

LILJANA MEAD MARTIN
Geophilia



Liljana Mead Martin
The Listener II (detail), 2021
Polyurethane rubber, fluorescent pigment, brass stems, glass beads, charred wood

ABOUT THE EXHIBITION

Geophilia is a solo exhibition of new work by Liljana Mead Martin that queries the possibility of ever fully knowing the places we seek to love. Martin's works are visceral in their tactility and bear the trace of her hybrid interests in sculpture and choreography. Hers is a practice of coming to know and unknow through touch, by probing limits and testing the pliability of the world around her. An examination of traces and fragments are key to this new series, which continues the artist's investigation into the circulation of energy and the erosion of time.

The Listener (2021) is a charred tree trunk laid horizontally, knotted on one end by a tightly bound root bundle. New growths appear to be sprouting forth out of this nurse log in the form of brass stems and surreal fluorescent petals, with delicately flowering heads cast from the artist's ear. *Feeders* (2021) is an accumulation of spiny pinchers, fingery protrusions amassed in a crowded formation that resemble barnacles. Conical mounds budding skywards, *Drifting flex* (2021) consists of bent elbows poised as though readied to unfurl. Throughout *Geophilia*, the body is understood as a tool that creates an imprint on the earth, whilst simultaneously assuming postures that mimic various forms of life. Disinterested in anthropomorphizing the botanical or the geological, Martin is instead devoted to new ways of being in relation with the surrounding environment. If terraforming is the process of making earth habitable for humans, Martin proposes an opposite action: remaking humanness in order to accommodate the feeling world. Her works directly challenge any presumption of the world as unfeeling, inanimate, or unconscious.

The sculptures are gestural in their grasping, caressing, overflowing, caving inwards or hollowing out. Frequently, Martin casts hands that evoke digging movements, but she also buries things inside her casts: sand, soil, juniper, and dried flowers, as well as insulation, plastics, fungicide and scrap metals. This process of worlding is not purist, but grapples with the contemporary realities of toxicity and contamination. Taken together, the complex material accretions are attentive to overlapping and entirely incompatible lifespans, contradictions that can make a place so difficult to know.

Liljana Mead Martin

Conduits I - III, 2021

Ink on paper monoprints in acrylic cylinders, heat treated steel frame



Liljana Mead Martin

Conduit I, 2021

Ink on paper monoprints in acrylic cylinders, heat treated steel frame
42" x 16" x 11.75"

