday life are stripped of their original identity, leading us to blindly ignore their journey. La Melia's *Memory Soups Potpourri Bomboniere* creates a vibrant arrangement of objects that provoke a simultaneous desire to touch and to reject. As the title suggests, some kind of boiling has possibly occurred here, like a soup on simmer. With the

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medley of shells, elegantly arranged in the hardened resin - as if swimming through the surface of the work - perhaps this is some kind of primordial base; a substance of beginnings.

La Melia (b. 1982) is an artist and writer. She was born in Palermo, raised on an orchard in the Okanagan and currently resides in Vancouver (unceded territories). A book of poetry titled *The Eyelash and the Monochrome* was recently published with Talonbooks. Recent solo and collaborative exhibitions of her work include *Garden Gossip*, Walter Phillips Gallery, Banff (2017-18); *Broom Emotion*, galerie anne barrault, Paris (2017); *Johnny Suede*, Damien and the Love Guru, Brussels (2017); *Cloudcuckooville*, soon.tw (2018), Montreal; *The Eyelash and The Monochrome*, Mercer Union (2014); *Neck of Thirsty Flower*, Exercise, Vancouver (2012). Her work has been included in group exhibitions such as *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery, Vancouver (2016-17); *Down to Write You This Poem Sat*, Oakville Galleries, Oakville (2016); *Enter the Fog*, The Rooms, St. Johns (2016); *Nature's Way*, Cooper Cole, Toronto (2017); *Domestic like a Pre-raphaelite brotherhood*, Truth and Consequences, Geneva (2017); *Stopping the Sun in its Course*, Ghebaly Gallery, Los Angeles (2015). Her writing has appeared in *Art21*, *Organism for Poetic Research*, *C Magazine*, *The Interjection Calender*, among other publications.

Arvo Leo

In light of recurrent frustrations and tragedies related to oil and gas pipeline construction, Arvo Leo's *No Pipeline (if you don't want to learn our language then we will use yours)* (2018), addresses our global reliance on toxicity. Through common tools, printed images and plants, the words "No Pipeline" emerge against cyan-blue. Knives, spatulas, reading glasses, among other materials, reflect various forms of technology. Much like a blueprint, this print is created through a mid-19th-century photographic process called a cyanotype. The artist claims moonlight as the source for exposing this work, elaborating on the more mystical elements of this photographic process. Orbs and balls of various scales and functions, as well as orchids, frame its edges, bleeding between its bold statement. The artist discusses this work as an enlarged protest poster, highlighting the importance of keeping this work in British Columbia.

Canadian artist and filmmaker, Arvo Leo (b. 1981) attempts to speak "near" rather than "about" his subject matter, and works primarily in applied poetry, ethnography and the everyday. He received a Bachelor of Media Arts Degree from Emily Carr University, and a Masters Degree in Fine Arts from Piet Zwart Institute. Leo has exhibited at the Kunstverein Munich (2016), Berlinale Forum (2015); the Biennale of Moving Images, MONA Tasmania (2015); La Loge, Brussels (2015); the Biennial of Moving Images in Geneva (2014); Stedelijk Museum's-Hertogenbosch (2011); Glasgow Biennial (2010); CAG – Vancouver Contemporary Art Gallery; and MACBA, Barcelona.

Alex Tedlie-Stursberg

The Brazen Beach (2017) reconfigures an ordinarily-tossed material into an otherworldly object. This bronze sculpture, a product of an artist residency at the Banff Centre for the Arts, re-narrativizes the ostensibly porous piece styrofoam. In re-imagining these two materials, bronze and styrofoam, the artist incorporates a sensorial component, incense, where smoke and scent swirl from an opening, as if a prehistoric creature breathing its first breath. While bronze, as a material, will last indefinitely, styrofoam may also survive an equal lifespan. This work is installed on the from window-sill of the gallery, acting as Unit 17's open sign - welcoming or coaxing viewers as they enter.

