

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC CANADA
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ALEX GIBSON

A hound marks its spot

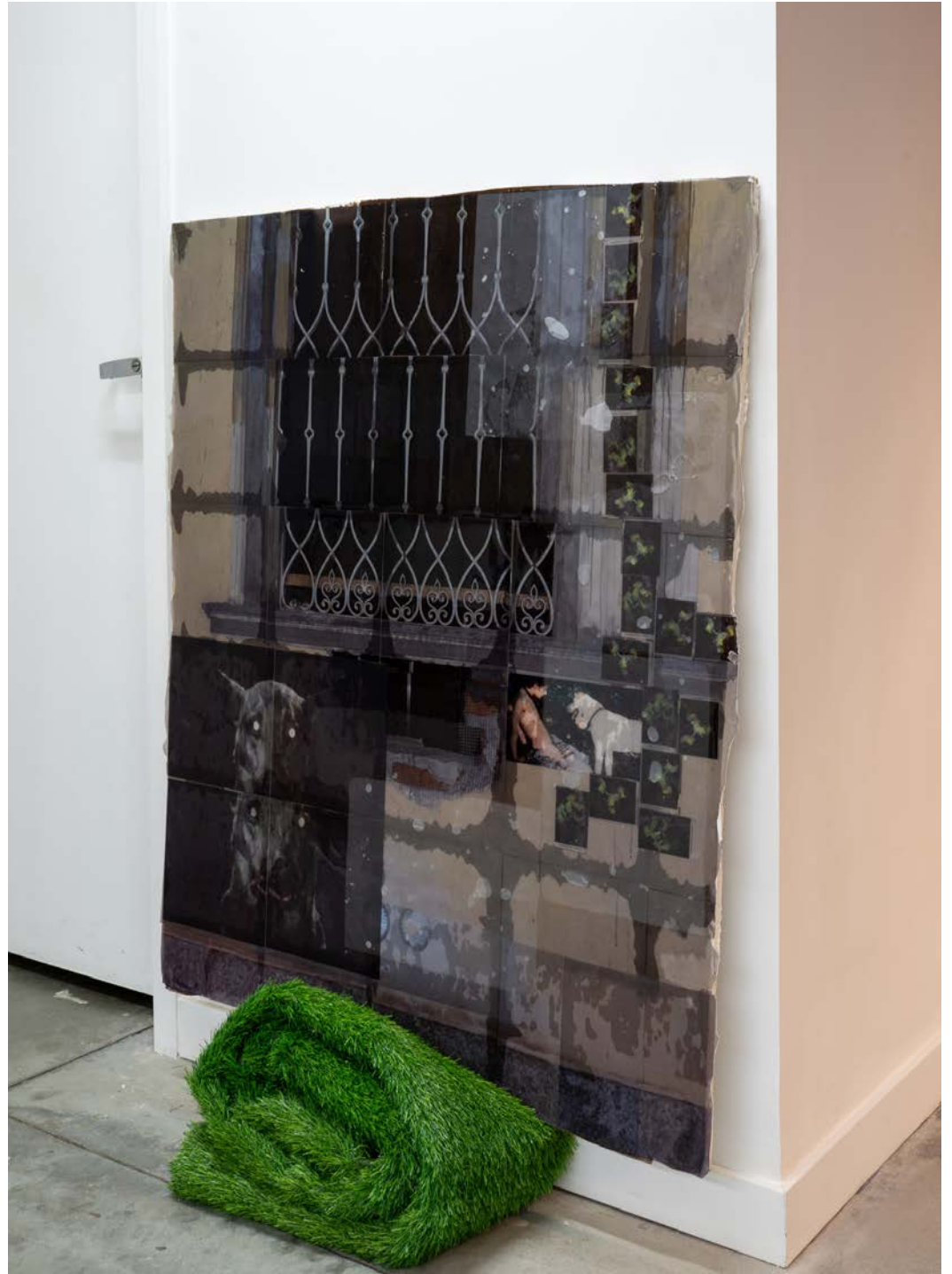
Opening: Thurs, Apr 3, 2025, 6-8PM

Exhibition: Apr 3 - May 24, 2025

Alex Gibson

Structures (with thanks to Kitt), 2024

Inkjet prints, translucent paper, epoxy resin, gifted drywall fragment,
artificial turf



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ALEX GIBSON (b. 1994, Barbados) is a queer artist and writer, who filters digital and material processes to generate imagery, and archive ephemera through image making, video, and installation. They work with and through images as sites to examine queer space, temporality, and geopolitical environments, often using found photographs, objects, and appropriated media to reference existing networks. Gibson's work has been exhibited in Barbados, Canada, Italy, Poland, and the United States of America. Their writing has been published in Canada, Germany, and Italy. They hold an MFA from the University of British Columbia, and are based on the unceded traditional territories of the Musqueam, Squamish, and Tsleil-Waututh Nations (Vancouver, BC).