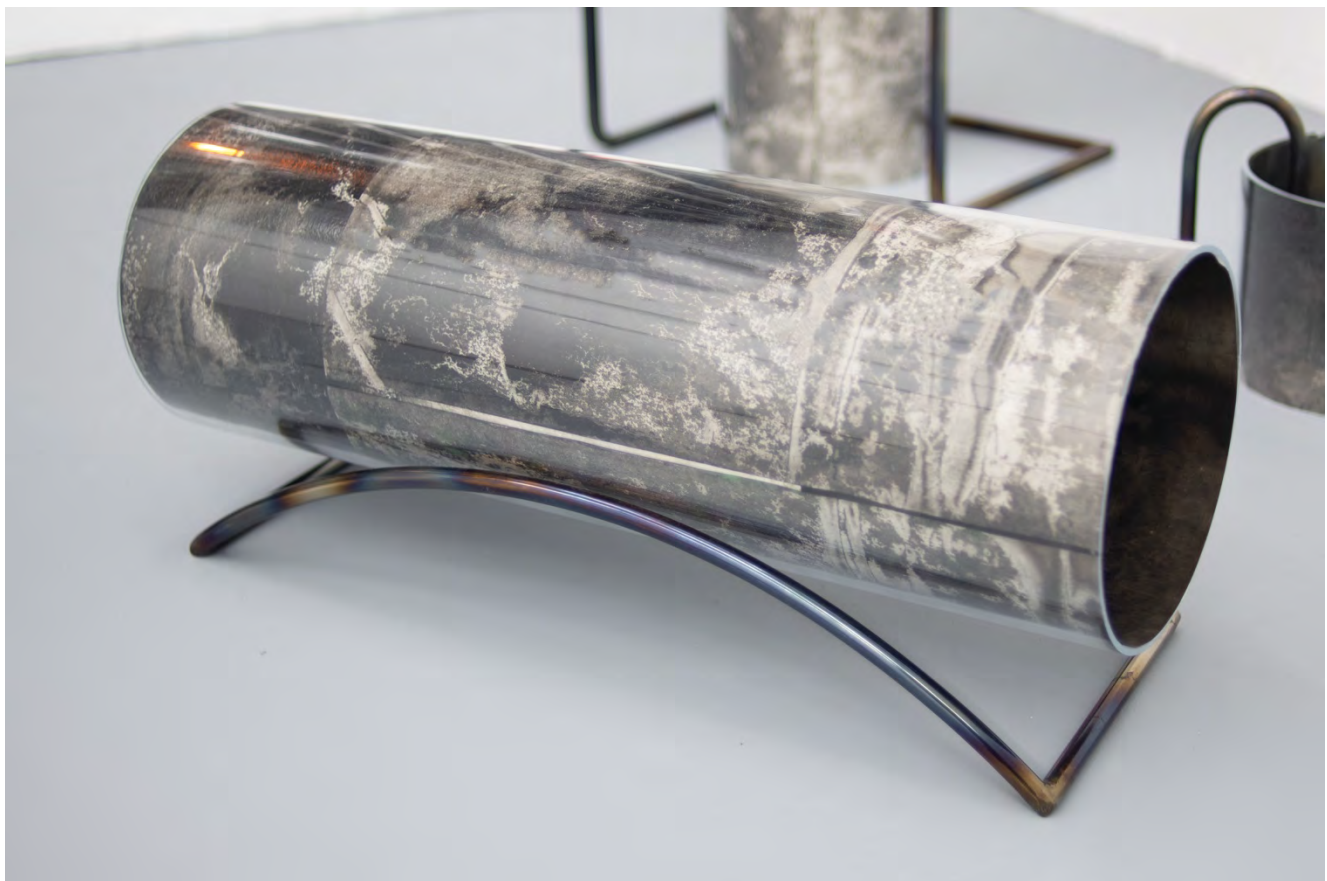


Liljana Mead Martin

Conduit II, 2021

Ink on paper monoprints in acrylic cylinders, heat treated steel frame

10" x 24" x 8.5"



Liljana Mead Martin

Conduit III, 2021

Ink on paper monoprints in acrylic cylinders, heat treated steel frame

8" x 9.25" x 8"



Liljana Mead Martin

Feeders, 2021

Hydrostone, ink, iron oxide, black sand, soil, powdered pearl, on wooden base

Variable dimensions



Liljana Mead Martin

The Listener II, 2021

16.5" x 13.5" x 3.5"

Polyurethane rubber, fluorescent pigment, brass stems, charred wood



Liljana Mead Martin

The Listener, 2021

16.25" x 41.5" x 8"

Polyurethane rubber, fluorescent pigment, brass stems, glass beads, charred wood



Liljana Mead Martin

The Listener (detail), 2021

16.25" x 41.5" x 8"

Polyurethane rubber, fluorescent pigment, brass stems, glass beads, charred wood



Liljana Mead Martin

Transmutations, 2021

33" x 15" diameter (including base)

Soil, plaster, hydrostone, iron oxide, stones, plastics, dry pigments, ink, on wooden base



Liljana Mead Martin

Transmutations, 2021

33" x 15" diameter (including base)

Soil, plaster, hydrostone, iron oxide, stones, plastics, dry pigments, ink, on wooden base



Liljana Mead Martin

Transmutations (detail), 2021

33" x 15" diameter (including base)

