RIGHTSIDE UP

Paul Mathieu / Landon Mackenzie

Landon Mackenzie / Paul Mathieu

RIGHTSIDE UP

September 16- October 16, 2016

HEADBONES GALLERY

Artist Catalogue: RIGHTSIDE UP - Works by Landon Mackenzie and Paul Mathieu
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This catalog was created for the exhibition RIGHTSIDE UP featuring works by Landon Mackenzie and Paul Mathieu at Headbones Gallery, Vernon, BC, Canada September 16 - October 16, 2016.

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www.headbonesgallery.com

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Paul Mathieu / Landon Mackenzie

RIGHTSIDE UP

Commentary by Julie Oakes

RIGHTSIDE UP; Landon Mackenzie and Paul Mathieu is a collaborative exhibition.

Landon Mackenzie, recipient of the inaugural Ian Wallace Award for Excellence in Teaching in 2009, teaches at Emily Carr University of Art + Design in Vancouver and is no stranger to the Okanagan. Her exhibition *Parallel Journey: Works on Paper (1975 – 2015*), curated by art historian Liz Wylie showed at the Kelowna Art Gallery in 2016, accompanied by a retrospective book published by Black Dog Press, London, UK. During this time The Mentorship Program with UBCO's Faculty of Creative and Critical Studies invited Landon Mackenzie to be the mentor. “This new program assists students to learn from successful artists through presentations, one on one clinics, informal round tables, visits and collaborative sessions,” says June Nicolay, the Kelowna benefactor of the program. Mackenzie's mentoring initiated a collaborative “mail art” project between Emily Carr University and UBCO students. Mackenzie refers to her works on paper as a parallel practice to the production of her large works in painting that she is critically recognized for. Her accomplishments are formidable and her works can be seen in significant national museum, embassy and corporate collections. The Vancouver Art Gallery exhibited *Emily Carr and Landon Mackenzie: Wood Chopper and the Monkey* September 2014 to April 2015 – two female artists whose 'waves' cannot be ignored.

Paul Mathieu is also an international presence in the art world, recognised for his work in ceramics. He too teaches at Emily Carr University of Art + Design in Vancouver where he has led cutting edge research into new possibilities with ceramics and has published extensively. Mathieu's connection to the Okanagan comes through Oakes' recent exhibition at The Canadian Clay and Glass Gallery *Awestruck Calendar of Ecology* where Paul Mathieu was concurrently exhibiting a porcelain and digital photography project, *Flower Vases with Flowers in a Vase.*

Headbones Gallery is exhibiting twelve of his *Kiss Bowls,* works made in Jingdezhen China where all of the services that carry an idea through to a physical end were at his disposal and backed by over a thousand years of perfecting porcelain. The history of Jingdezhen and porcelain was as dramatic as the gold rush for making porcelain was an art guarded by the Chinese and bartered as world trade expanded. In *The Kiss Bowls* Paul Mathieu shows that there is more connectivity than protection in contemporary art practices.

The major piece that Headbones is presenting by Landon Mackenzie is a gigantic painting aptly titled *Runway*. When standing in front of this piece, a sense of open space propelled by a two point perspective appears to emanate from the center in wiggling waves as if bearing witness to a theory of evolution that

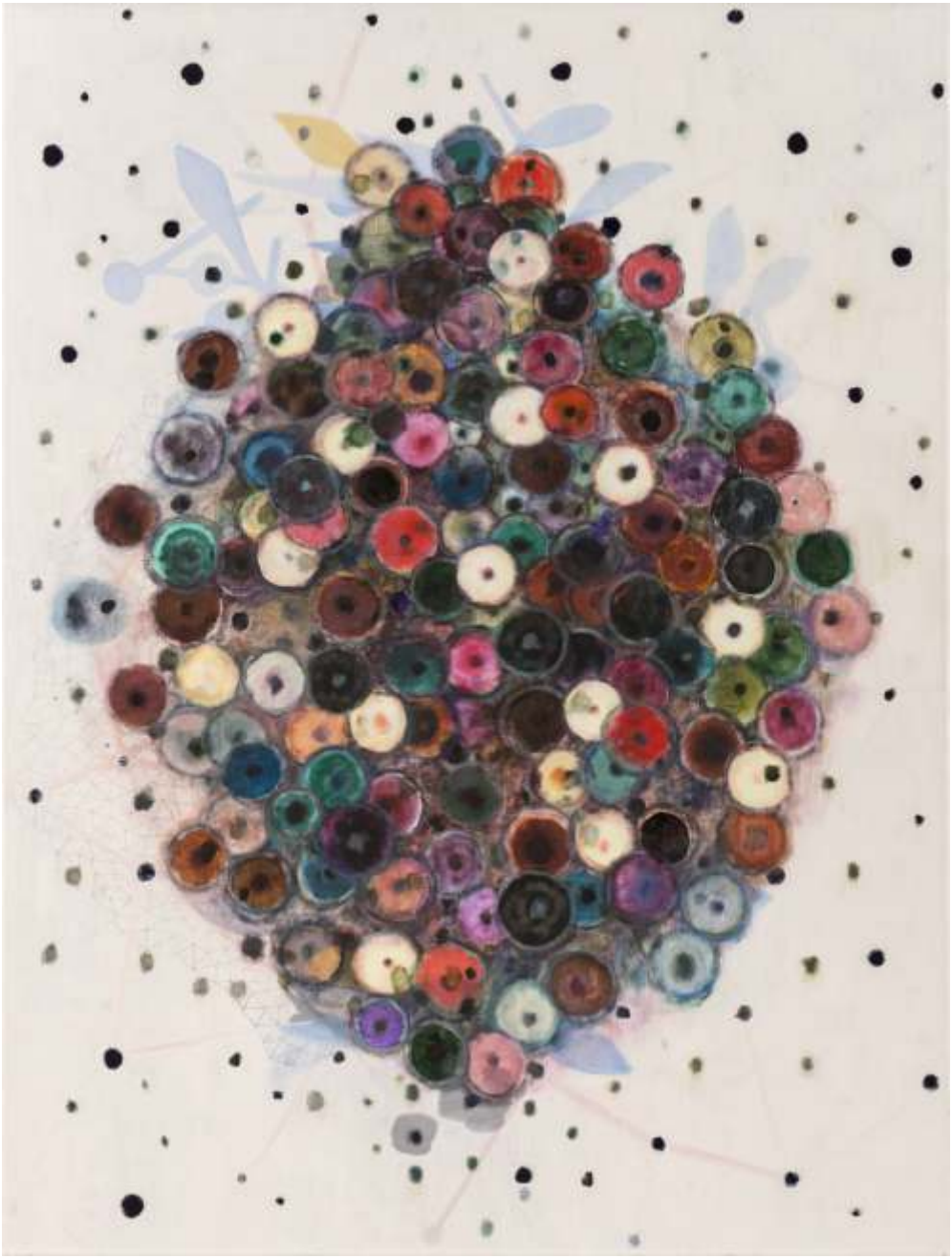
could give rise to infinite creations. This sensation is reinforced by medallions, like Chinese symbols or invisible signals floating in the air like snow in the whirl of a blizzard. It sums up the concept of centrifugal imagery. *Runway* like many of Mackenzie's large works was made over a period of time. Makenzie is also showing small works on paper in inks and watercolour and a few small canvases.