Tedlie-Stursberg (b. 1980) seeks to appropriate common objects of contemporary society by reinventing them into new histories that illuminate the interconnectedness between the human and the nonhuman. The artist's approach embraces new materialism to acknowledge how commodities have an agentic capacity within society. Tedlie-Stursberg's recent exhibition at the Burrard Arts Foundation, *Everything Flows*, 2017, reiterated the artist's aim to positivize the environment's (social, political, and natural) constant state of flux through the renewal of found objects.

Tristan Unrau

Tristan Unrau uses charcoal on paper to imagine the melancholic embrace of two airplanes in *The earth not a globe* (2018). Situated on the tarmac and in close proximity to a control tower, the figures wrap their wings around each other, expressing two distinct emotions, akin to the dichotomies of comedy and tragedy. The propellor airplane, in particular, weeps a single colossal tear from its windshield. The dark charcoal shading perpetuates the pensive feeling evoked in the work and renders the geography nondescript. The title, *The earth not a globe*, contemplates the ideas of dimensionality and flatness, of a flat earth or round globe (much like modern ideas within painting). It also describes our planet as a deeply complex system outside of vehicles for human consumption: a physical place where we *all* reside.

Unrau (b. 1989) holds an MFA from the University of California, Los Angeles (UCLA) and a BFA from Emily Carr University of Art + Design. Unrau was a 2013 resident at the Banff Centre, and was a finalist for the Royal Bank of Canada Painting Competition in 2015, 2017 and 2018. Unrau has held recent solo exhibitions at Phil Gallery (Los Angeles) and Towards (Toronto). In 2016 Unrau participated in *Vancouver Special: Ambivalent Pleasures* at the Vancouver Art Gallery. Unrau lives and works in Los Angeles, and Roberts Creek, BC.

Emily Neufeld

Cedar lath and quartzite (2018) roots itself in the weight of a cast concrete block, from which four strips of cedar lath emerge to hold a stone in its crux. From a central bound hinge, supports extend to create a cradle for a found rock. The relationship between wood and stone are in suspension, an elegant material balance and tension is rendered. Two similar sculptures, using various other materials while achieving similar forms, are installed in Unit 17's garden. These three sculptures comprise of materials found and collected between Alberta and Saskatchewan, amongst abandoned buildings - forgotten or slated for demolition.

Emily Neufeld (b. 1982) grew up in Alberta and now lives and works on the unceded territory of the Squamish, T'seil Waututh and Musqueam in North Vancouver. Her practice investigates place and how humans change and are changed by the surrounding environment, and the layers of memory and psychic history that accumulate in our material world. In addition to collaborative projects with other artists, recent solo exhibitions include *Before Demolition* (2017: Burrard Arts Foundation), and *common place* (2018: Vancouver), a collaboration with Cease Wyss in downtown Vancouver, as part of the *What Are Our Supports?* exhibition presented by the Or Gallery and the Richmond Art Gallery. Neufeld has created and participates in community sharing gardens, and sees land as fundamental to her research process. She received her BFA from Emily Carr University of Art and Design in 2013.

Ebony Rose

Ebony Rose's practice looks to create tangibility in objects and concepts ordinarily impalpable. In *In memory of trees* (2019) the artist explores trace elements of trees by layering ice and cindered needles into a new sculptural form. When we consider the colours of trees, rarely do we imagine the colour black; with the recurrent devastations of forest fires that plague British Columbia and beyond, perhaps black is an inherent new addition to the palette. The sculpture's melting enables a visual representation of passing time and environmental changes, lasting only for the opening weekend of the exhibition, from Friday 25 - Monday 28 January 2019.

Rose (b. 1984) grew up between Ontario and Colorado. She received a Bachelor of Fine Arts from the Nova Scotia College of Art and Design in 2008 and a Masters of Fine Art from the University of Victoria in 2015. She has been awarded artist residencies in Japan, Germany and Colorado and has exhibited in British Columbia, Greece, Germany, Minnesota, New York and Nova Scotia. Rose currently lives in Vancouver on unceded territories of the Musqueam, Squamish and Tsleil-Waututh peoples.