Soil, plaster, hydrostone, iron oxide, stones, plastics, dry pigments, ink, on wooden base



Liljana Mead Martin

Just A Scratch, 2019

Hydrostone, dirt, sand, plaster, charcoal, gauze, dry pigment, tinted acrylic shelf

14.75" x 24" x 12.5"



Liljana Mead Martin

Just A Scratch (detail), 2019

Hydrostone, dirt, sand, plaster, charcoal, gauze, dry pigment, tinted acrylic shelf

14.75" x 24" x 12.5"



Liljana Mead Martin

Drifting flex, 2021

Hydrostone, ink, iodine, powdered pearl, black sand, iron oxide powder, soil, on wooden
base

30" x 48" base, (sculptures variable height)



Liljana Mead Martin

Alkaline orbit, 2021

Hydrostone, ink black sand, plaster, fabric, copper sulphite, soil, on wooden base
5" x 42.75" x 15" (including base)



Liljana Mead Martin

Alkaline orbit (detail), 2021

Hydrostone, ink black sand, plaster, fabric, copper sulphite, soil, on wooden base

5" x 42.75" x 15" (including base)



Liljana Mead Martin
The ground doesn't wander, 2021
Tinted acrylic
Variable dimensions



Liljana Mead Martin

Drifting flex (blue vitriol), 2021

Hydrostone, sand, soil, copper sulphite, ink, on wooden base
46" x 31" base, (sculptures variable height)



Liljana Mead Martin

Drifting flex (blue vitriol), 2021

Hydrostone, sand, soil, copper sulphite, ink, on wooden base
46" x 31" base, (sculptures variable height)



Liljana Mead Martin, *Geophilia*, Exhibition view, Wil Aballe Art Projects | WAAP, 2021



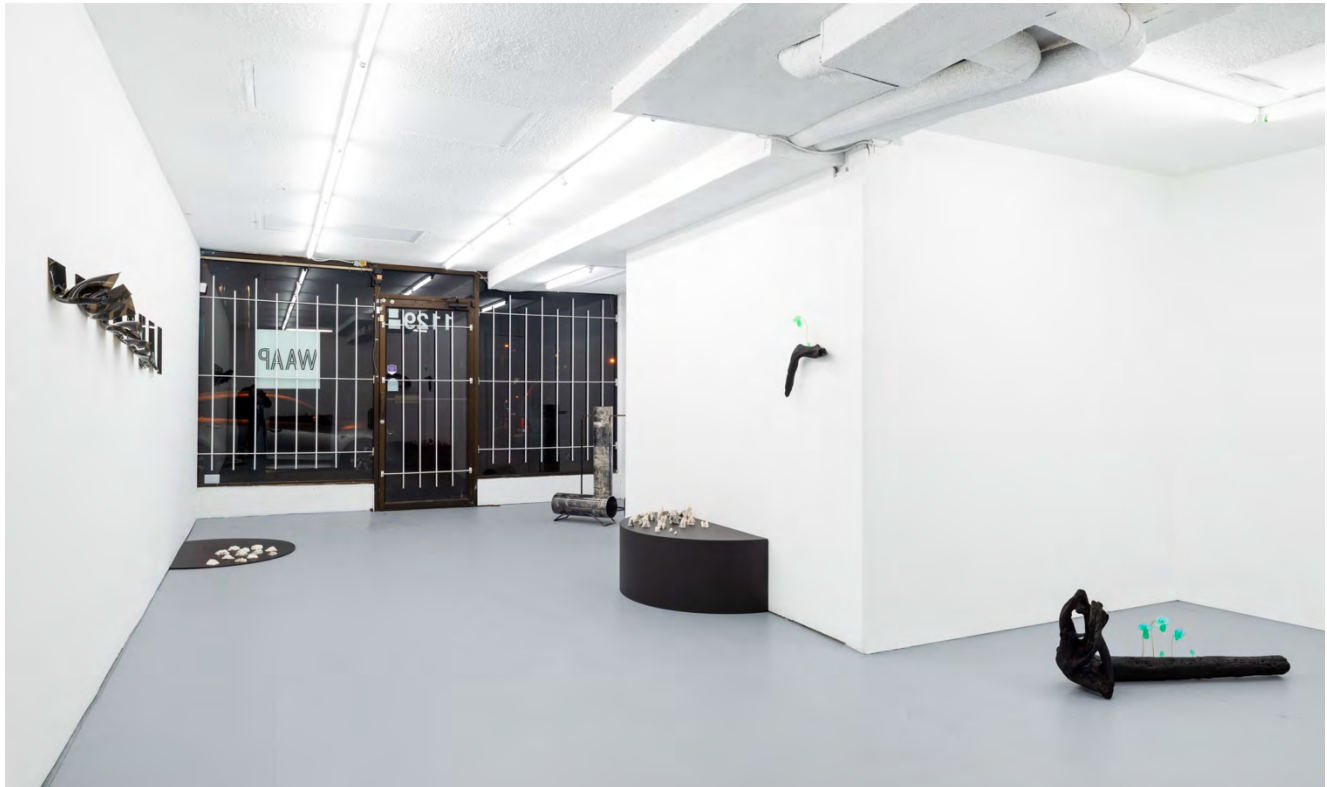
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ABOUT THE ARTIST