Paul Mathieu takes another potent icon, the kiss, and reveals the universality of this embrace by examining it through many aesthetic combinations. The kiss is also a vortex. From the centre the kiss pulses out and around, from one to another, an interchange of energy. Mathieu revisits the kiss many times and we grow giddy with the possibilities he has conjured from the same act of two lips meeting as the initial first step in many liaisons, connections or pairings is made both universal and specific under his hand. *Kiss Bowls* having been made in China are evidence of the success of the process which was also a pairing, a relinquishing of individual identity in a creative and poignant meeting. Mathieu invited the Chinese artists who worked with him to lend their own input to each piece, often finishing long after he had withdrawn from the physical process of making. The works retain this input like a memory of an intimate moment for Mathieu elevates the meeting of individual entities at the exact time when they physically connect.

Landon Mackenzie's work often begins with cartography and maps her journeys through a unique and expressive mode of mark making. The digital age has brought about maps that may today reside more often in a hand-held device than on paper. Mackenzie, with her references to cartography encompasses the original meaning of mapping – to stay on track so as not to get lost when negotiating new terrains. Hers are mind maps that open an awareness of the relationship between a journey and inner meanderings. By rooting this inner voyage in an expressive piece, she grants directions without pinning down a route that has to be taken by the 'reader' of her 'map'. In this way the nuances of her personality also lend shape and colour to the viewers' experience of the works without dictating the way that they mentally traverse the time spent in the presence of the piece.

Rightside Up reinforces the scope made possible when two artists with evident mutual affection and respect for the other's works exhibit in tandem while in turn *their* works inspire others. Informed and confident, each artist maintains a mature practice that can helps us to override the cacophony of modern dissonance.

Julie Oakes, Vernon, BC, 2016



Landon Mackenzie - ***Posie,*** 2008-2016
oil on canvas, 48 x 36 inches, 122 x 91.5 cm

Landon Mackenzie (*Runway or Runaway*)

When Paul Mathieu and I were approached to collaborate on a show together at Headbones, I knew that it would be a special opportunity to work with good people in a unique location. With our wildly different practices and media what were the commonalities and what would work? Paul and I have taught together and have known each other for many years. His career, where he has worked extensively in China for over two decades, has influenced my understanding of ceramic art, globalized production opportunities, and our common interest in colour, surface and pattern. On Paul's urging I had commissioned a large round wool and silk carpet in 2014 from my design of a map of the world for my Vancouver Art Gallery exhibition with the iconic Emily Carr. I have now travelled three times to Beijing as a visiting artist-professor at the Central Fine Art Academy (CAFA) in Beijing – probably because Paul had planted the seed in my imagination.

When the Kelowna At Gallery put together my extensive survey exhibition (curated by Liz Wylie and touring Canada till 2018), and Ashok Mathur and UBCO asked me to be a Mentor for 2015, I had a chance to experience the beauty of the Okanagan. One evening when I was installing my KAG show, I came with friends to Headbones for an opening and saw what a special project Julie Oakes and Richard Fogarty have created for the region.

In putting together a selection Paul and I agreed that if he showed his wonderful *Kiss Bowls*, I would need to match him en face with a new landscape. I had just finished *Runway*, which I had begun after one of my trips to Beijing in 2012 and its expansive landscape motif seemed fitting to this project. In Runway one of the concepts was to remember the feeling of travelling up the coast of North America to cross at the Bering Straight and down into Asia, following the sun, and then returning the same way. I liked the idea of it being a surprise to the gallery visitors fitting it, a huge piece, into the long narrow gallery space where it can look out the windows at the valley.

To include more intimate things too at the scale of *Kiss Bowls*, we made collectively a selection of small works on paper in inks and watercolour that will be familiar to anyone who saw “Landon Mackenzie: Parallel Journey” and then added a few small canvases. What viewers will make of the experience of Mathieu and Mackenzie? Maybe something that addresses pattern and colour in certain ways, and to consider which is the right way up.

Paul Mathieu - ***Kiss Bowls***
porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Paul Mathieu (from “Making china in China”)

The Kiss Bowls:

I have been going to China for many years now, in order to do a significant part of my work in ceramics collaboratively. This work takes place in a variety of sites, one of the most important is Jingdezhen in Jiangxi province, known as the “porcelain capital”, since it is the place where porcelain was “invented” one thousand years ago and where most of the Imperial wares we see in museums worldwide were actually made. It is still a place where this tradition is maintained and where an amazing array of expertise is found.

On this trip, I bought from an art supply store in Shanghai on my way to Jingdezhen another classical plaster cast to use. Here again, the solution for its intended purpose became instantly obvious as soon as I saw it. It consists of an actual plaster cast of the lips of Michelangelo's David. It presents a rather large set of fleshy lips, cut out from the face of the sculpture in order to present the facial feature within a rectangular block shape. Such plaster casts of famous sculptures are found in all art supply stores in China and used as props for drawing. They are very cheap, both in term of cost and in aesthetic quality. They are casts of casts of casts and rather degenerate in the process, which gives them a quality that is at the same time quite attractive and also a bit repulsive.

By making a negative of that form (a plaster mold) and press-molding two of them with clay, they can then be reassembled as one, lip to lip, to make a “Kiss Bowl”. Such a bowl presents no real top or bottom and can be displayed or used in both directions, as it features alternatively two concave cavities that can then be painted individually with the various decorative designs and schemes available in town, from all the specialists at work all over the place. The range of colors and patterns available is quite simply astounding. I will make quite a few of these kiss bowls, even modifying the design from a rectangle to a circle eventually. They are quite beautiful while remaining challenging. The lips can be realistically painted in diverse fleshy tones, while a moustache can also be added (or not) to create multi-gendered couplings, male/female, female/female and male/male. They are altogether fun, charming yet remain aesthetically complex and conflicted, offering a balance of potential experiences of variety and generosity. They are some of the best work I have made in JDZ, in their effective directness and seeming simplicity.

Their exterior is painted in underglaze cobalt blue with pairings of images and patterns, reinforcing the coupling references, while their interior receives colorful overglaze enamels and “over-the-top” decorative surfacing of

shocking and contrasting effect. Again, as has been my practice all along with this collaborative work in China, I will not dictate to the specialist painters what these surfaces are to be. For the underglaze blue, I will simply suggest various vignettes to be located on available surfaces around the exterior rim of the bowls, of scenes of couplings, two flowers, two birds, two bicycles, two telephones, etc. etc. and for the interiors various typical, traditional Jingdezhen decorative overglaze surfaces. These various patterns while culturally distinctive, I do not particularly see as specifically “Chinese” but instead as part of the extensive vocabulary of “ceramic” patterns specific to this art form. Obviously, I am not Chinese and I do not speak Chinese either, but I do speak Ceramics and it is as such that I feel a certain proprietary right to the use of these culturally rich symbols and images. They are signs for ceramics, specifically, and are to be understood as such.