With the global rise of fascism, this body of photographic objects examines dynamics of power and submission through puppy play to subvert ongoing systems of oppression. *A hound marks its spot* disrupts a capitalist framework of labour, production, and intellect, through a queer lens of play and territory.

In his text *A dog worries a bone, and other thoughts*, artist and writer Matthew Lax notes that human pups “have freed themselves of the bounds of body, gender, and most importantly, work. Pups often speak of *pupspace*, the psychology and state of *being pup*, a place free of external pressures, deadlines, trauma, societal expectations and the demands of capitalism.”

By interrogating how the subversion of power dynamics found in “pupspace” emerges in various film, contemporary art, and pop cultural sources, the works in this exhibition present themselves as fragmented photographs embedded within resin. Mounted on traditional hardware materials such as plywood, steel, drywall (some found and repurposed from construction sites), the forms reflect modes of construction and labour, while the images toy at questions of play, control, desire, and destruction within an image.

Like the way a dog marks its territory, the images in *A hound marks its spot* absorb resin which is poured upon them, taking on a wet and fluid quality. The photographs position a dialogue between human/non-human participants who engage in activities of work/play, to rupture capitalist narratives of dominance/submission.

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STATEMENT

Alex Gibson's interdisciplinary practice involves using found images. During his process a form of deconstruction typically occurs, physically and conceptually, as he makes demands of an image to question itself. The digital scaling, fragmenting, rephotographing, and reprinting of images becomes physically embodied within his work.

Gibson links this fragmentation of imagery to his Caribbean background, as a geographical region which has a deeply fragmented history. The Caribbean today continues to be cut, packaged, and shipped by foreign powers through neocolonial tourism. Gibson reclaims this fragmentation and sees image making as a metaphorical reflection of his home island and larger archipelago of the Caribbean. Islands are fragmented land masses, but they come together to create larger possibilities, much like his image collages.

Gibson follows in the footsteps of other notable queer artists who actively used their bodies and bodily fluids to critique societal hegemonies. By using his own urine, Gibson speaks to a long art history of queer artists as his inspirations. These include Canadian trio General Idea, and their imagery around poodles urinating; American artists Andy Warhol and David Hammons; Warhol famously created paintings through oxidization with urine, which resulted in map like territories; Hammons urinated in the corner of a Richard Serra sculpture in New York in 1980, in a performance to directly recreate his own territory; Félix González-Torres' work on queer bodies has also been deeply influential to Gibson.

What emerges from Gibson's practice is a way in which images and bodies are reconsidered to create new queer territories. The presence of Gibson's queer body is felt within the works, as he enfolds it within contemporary image-making, in works that feel both intimate and urgent in our current political climate.

Alex Gibson was born and raised in Barbados and immigrated to Canada in 2012. He became a Canadian citizen in 2024

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Alex Gibson

Janus, 2025

Inkjet prints, epoxy resin, steel

24 x 36 in (61 x 91.4 cm)