Colleen Brown

Colleen Brown's ongoing project, *Model Number 2; Part Number 1; Serial Numbers 1, 2 and 3* (2011-2018) are constructed with maple plywood, joined by hinges, and warrant a new visual capacity. The simple open, arcing forms manipulate space by creating a framed portal for alternative modes of seeing. This series encourages mobility to view multiple angles and perspectives, framing its surrounding landscape. Viewers are invited to carefully pass through these objects in order to further shift perspective and witness change - however small - within themselves.

Brown (b. 1965) explores the relationships of objects and materials as a means of thinking through abstraction and social encounters. Brown lives in Vancouver and holds a Bachelor of Fine Arts from Emily Carr University of Art + Design (Vancouver) and a Master of Fine Arts from the Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson (New York). Recent group exhibitions and events include Vancouver Special: Ambivalent Pleasures, Vancouver Art Gallery; Form Play, Western Gallery, Bellingham; Good Neighbor, Hedreen Gallery, Seattle; Xenia, Airbnb, Seattle. Brown is the recipient of the 2016 Vancouver Portfolio Prize.

- Andrea Valentine-Lewis

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List of works (clockwise from entrance):



Alex Tedlie-Stursburg, *The Brazen Beach*, 2017, bronze and incense, 35.8 x 22.9 x 15.2cm (on sill)



Maya Beaudry, *The Invagination of Saint Ektorp*, 2018, Ikea Ektorp couch slipcover and pillow cases, digital collages of images of Castello di Montestrutto from vacation rental website printed on cotton, stuffing, bedsheets, 220.9 x 86.3 x 86.3cm



Sarah Davidson, *the garden at night*, 2017, graphite, ink and watercolour on paper, 175 x 100cm

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Lucien Durey, *Bananagram*, 2016, c-print, 38.1 x 30.4cm (framed; **under sill**)



Julian Hou & L'escalier, *Help me remember*, 2018, inkjet print on 60m vellum, folded in half with resulting recto/verso image, 50.8 x 40.6cm, SD card containing two m4a audio tracks by Hou: *Influence in the air*, 1 m 48 s, and *What about the children*, 2 m 29 s



Peter Fishcli David Weiss, *Flowers and Musrooms*, 1999, (selections from an) 80 page folded paperback, 20.3 x 1 x 26.2cm each

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Emily Neufeld, *Cedar lath and quartzite*, 2018, cedar lath, rock, twine, concrete, shims, plaster and wallpaper, 178 x 40 x 40cm



Francesca Blomfield, *Care 08*, 2018, oil on linen, 25.4 x 45.7cm (**on chimney**)



Tiziana La Melia, *Memory Soups Potpourri Bomboniere*, 2018, eggshells, lavender, bayleaf, eggs, sugared almond stone, borlotti beans, clam shells, fava bean, rose petals, tulle, burdock burrs, fish bait, interference pigment, resin, dimensions variable

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Arvo Leo, *No Pipeline (if you don't want to learn our language then we will use yours)*, 2018, cyanotype, 260 x 200cm



Ezra Gray, *untitled*, 2018, graphite on paper, 34.2 x 27.9cm



Derya Akay, *Plexi Lath*, 2017, plexi, acrylic, plaster, cedar, 101.6 x 80cm

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Sharona Franklin, *Chimerical*, 2019, chrysanthemum tea, jasmine tea, white fungus, plastic syringe cases, dried poppy bulbs, weed, caribou antler, feathers, baby's breath, tapioca pearls, pipe bolt nuts, kidney beans, metal buttons, pom poms, candle wax, sterling silver candle vase, bubble glass orb, medical tape, Anakinra biopharmaceutical pamphlet, hard boiled eggs, fake carnations, stones, calendula, water, gelatin, bamboo fungus, paper mache, found table, dimensions variable



Tristan Unrau, *The earth not a globe*, 2018, charcoal on paper, 63.5 x 50.8cm (unframed)

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Outdoor:



Ebony Rose, *In memory of trees*, 2019, silver fur, hemlock, water, dimensions variable (**front**)