I will indicate that the exterior underglaze blue decorations be painted in both directions, some right side up, some upside down on each object so that the object can be positioned in either direction and doesn't have a specific top or bottom position. The final, rather arbitrary combinations of pattern and surfaces will be more or less successful, some quite amazing, other not so much, but all will be nonetheless of sufficient interest and weird strangeness to be worthwhile and deserving of existence. The overall impression is one of excess and exuberance that takes full advantage of the great potential for decorative exploration found in the ceramics vocabulary and repertoire of JDZ porcelain. They gave me a lot of fun to make and a lot of pleasure subsequently. Hopefully, they will do so for others too, eventually.

One more significant detail about the Kiss Bowls. Each bowl ends up being painted by at least three different painters, one for the exterior surfaces, one for the interior and another for the lips and moustaches. With the first batch I made during one of my first trips, I had the moustaches painted by one of the painter working right within the studio I was sharing with various workers at the Sculpture Factory. He did a superb job, curling the extremities of each hair with extraordinary elegance and refinement. I was more than pleased, thrilled really. A few years later on a return trip while working at the Pottery Workshop this time, I will make more Kiss Bowls, some rectangular, some round, to test that proposition, some press-molded and some cast, to also test that possibility. I will make quite a few, upward to two dozens or so, which is quiet rare for me who basically does only one of anything, mostly. I will need someone again to paint the moustaches on these new kiss bowls. My friendly painter is not at work anymore at the old factory across the street where I used to work myself, all by myself with my necessary and so useful assistant Min. I ask around where he can be found. It takes quite a while to locate him, as he is now working in a new place, somewhat out of the way from the main street where most studios are located. We go make him a visit. He is quite happy to see me, as always, and he agrees to come with us to my new studio to see the work to be done, so we can argue the price and get started. He recognizes my kiss bowls, remembers them well and agrees to paint the necessary lips and moustaches. He will need to come back the next day with his material as it would be too complicated to bring all the work to him at his new, out-of-the-

way place. He who had done such an exquisite job the first time, will paint the new moustaches as if with a toothbrush, each hair crude and bristly and positioned awkwardly in relation to the lip and with no elegant curlicue at the end. What a disappointment. I nonetheless decide to fire them as is and accept the vagaries of context, always a necessary attitude to have here. I may be the only one to notice, the only one to care, but I do wish all my moustaches were as elegant as in the first batch!

Paul Mathieu - ***Kiss Bowls***
porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Landon Mackenzie - ***Runway,*** 2012-2016
oil and acrylic on linen, 80.5 x 118 inches, 220 x 300 cm

Web Wheel (Berlin)*,* 2007
watercolour, ink and gesso on Japanese paper, 17 x 20 inches, 43 x 51 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Green Spots (Bilboa), 2004
watercolour, ink on Japanese paper, 12 x 16 inches, 30 x 41 cm

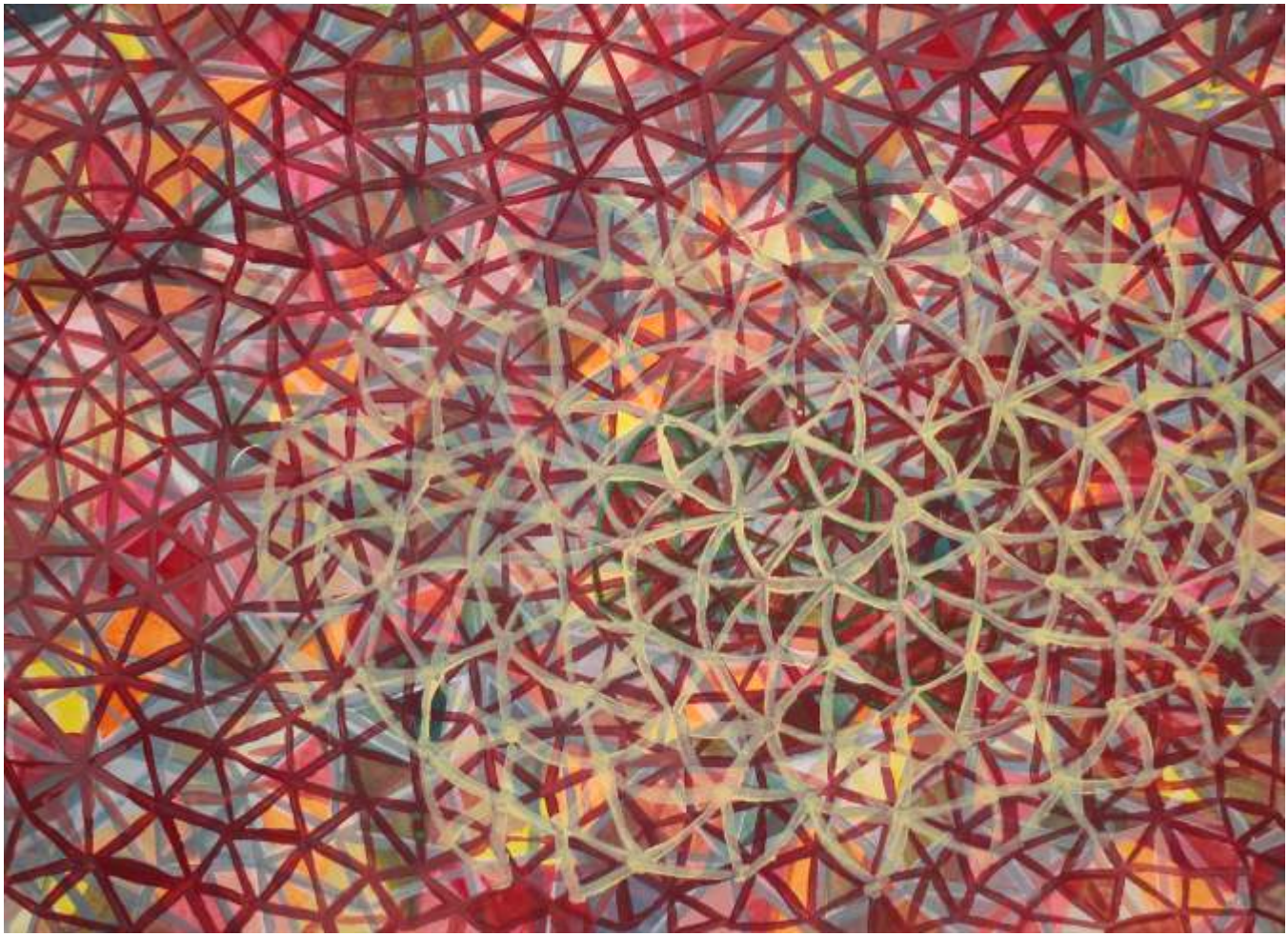
Nervous System (Pink, Paris), 2009
watercolour, ink and gesso on rag paper, 12 x 16.5 inches, 30 x 42 cm