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Alex Gibson

Marking, 2025

Edition of Edition of 3 + 1 AP

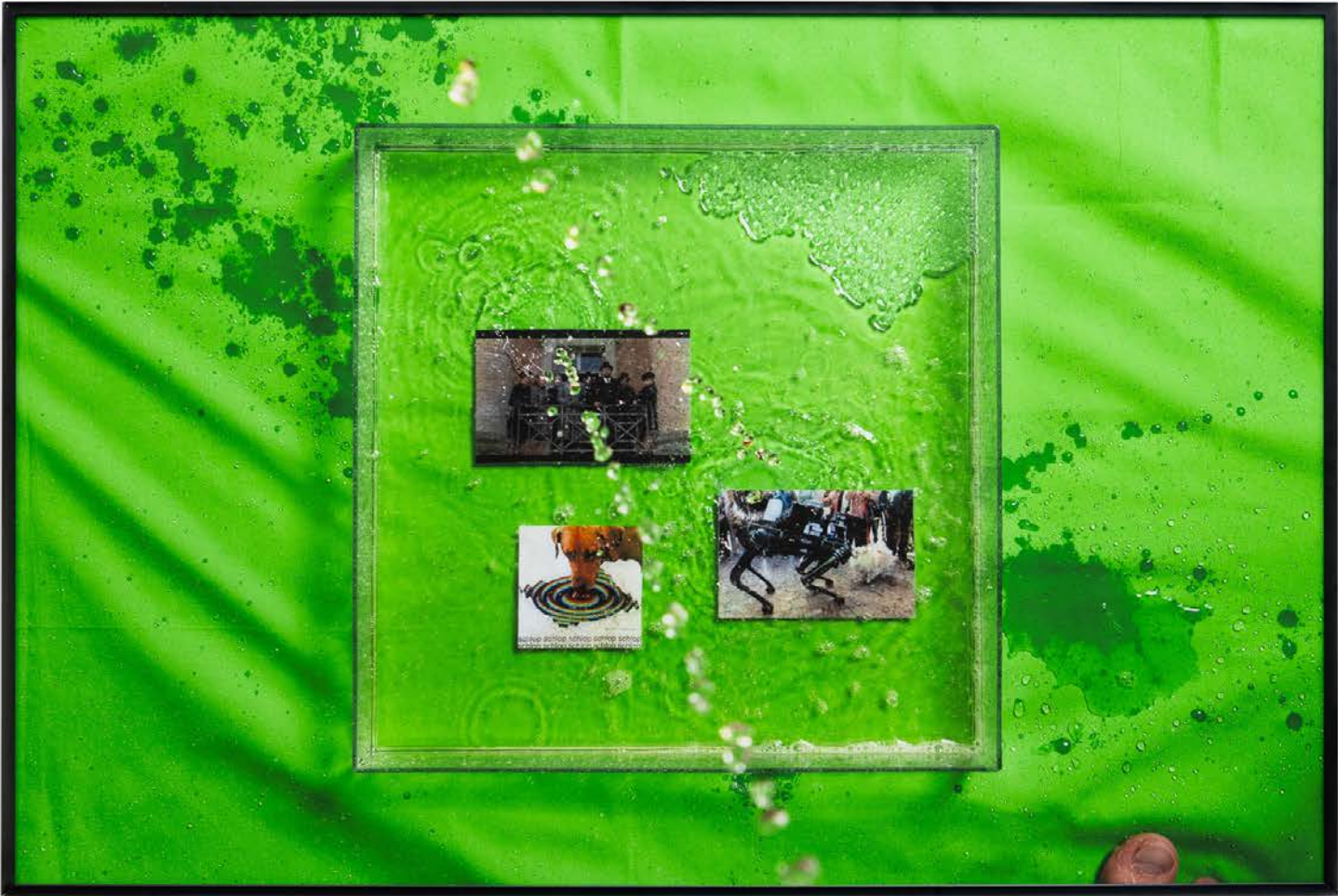
Archival inkjet print

24 x 36 in (61 x 91.4 cm)



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Alex Gibson

Orthrus' tail, 2025

Edition of Edition of 2 + 2 AP

Gypsum cement

7 x 2 x 6 in (17.8 x 5.1 x 15.2 cm)