Emily Neufeld, *Hemlock trim and diorite*, 2018, hemlock, rock, twine, concrete, shims and paraffin wax, 178 x 32 x 32cm (**back garden**)

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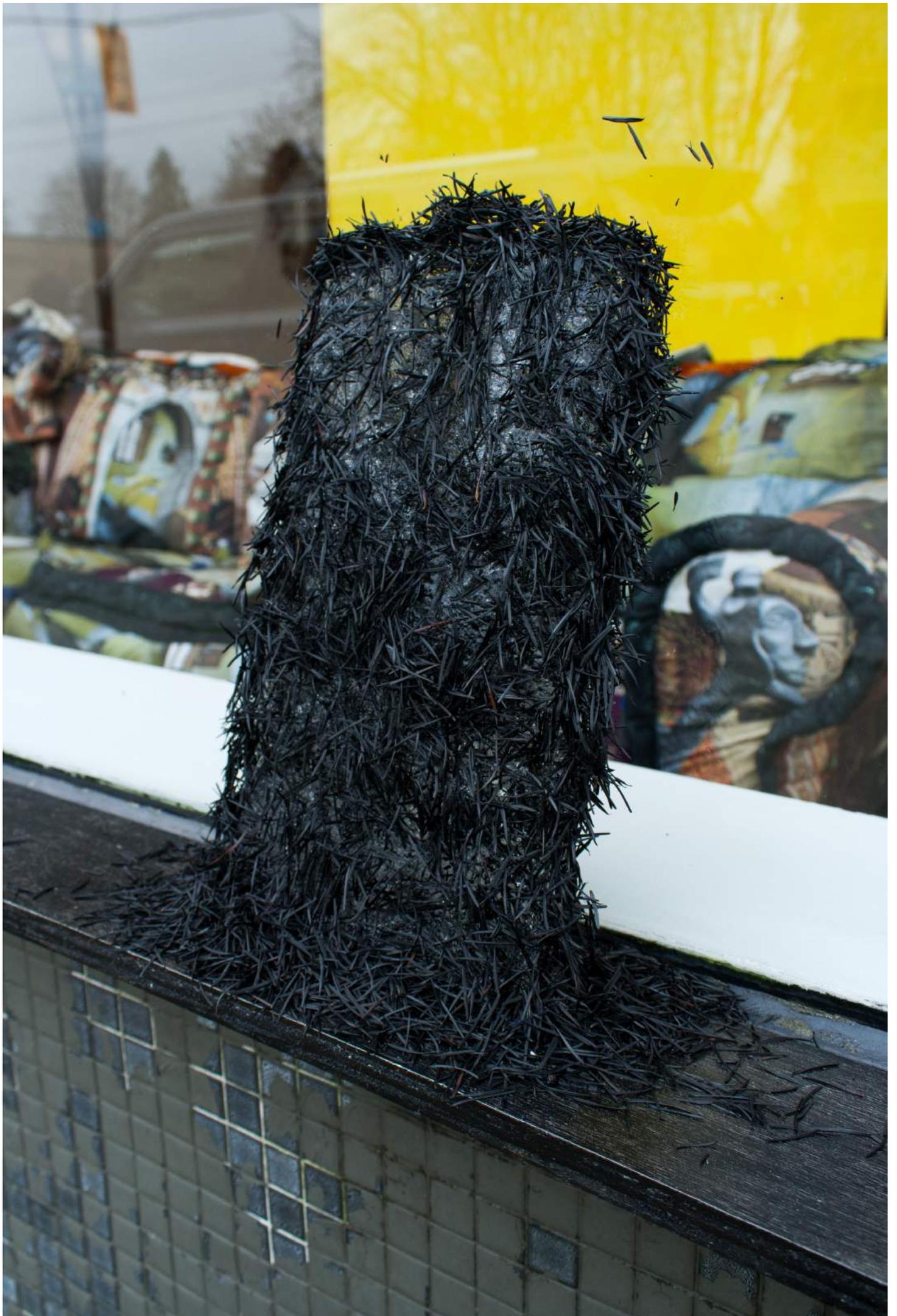
Emily Neufeld, *Maple casing and granite*, 2018, maple, rock, THHN wire, shims and concrete, 178 x 65 x 65cm (**back garden**)