Kiss Bowl

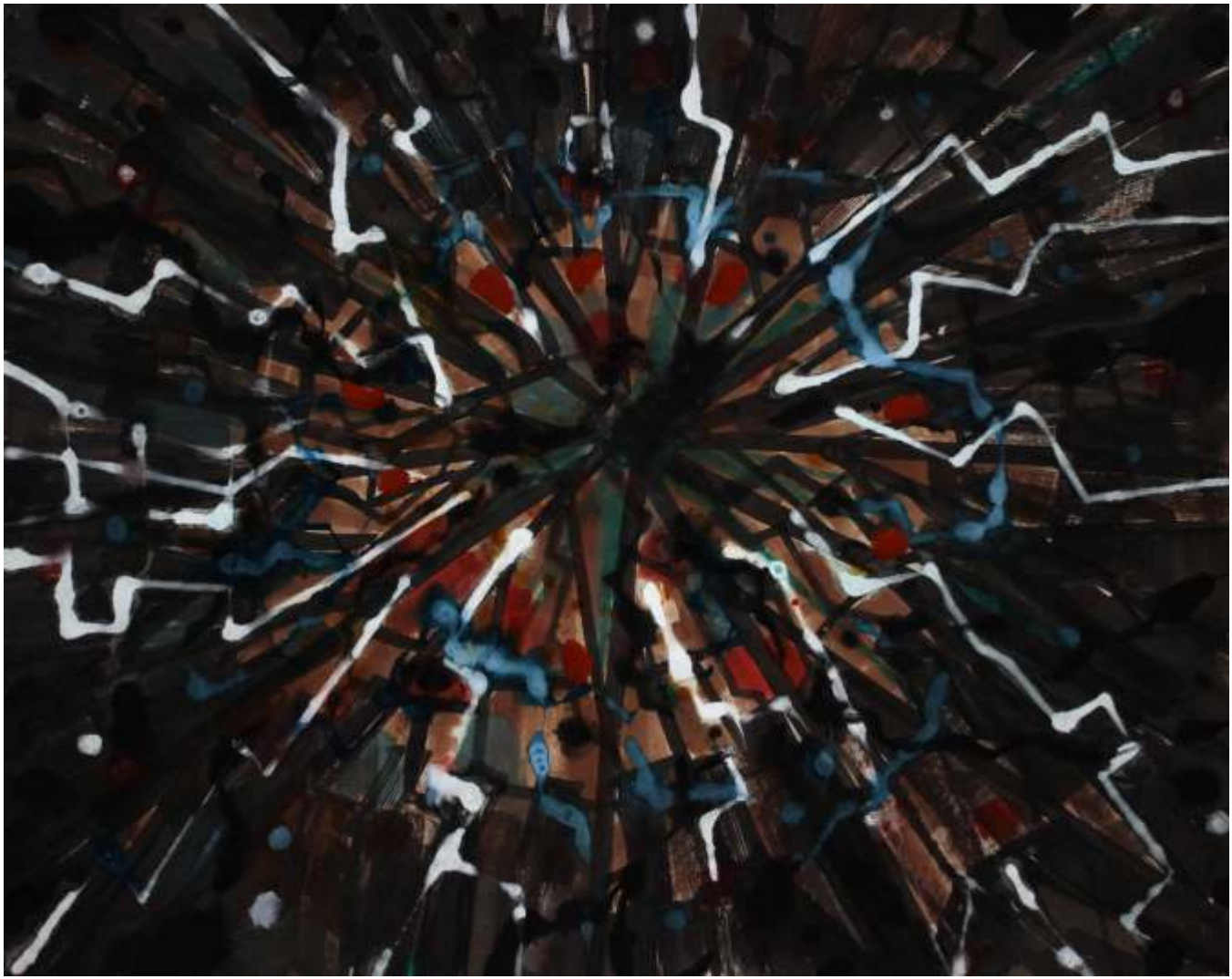
porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm



***Net (Stony)**,* 2008
watercolour, ink on rag paper, 11 x 15 inches, 28 x 38 cm



Lightning and Tower (Paris)*,* 2009
watercolour, ink and gesso on Japanese paper, 15.5 x 19.5 inches, 40 x 50 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Nervous System Web (Banff), 2012
watercolour, ink and gesso on Japanese paper, 12.5 x 20 inches, 32 x 51 cm

***Green Ladder (Stony),* 2008**
watercolour, ink on rag paper, 11 x 15 inches, 28 x 38 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Tangle (Cherry Brain), 2007
watercolour, ink on rag paper, 9 x 12 inches, 23 x 30 cm

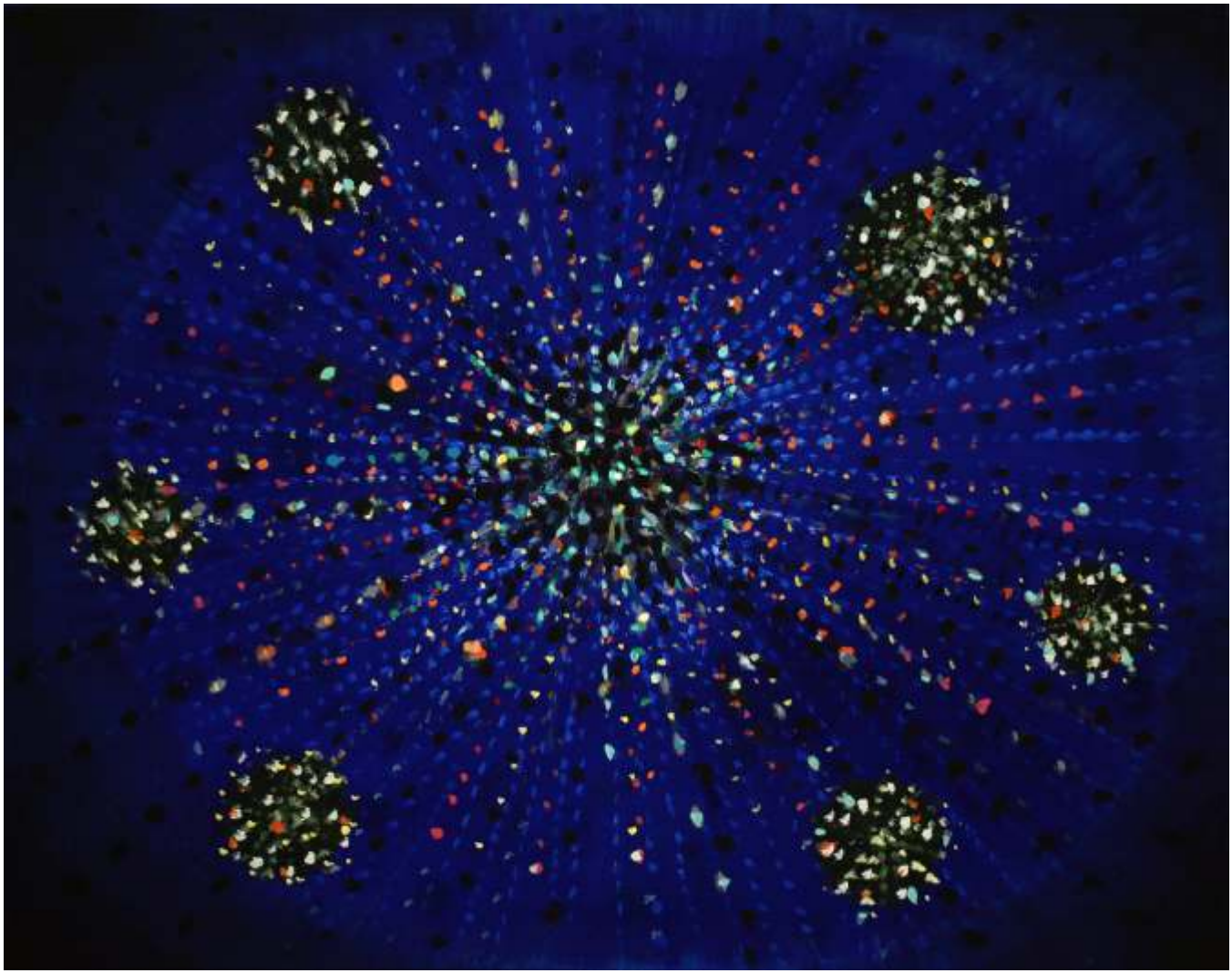
Train Yard With Fence (Berlin)*,* 2013
oil on linen, 20 x 26 inches, 51 x 66 cm