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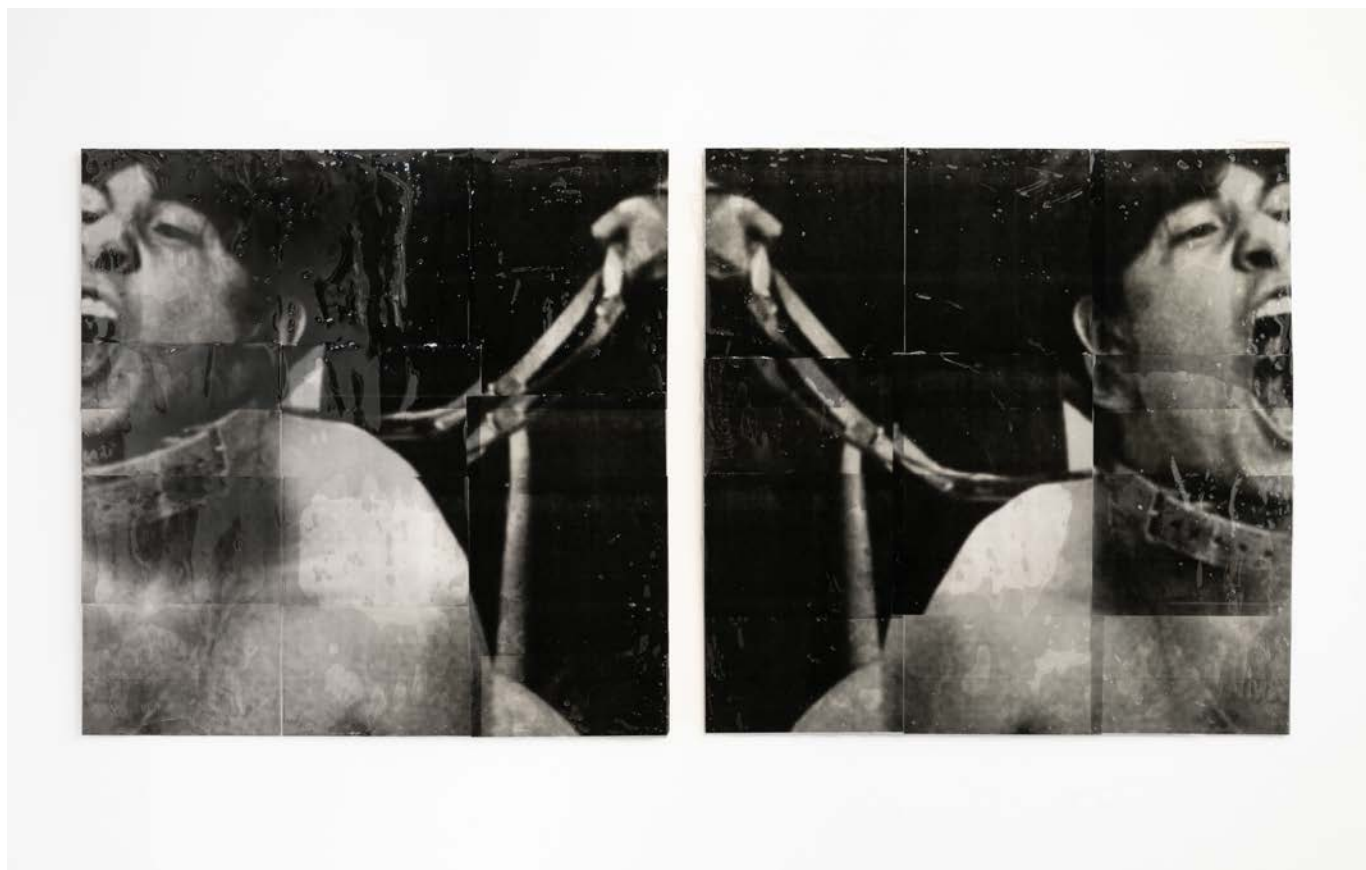
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Alex Gibson