Liljana Mead Martin is a visual artist based in Vancouver, Canada. Through sculptural and choreographic processes she explores connections between embodiment, material and geography. At its core, Martin's work deals with external and internal environments as interchangeable forms, inevitably transforming each other. Martin holds a BFA from the Nova Scotia College of Art & Design, and an MFA from Emily Carr University of Art + Design. Her work has been shown at The Klondike Institute for Arts and Culture (Dawson City YT), Artscape Gibraltar Point (Toronto Island ON) the Anna Leonowens Gallery (Halifax NS), Dynamo Arts Association (Vancouver), CSA Space (Vancouver), Recess (NYC) and the Nanaimo Art Gallery (Vancouver Island). In 2021, she organized, curated and edited the first online exhibition for BIOMASS, an online publication and exhibition space. Recently her collaborations and essays with Float School were published through Living Labs.

liljanameadmartin.com | biomasssss.com

Interdisciplinary visual artist, first generation Canadian of Finnish/Czechoslovakian descent, working through material processes to expand inquiries into dark ecologies and toxic habitats.

EDUCATION

MFA Emily Carr University of Art & Design; 2014-2016
BFA Nova Scotia College of Art & Design; 2005-2010

SOLO EXHIBITIONS

- 2021 Geophilia. Wil Aballe Art Projects. Vancouver
- 2019 The Bedrock Gardener. Solo Exhibition. Dynamo Arts Association. Vancouver
- 2018 Gestures 1-5. Artscape Gibraltar Point. Toronto
- 2018 Soft Revolt. Klondike Institute for Arts and Culture. Dawson City, Yukon Territory
- 2016 Worn Topographies. Solo Exhibition, Omineca Arts Centre & Two Rivers Gallery. Prince George, British Columbia
- 2016 Forces of Transients. Hyphenated Sites. Granville Island, Vancouver