Kiss Bowl

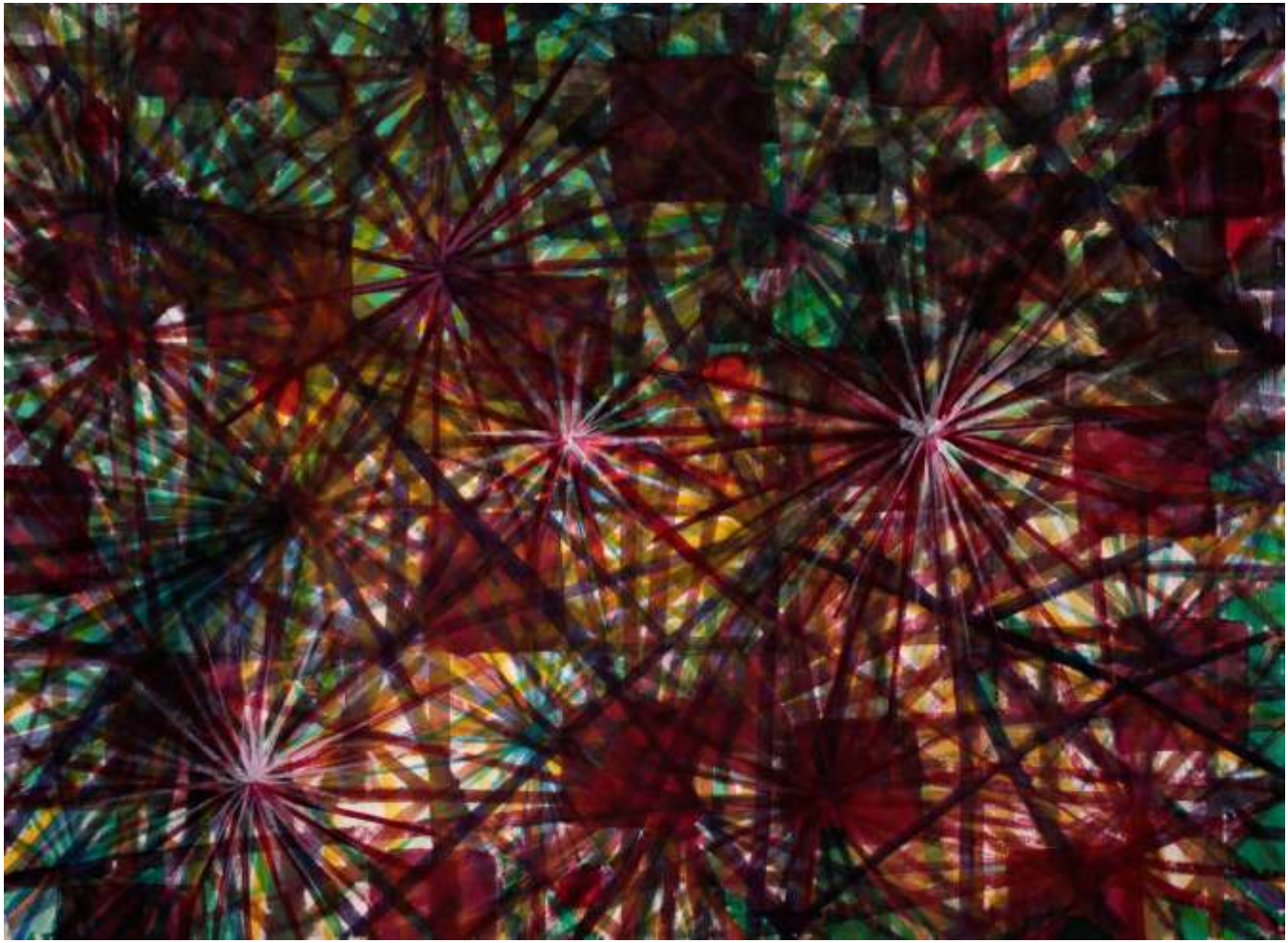
porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowls

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm



Starburst (Blue), 2012
oil on linen, 22 x 28 inches, 59 x 71 cm



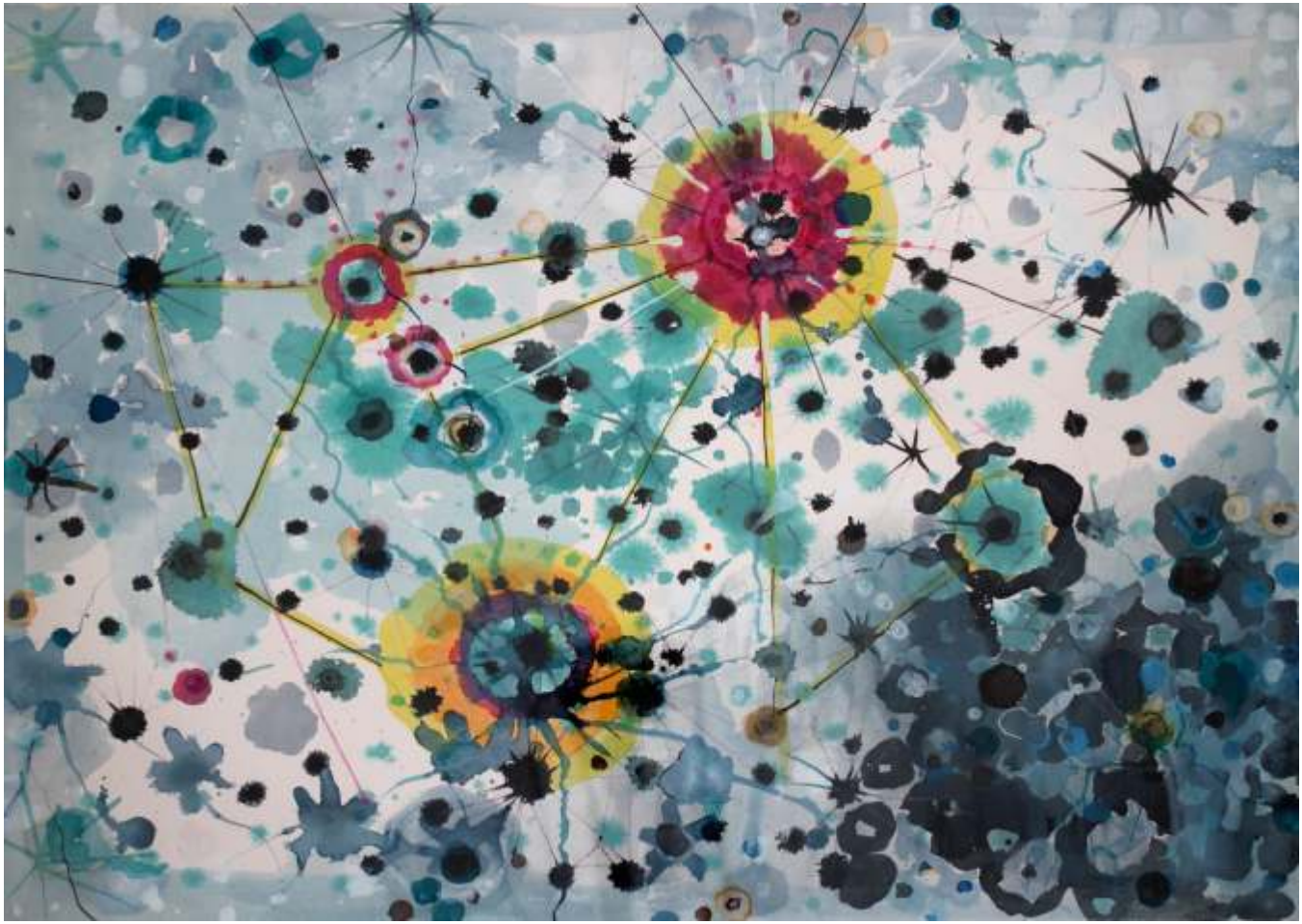
***Starburst* (*Red Grid)*,** 2015
watercolour and ink on paper, 24 x 31.5 inches, 69 x 79 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm

Kiss Bowl

porcelain, exterior: underglazed cobalt blue, interior: overglazed enamels, approx. 7 x 5.5 x 7 inches, 18 x 14 x 18 cm



[Paris Star], 2009
watercolour, ink and gesso on paper, 20.5 x 28.5 inches, 52 x 72 cm

Pink Horizon, *2016*
oil on canvas, 16 x 12 inches, 41 x 30 cm

Landon Mackenzie - ***Cardigan Road,*** 2016
oil on canvas, 12 x 16 inches, 30 x 41 cm

LANDON MACKENZIE

CANADIAN: Born 1954

Landon Mackenzie is a Canadian artist who has built an impressive body of work in painting and works on paper. Her pictures are widely exhibited in Canada and internationally and collected by museums including the National Gallery of Canada, Vancouver Art Gallery, Art Gallery of Ontario, Montreal Museum of Fine Arts and Musée d'art contemporain de Montréal. Raised in Toronto, her BFA is from Nova Scotia College of Art and Design (NSCAD) in Halifax where she began art school in 1972, and her MFA is from Concordia University in Montréal (1979). She has received numerous awards including the inaugural Ian Wallace Award for Excellence in Teaching and both the Golden and Diamond Queen Elizabeth II Jubilee Medals for her contribution to Canadian visual culture. Based in Vancouver since 1986 with a longtime studio practice, she is a full professor at Emily Carr University of art + Design and represented by Art 45, Montreal.

SOLO AND TWO PERSON EXHIBITIONS

2016 *Rightside Up: Landon Mackenzie and Paul Mathieu*, Headbones, Vernon BC. Canada. Digital on-line catalogue with introduction by Julie Oakes

2015-18 *Landon Mackenzie*: *Parallel Journey: Work on Paper (1975-2015),* Curator Liz Wylie*,* Kelowna Art Gallery, Kelowna, Canada. Tour: Confederation Centre for the Arts, Charlottetown, PEI; Dalhousie University Art Gallery, Halifax, NS; and McLaren Art Centre, Barrie, ON, Canada. Accompanied by comprehensive book of 192 pages, with essays by Robin Laurence, David Liss, Peter Dykhuis, Liz Wylie published by Black Dog Publishing, London, UK

2014-15 *Emily Carr and Landon Mackenzie: Woodchopper and the Monkey*. Vancouver Art Gallery, Vancouver, Canada. Curator Grant Arnold. Mackenzie and Arnold selected over fifty paintings between 1907 to 2014 by Mackenzie and Carr. Included was a large round wool and silk floor carpet created by Mackenzie. Catalogue includes an essay by Dr. Gerta Moray

2014 *Landon Mackenzie (small pictures),* Art 45, Montréal, Canada

2013 Landon Mackenzie: *Train Yard,* ZK/U, Centre for Art and Urbanistics, Berlin, Germany

2012-13 *Landon Mackenzie; Nervous Centre,* Curator Naomi Potter*,* Esker Foundation, Calgary, Canada. (Catalogue) Book with essay by Dr. Glen Lowry of Vancouver.

2012 *Landon Mackenzie; Mapping History*, Touchstones Nelson Museum of Art and History, Nelson, BC

2011 *Landon Mackenzie: Crossing Over, Why Cloud the Whites,* Richmond Art Gallery, Richmond, Canada. Accompanied by five commissioned *Soundscapes* written for five Mackenzie paintings by Canadian and L.A. composer Denis Burke

2010 *Bleu/Blue*, Art 45, Montréal, Canada

2009 *Map Room*, Cité International des Arts, Paris, France

2008 *Landon Mackenzie*; *Neurotransmitter,* Art 45, Montréal, Canada

2008 *Landon Mackenzie; Houbart's Hope*, Concordia University FOFA Gallery, Montréal, Canada

2006 *New Worlds*, (with Alison Norlen), Curator Shauna McCabe, Art Gallery of the Confederation Centre for the Arts, Charlottetown, Prince Edward Island, Canada

2005 *Houbart's Hope*, Curator Peter Dykhuis, Anna Leonowens Gallery of NSCAD, Halifax, Canada

2002 *Double Vision*, (with Medrie MacPhee), Curator Lisa Baldassara, Art Gallery of Greater Victoria, Victoria, British Columbia, Canada