Orthrus (Salò), 2024

Inkjet prints, epoxy resin, steel

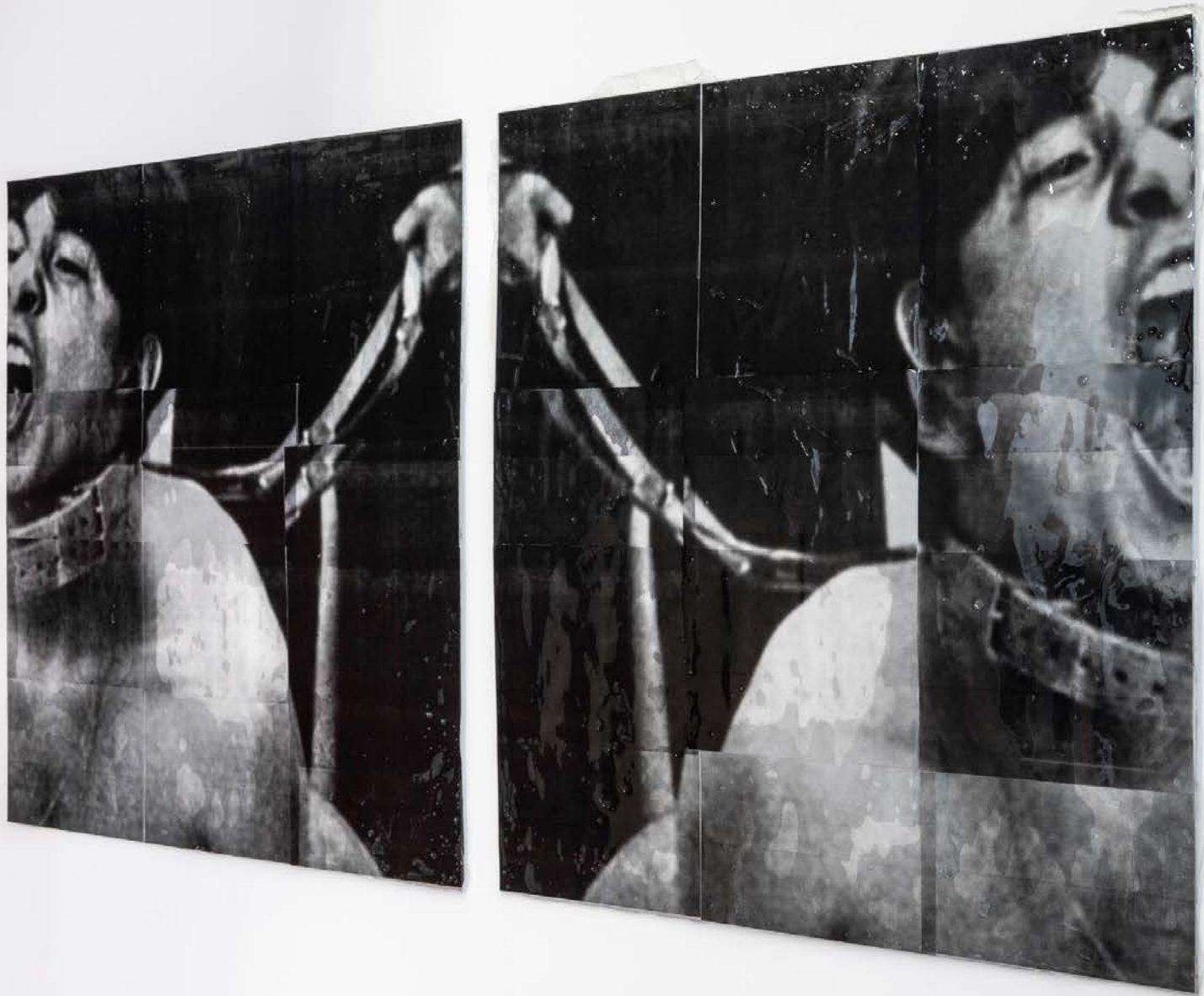
24 x 24 in (61 x 61 cm) each



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Alex Gibson

A hound marks its spot (XO), 2024

Inkjet prints, epoxy resin,
plywood repurposed from a
construction site, pine, artificial turf
49.5 x 62 in (125.7 x 157.5 cm)