SELECT GROUP EXHIBITIONS & PERFORMANCES

- 2021 BIOMASS Volume 1. Online group exhibition & publication. Worldwide.
- 2020 Jelena and the Magic Flute. Curated by Dan Starling. CSA Space. Vancouver
- 2020 Stone Witness. Liljana Mead Martin, Tanya Busse, Abbas Akhavan.
Curated by Jesse Birch. Nanaimo Art Gallery. Nanaimo
- 2019 Gestures 1-5. Collaboration with Andrew Querner. East Side Studios.
Vancouver
- 2019 Häätä keinon keksii (Finnish) Translation: need invents the measure.
Installation at Franklin Street Studios. Vancouver
- 2018 The Evelyn Exhibition. Curated by Lexie Owen. SiteFactory, Vancouver
- 2018 Together and A Part. A Work Sets Public Performance & Workshop
w/ Caitlin Chaisson. Britannia Community Centre. Vancouver
- 2018 Float School. Performances, Articles & Collaborations. Prince George, BC
- 2018 Crushed Shells. Banff Centre for Arts and Creativity. Banff, AB
- 2017 Inside the Day was Night. Four day performance series. Far Afield,
Salt Spring Island
- 2017 Dance Histories Project; Part 1. Choreographed by Justine A. Chambers. Vancouver
- 2017 Body, Architecture and Spatial Agency: In conversation with Brendan Fernandes.
Recess, NYC
- 2016 In Passing. Ground Gallery. West Point Grey, Vancouver

RESIDENCIES

- 2018 Artscape Gibraltar Point. Toronto Island, Ontario
- 2018 Klondike Institute for Arts and Culture. Dawson City, Yukon
- 2018 Banff Centre for Arts and Creativity. Banff, Alberta
- 2017 Andrea Zittel's Studio at A-Z West. Joshua Tree, California
- 2016 Neighbourhood Time Exchange. Two Rivers Gallery. Prince George, British Columbia
- 2014 The Reading Studio. Off-grid Studio Design-Build. Reading, Vermont

GRANTS & AWARDS

- 2020 Canada Council for the Arts. Research and Creation Grant
- 2018 Canada Council for the Arts. Research and Creation Grant
- 2017 British Columbia Arts Council. Mentorship; Brendan Fernandes
- 2016 Emily Carr University of Art + Design. Graduate Research Award
- 2016 British Columbia Arts Council. Scholarship Award to Graduate Students
- 2016 Production Grant. PRIM, Productions Réalisations Indépendantes de Montréal

- 2015 Emily Carr University of Art + Design. Masters of Fine Arts Research Grant
2014 Emily Carr University of Art + Design. Masters of Fine Arts Scholarship

PUBLICATIONS

- 2020 Float School. Three contributions published by Living Labs, ECUAD.
Forests, Fantasy and the Knowledge Industry
Site Drawings with Metal and Sunscreen
Pulp Synthesis

PROFESSIONAL EXPERIENCE

- 2020 Featured Artist. Contemporary Art Society of Vancouver
2020 Studio Assistant. Hazel Myer Studio. Duplex Arts Society. Vancouver
2020 Exhibition Technician. Vancouver Art Gallery
2019 Exhibition Technician. The Polygon Gallery. Vancouver
2019 Instructor. Foundation Drawing. Visual College of Art and Design. Vancouver
2019 Studio Assistant in Sculpture. Khan Lee Studios. Vancouver
2018 Artist Researcher for Float School. Emily Carr University of Art + Design
2017 Research/Teaching Assistant for LandMarks; LandMarks2017/Repères2017;
Cross-Canada Initiative.
2017 Mentorship with Brendan Fernandes; Vancouver, Victoria, Chicago, NYC
2016 Guest Instructor. FNDT Creative Processes. Emily Carr University of
Art + Design
2016 Co-founder of Hyphenated Sites: shipping container exhibition platform;
Granville Island, Vancouver
2015 Seminar Lead. AHIS 333; Emily Carr University of Art + Design
2015 Instructor & Collaborator; School for Eventual Vacancy Contemporary Art Gallery,
Vancouver
2015 Visiting Artist Forums Coordinator & Programmer. Low-Residency
Master of Applied Arts. Emily Carr University of Art+ Design
2014 Visiting Artist Forum Coordinator. Low-Residency Masters of Applied Arts.
Emily Carr University of Art + Design
2013 Designer/Builder. The Reading Studio. Off-grid studio creation.
Reading, Vermont