2001 *Landon Mackenzie: Tracking Athabasca*, Curator David Liss, Museum of Contemporary Canadian Art (MOCCA), Toronto, Canada

2000 *Shadows of Davy's Gray*, Art Gallery of Sudbury, Sudbury, Canada

2000 *Tracking Athabasca*, Espace 502 (Project Space of Galerie René Blouin), Montréal, Canada

1999 *Shadows of Davy's Gray*, Art Gallery of the South Okanagan, Penticton, Canada

1999 *Landon Mackenzie: A Northern Retrospective* (1977-1997), Curator George Harris, Gallery of the Yukon Arts Centre, Whitehorse, Yukon, Canada (brochure)

1997 *Landon Mackenzie*, Curators Jack Liang and Loretta Yarlow, Art Gallery of York University, Toronto, Ontario, Canada (catalogue essay by Jack Liang)

1997 *Landon Mackenzie*, Cold City Gallery, Toronto, Canada

1996 *Saskatchewan Paintings*, Curator Helen Marzolf, The Dunlop Gallery, Regina, Canada

1996 *Landon Mackenzie: Saskatchewan Paintings*, Espace 502 (Project Space of Galerie René Blouin), Montréal, Canada

1995 *Saskatchewan Paintings*, Curator Keith Wallace, The Contemporary Art Gallery (CAG) Vancouver, Canada (catalogue essay by Charlotte Townsend-Gault)

Solo exhibitions back to 1977 in long form CV

SELECTED GROUP EXHIBITIONS

2015 *The Poetics of Space*, Curator Daina Augaitis, Vancouver Art Gallery, Vancouver, Canada

2014 *Locate: Selections from the Yukon Arts Centre Permanent Collection*, (with Jim Logan, Michael Belmore, Marlene Creates), Yukon Arts Centre, Whitehorse, Canada

2012 *We Tell Ourselves Stories*, Curator Christine Sowiak, Nickle Arts Museum, University of Calgary, Calgary, Canada

2012 *Rural Readymade*, Curator Shauna McCabe, College Art Gallery/Kenderdine Collection, University of Saskatchewan, Saskatoon, Canada

2011 *Tracing Mobility: Cartography and Migration in Networked Space*. Curated by Trampoline, Haus der Kulturen der Welt (House of World Cultures), Berlin, Germany (printed and online catalogue

2011 *Eleven Painters - A String Theory*, Curator Yunhee Min, Concourse Gallery, Emily Carr University, BC

2011 *The Point Is*, Curator Liz Wylie, Kelowna Art Gallery, Kelowna, Canada (catalogue essay by Liz Wylie)

2010 *New Collection: MAC,* Musee d'art contemporain, Montréal, Canada

2009 *Enacting Abstraction*, Curator Daina Augaitis, Vancouver Art Gallery, Vancouver, Canada

2008 *Arena: The Art of Hockey,* Curator Ray Cronin, Art Gallery of Nova Scotia, Halifax, Canada (catalogue)

2008 *Search/Research: Contemporary Landscapes*, Surrey Art Gallery, British Columbia, Canada

2007 *Ladder Factories & Wheatfields*, National Gallery of Canada, Ottawa, Canada

2007 *Permeable Borders, Cartographic Illusions: The Art of the Map*, Simon Fraser University Art Gallery, Burnaby and Vancouver, Canada

2007 *Where I Stand: Contemporary Landscapes by Canadian Artists*, MacKenzie Art Gallery, Regina, SK

2006 *PAINT*, Curator Neil Campbell, Vancouver Art Gallery, Vancouver, Canada

2005 *NSCAD in the Seventies*, Art Gallery of Nova Scotia, Halifax, Canada

2004 *New Acquisitions Painting* (with Peter Doig and Francois Alÿs), National Gallery of Canada, Ottawa

2003 *Artists and Maps: Cartography as a Means of Knowing*, the Ronna and Eric Hoffman Contemporary Art Gallery, Lewis and Clarke College, Portland, Oregon, USA (catalogue)

2003 *That Still Place/That Place Still*, Curator Christine Sowiak, Nickle Art Galleries, University of Calgary, Calgary, Canada (catalogue)

2003 *That's My Wonderful Town*, Curator Timothy Long, Mackenzie Art Gallery, Regina, Canada (catalogue)

2002 *Short Stories*, Curator James Patton, Winnipeg Art Gallery, Winnipeg, Canada (catalogue)

2002 *Failure*, Curator Seamus Kealy, Belkin Satellite, Vancouver, Canada

2002 *Qu'Appelle: Tales of Two Valleys*, Curators Dan Ring and Robert Stacey, McMichael Centre for Canadian Art, Kleinberg; tour: Mendel Art Gallery, Saskatoon; MacKenzie Art Gallery, Regina, Saskatchewan, Canada (catalogue essay by Robert Stacey)

2000 *Pictures, Positions and Places*, Vancouver Art Gallery, Vancouver, Canada

2000 *Place/Lieu*, National Gallery of Canada, Ottawa, Canada

COLLECTONS

National Gallery of Canada*
Art Gallery of Ontario*
Montréal Museum of Fine Arts*
Vancouver Art Gallery*
Musée d'art contemporain de Montréal*
Art Gallery of Nova Scotia*
Art Gallery of the Confederation Centre of the Arts*
Audain Art Museum
MacKenzie Art Gallery*
Foreign Affairs, Government of Canada (Embassies)*
Yukon Arts Centre
Glenbow Museum
Musée du Québec, Prêt des Oeuvres
Canada Council Art Bank*
Concordia University*
Carleton University Art Gallery
Kenderdine Art Gallery of the University of Saskatchewan
Nickle Art Galleries of the University of Calgary
MacDonald Stewart Art Centre of Guelph
University of Lethbridge*
McCarthy Tetrault Law (Montréal)
Osler Hoskin and Harcourt Law (Toronto)
London Life Insurance (Toronto)
Randall/Norris Collection (Peterborough)
The Royal Bank of Canada
Canadian Imperial Bank of Commerce
Toronto Dominion Bank
National Bank of Canada
NOVA Corporation
Four Seasons Hotel Whistler
TransCanada Art
Hewlett Packard
Sun Life Insurance Company of Canada
Morris J. Wosk Centre for Dialogue at Simon Fraser University
Esker Foundation Hill Family Collection
*Muliple works in collection**

PAUL MATHIEU

BORN : Canada, 1954

EDUCATION

1987 MFA, UCLA, Los Angeles
1984 MA, SFSU, San Francisco
1982 The Banff Centre, Banff, Alberta
1982 UQAM, Montreal, Diploma in Printmaking
1979 North Staffordshire Polytechnic, Stoke-on Trent, UK
1977 Alberta College of Art, Calgary
1975 Cégep du Vieux-Montréal.