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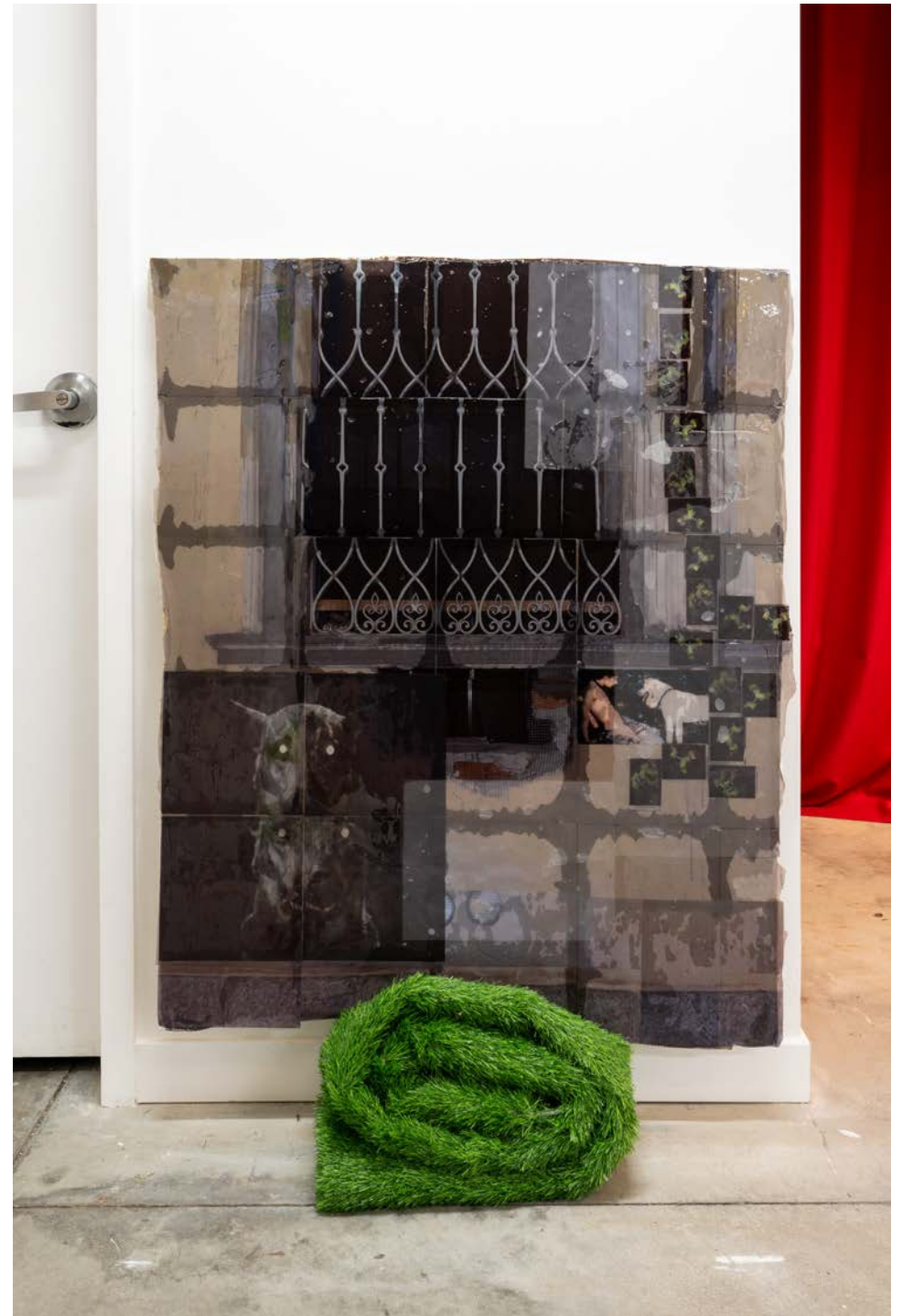
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Alex Gibson

Structures (with thanks to Kitt), 2024

Inkjet prints, translucent paper, epoxy resin,
gifted drywall fragment, artificial turf
45 x 32 in (114.3 x 81.3 cm); variable height



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Alex Gibson

Preserved territory, 2025

Artist's urine, inkjet prints,
epoxy resin, artist made Fir frame
9 x 13 x 1.5 in (22.9 x 33 x 3.8 cm)



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CV

Education

- 2024 Master of Fine Arts, University of British Columbia
- 2015 Bachelor of Media Arts, Emily Carr University of Art + Design
- 2012 Associate Degree of Visual Arts, Barbados Community College

Solo Exhibitions

- 2025 *A hound marks its spot*, Wil Aballe, Vancouver, BC
- 2022 *Untitled Garden*, Capture Photography Festival, curated by Emmy Lee Wall and Chelsea Yuill, Vancouver, BC