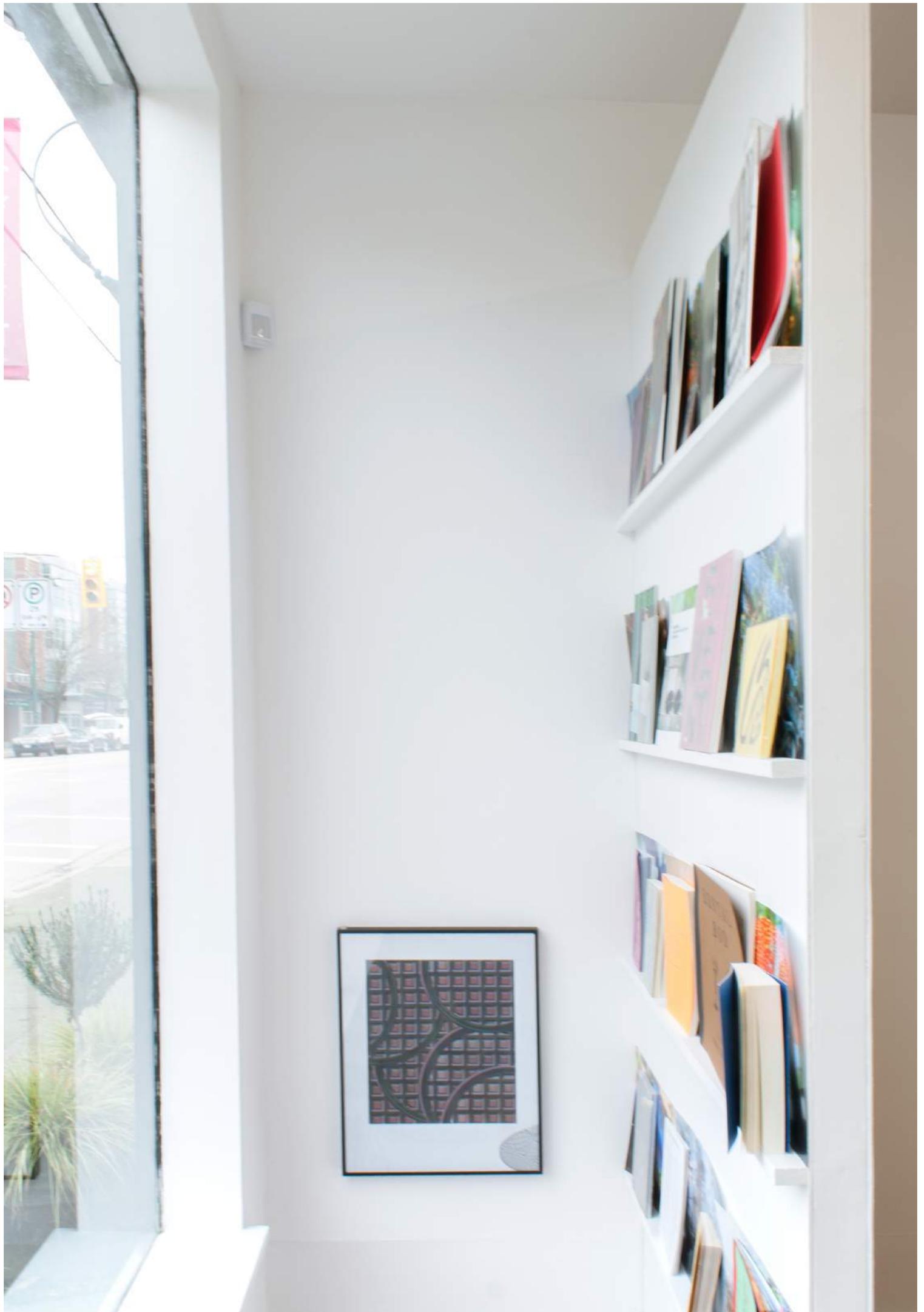














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