SOLO SHOWS (catalogue **)

2016 “China Syndrome, Burlington Art Gallery**
“Right Side Up” (two person), Headbones Gallery, Vernon, BC
2015 “Flower Vases with Flowers in a Vase, CCGG, Waterloo;
2014 “Camp Fires” **(3 person, touring), Toronto, Halifax, Montreal, Bellevue WA
2012 “Flower Vases with Flowers in a Vase”, Ottawa School of Art
2006 "Making China in China", Richmond Art Gallery, B.C. **
2003 East Hawaii Cultural Center, Hilo, Hawaii
2002 Prime Gallery, Toronto; 1999 Stride Gallery, Calgary **
1998 Ten Years Survey, Burlington Art Centre, Ontario **
1995 Prime Gallery, Toronto
1993 Nancy Margolis Gallery, New York
1991 Galerie Barbara Silverberg, Montreal
1990 Martha Schneider Gallery, Chicago
Prime Canadian Crafts, Toronto
Michel Tétreault Art Contemporain, Montreal
1988 Garth Clark Gallery, New York
1987 Garth Clark Gallery, Los Angeles;
1985 "Le Souci de Soi", Travelling: Banff, Vancouver, Montreal **
1982 Interaction, Montreal
1981 Prime Canadian Crafts, Toronto
1978 Centre des Arts Visuels, Montreal

SELECTED PUBLICATIONS on my work

2016 Paul Mathieu: The China Syndrome", Janna Hiemstra and Jonathan Smith, Art Gallery of Burlington, "Desire", LIAEP, Kansas City, 2015 "Paul Mathieu: Conceptual Encounters", Léopold L. Foulem, Ceramics: Art& Perception, issue 101, 2009 "Contemporary Ceramics: An International Perspective", Thames and Hudson; 2008 "Porcelain: The Masters", Lark Books; 2007 "Confrontational Ceramics", Judith Schwartz, A&C Black, London; 2006 "Making China in China", Liz Magor; "Narrative Ceramics", Matthias Ostermann, A&C Black, London; 2005 "Cultural Interaction", Keramik Magazin, Germany, Barbara Kaiser; "Paul Mathieu", Ceramic Art Magazine, China, Shen Min; 2004 "20th Century Ceramics", Edmund de Waal, Thames and Hudson; "The Persistance of Crafts", Paul Greenhalgh ed., Rutgers U. Press; "Une Histoire de l'Art du Québec", Musée du Québec; "Craft: Perception and Practice, a Canadian Discourse" #2; 2001 "Post Modern Ceramics", Mark del Vecchio, Thames and Hudson; 2000 "Color and Fire", Los Angeles County Museum; "Painted Clay", Paul Scott, Watson-Guptill, New-York; 1999 "10000 years of Pottery", Emmanuel Cooper, British Museum; 1996 "The Best of Pottery", Angela Fina and Jonathan Fairbanks, Rockport Publishers, USA; 1995 "Getting to the Heart of the Matter", Gloria Lesser, Ceramics: Art & Perception, Australia; 1990 "Clay Today", L.A. County Museum of Art, Los Angeles, CA; "The Book of Cups", Garth Clark, Abbeville Press; "The Eccentric Teapot", Garth Clark, Abbeville Press.

TEXTS PUBLISHED (selected)

2016 "Fab Lab or Fib Lab", The Journal of Australian Ceramics, 2015 NCECA Journal "Picture This! Ceramics and Pictorial Spaces"; 2014 "Dropping the Urn", Ceramics Monthly, Nov. issue; "Multiplicities", Craft Journal, "The influence of Sancai on Contemporary Ceramics", DAO Magazine, China; 2012 "Portage and Main(tenance) Rory MacDonald", Ceramics :Art and Perception; 2011 "The Dirt on Dirt on Delight", Ceramics: Art and Perception; "Go Figure", NCECA Journal; "Beyond the Brickyard", Archie Bray Foundation; 2010 "Léopold L.Foulem in Vallauris" 2010, New Ceramics, 6/10; Takeshi Yasuda, Kilmog Press, NZ; "Comment: How to write critically about Ceramics", Ceramics Monthly, Sept. 2010; "Ceramic Excellence", Archie Bray Foundation 2009-2010; 2007 "Thrown", Craft: Perception and Practice 3; 2007 "Object Theory", Utopic Impulses anthology; 2005 "Towards a Unified Theory of Crafts", Crafts: Perception and Practice 2; A Canadian Perspective, anthology edited by Paula Gustafson, 2004 "The Influence of Chinese Porcelain on Contemporary Ceramics", Jingdezhen, China; 2002 "Leopold L. Foulem: Abstractions Très Singulières", editions Materia, Quebec; 2001"Michael Frimkess: A Reappraisal", Ceramics Art and Perception (Australia); 2000 Julia Galloway's Pottery of Extremes", Ceramics: Art and Perception (Australia); 1998 "Speaking Volume: Ceramics and Text", NCECA Journal; 1997 "Pushing Boundaries: The Pottery of Takeshi Yasuda", Ceramics Art and Perception (Australia); 1996 "Erotics and Aesthetics: Ceramics and Sexualities", NCECA Journal; 1995 "The Space of Pottery: an Investigation of the Nature of Crafts", in Making and Metaphor, edited by Gloria A. Hickey; 1993 "The Sculpture of Georges Jeanclos", Ontario Craft; 1992 "Roseline Delisle: an Appreciation", Contact magazine; 1991"The Space of Pottery", Studio Potter (USA), vol 19 #2 .

BOOKS PUBLISHED

2010 “The Art of the Future: 14 essays on ceramics”, at www.paulmathieu.ca/theartofthefuture
2003 “Sexpots; Eroticism in Ceramics”, A&C Black, London, UK, Rutgers University Press, USA and in a German translation by Haupt, Switzerland.

TEACHING EXPERIENCE

1996-present Emily Carr University of Art and Design, Vancouver, B.C.; 1996 Ecole Nationale Supérieure des Beaux-Arts, Paris, France; 1991-96 Concordia University, Montreal; 1995 Emily Carr Institute of Art and Design, Vancouver, B.C. (summer); 1991 Allende Institute, San Miguel, GTO, Mexico; 1988 Université du Québec, Montreal; 1980-81 Cégep du Vieux Montréal; 1984 San Francisco State University (teaching assistantship); 1985/88 Cégep du Vieux Montréal; 1976-80 Centre des Arts Visuels, Montreal.

SELECTED COLLECTIONS

The Vancouver Art Gallery
The Victoria and Albert Museum, London, England
The Montreal Museum of Fine Arts
The Museum for Contemporary Ceramic Art, Shigaraki, Japan
The Montreal Museum of Decorative Arts, Montreal
Los Angeles County Museum of Art, L.A.
Musée du Quebec, Quebec,Canada
Canada Council Art Bank, Ottawa
Musée d'Art Contemporain, Montreal, Collection Lavalin
Burlington Art Centre
Arizona State University Art Museum, Tempe, AZ
Nelson Fine Arts Center, Kansas City, Missouri
The Canadian Clay and Glass Gallery, Waterloo, Ontario
The Gardiner Museum of Ceramic Art, Toronto
International Ceramics Museum, Kecskemet, Hungary.

HEADBONES GALLERY

HEADBONES GALLERY