Duo Exhibitions

- 2022 *Play Thing*, with Desi Rekrut (PM), Number 3 Gallery, Vancouver, BC

Group Exhibitions

- 2025 *Poetics of Light: Experiments in Photography*, aceartinc., Winnipeg, MB
- 2024 *NOW, NEVER*, Access Gallery, Vancouver, BC
- 2024 *Aqueous Nerve*, Morris and Helen Belkin Art Gallery, Vancouver, BC
- 2023 *Fields of View*, Public Access Memories, The Wrong Biennale
- 2023 *è ora di alzarsi*, Fondazione Antonio Ratti, Como, Italy
- 2023 *In Search of Queertopias*, Or Gallery, Vancouver, BC, curated by Nathan Clark
- 2023 *MakeShift*, AHVA Gallery, University of British Columbia, Vancouver, BC
- 2022 *Art Basel Miami*, Refraction, Centre for Subtropical Affairs, Miami, FL
- 2022 *Liturgical Heat*, Wil Aballe Art Projects, Vancouver, BC
- 2022 *NADA Curated: Reset*, New Art Dealers Alliance, presented by Wil Aballe Art Projects, curated by Maria Elena Ortiz
- 2022 *Refraction Festival NYC*, Refraction, ZeroSpace, New York City, NY
- 2022 *Non-Traditional*, Caribbean Fine Arts Fair, Exchange Interactive Centre, Bridgetown, Barbados
- 2021 *Reality*, Embassy of Argentina, Christ Church, Barbados
- 2021 *Non-Traditional*, Caribbean Fine Arts Fair, Art Splash Gallery, Bridgetown, Barbados, curated by Zoe Osborne
- 2020 *Quid Tum?*, Stephen Bulger Gallery and Wil Aballe Art Projects, Toronto, ON
- 2020 *Art Toronto*, Wil Aballe Art Projects, Vancouver, BC
- 2020 *Art Party!*, Queer Arts Festival, Vancouver, BC, curated by Jonny Sopotiuik
- 2020 *all this time*, Number 3 Gallery, Vancouver, BC
- 2020 *in my time of quarantine*, digital exhibition, Vancouver, BC, curated by Simon Hauck
- 2020 *Mahogany Culture*, Clement Payne Cultural Centre, Bridgetown, Barbados, curated by Zoe Osborne

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- 2019 *The Magic Floot 3*, Tomato Mouse, Brooklyn, NY
- 2019 *BYOB (Bring Your Own Beamer)*, VIVO Media Arts Centre, Vancouver, BC
- 2018 *LOOP Show*, RBC Media Gallery, Emily Carr University of Art + Design, Vancouver, BC
- 2017 *water astonishing and difficult altogether makes a meadow and a stroke*, Wil Aballe Art Projects, Vancouver, BC

Residencies

- 2024 *NOW, NEVER* residency, Access Gallery, Vancouver, BC
- 2023 *Artists Research Laboratory*, Fondazione Antonio Ratti, Como, Italy, mentored by Hilary Lloyd

Publications

- 2024 *è ora di alzarsi*, Milano Printmakers, Milan, Italy

Conferences

- 2024 *Queer Grievance: Acts of Griefing in Post-Disciplinary Practice*; chair: Morris Fox; Universities Art Association of Canada (UAAC), Western University, London, ON.
- 2023 *Queer and Horny: Making, Writing, Theorizing and Exhibiting Queer Art*; chair: Christopher Jacques Lacroix; Universities Art Association of Canada (UAAC), Banff Cultural Centre for Art and Creativity, Banff, AB.

Writing

- 2023 Exhibition text, Ani Schulze: *The Convent of Pleasure*, COMBINE Art Fair, Vancouver, BC
- 2023 Exhibition text, Dion Smith-Dokkie: *sunbeams softer forever*, Fort Gallery, Langley, BC
- 2022 Exhibition text, Dion Smith-Dokkie; Group show: *Jelena and the Internet Celebrity Cat*, CSA Space, Vancouver, BC
- 2022 Exhibition text, Jeff Hallbauer: *DerDieDas*, Das Esszimmer, Bonn, Germany

Artist talks, Screenings, Events

- 2025 Artist talk, in conversation with Christopher Lacroix, Wil Aballe, Vancouver, BC
- 2024 Artist talk, Access Gallery, Vancouver, BC
- 2024 Publication launch and Artist talk, *è ora di alzarsi*, Ordent, Milan, Italy
- 2024 Screening, *Courtyard*, Transoceanic Visual Exchange, Centre for Culture in Lublin, Poland; Fresh Milk, Barbados
- 2024 Screening, *Familial Moments*, Mount Pleasant Community Art Screen, Vancouver, BC
- 2023 Artist talk, Slide Night Vol. II, Gallery 881, Vancouver, BC
- 2022 Artist talk, Artist response to Michelle Bui's 'Mutable Materialism', Contemporary Art Gallery, Vancouver, BC
- 2022 Artist talk, Capture Photography Festival, Vancouver, BC
- 2020 Screening, *Flash Collective*, Mount Pleasant Community Art Screen, Queer Arts Festival, Vancouver, BC, convened by Avram Finkelstein

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Awards

- 2023 B.C. Binning Memorial Fellowship, University of British Columbia
- 2022 Roloff Beny Foundation Scholarship (Photography), University of British Columbia
- 2022 Faculty of Arts Graduate Award, University of British Columbia