

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

**MAEGAN HILL-CARROLL
ROBERT KLEYN**

A provocation by Frances Horn
Curated by Wil Aballe

Opening: Wed, Apr 23, 5-9 PM
Exhibition: April 23 - May 10, 2025
Hours: Thurs - Sat, 12-5 PM

Wil Aballe
10, rue du Chapeau / Hoedstraat
1070 Anderlecht
Brussels, Belgium

ROBERT KLEYN
"Toward the Great Attractor" edition launch
Also on Wed, Apr 23, 5-9 PM
Co-published by Gevaert Editions & Wil Aballe

Image:
Robert Kleyn
from *Soap* series, 2015 - ongoing



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

BIOS

MAEGAN HILL-CARROLL is an artist and writer based in Vancouver. She holds an MFA from UCLA and a BFA from the University of Manitoba in Winnipeg where she grew up building houses. Her writing has been published in *Fillip* and the *Chapess*. Her work explores the intersection of happenstance and magic. For decades she has explored the phenomenological in landscape and has sought out liminal spaces between build and natural places. She plays with the edges of photographic practice using paint, sculptural intervention, video and spoken words. Recent exhibitions include *DUCT DUCK PUCE* at WAAP and *DRUNK* at Vinegar Art Projects in Birmingham, Alabama. Hill-Carroll makes work collaboratively with artist Ann Trondson. Their first show together *Picture Ball* was shown in July 2024 at River House Arts in Toledo. *Picture Ball* Also opened in September at Dream Clinic in Columbus. They presented *Picture Ball Too* in the Boyer Campbell building at the Art Fair in Detroit. Hill-Carroll is currently working on a book project called *Green Puce*.

Born in Amsterdam and based in Vancouver, **ROBERT KLEYN** is an interdisciplinary artist who works across photography, video, sculpture, installation, performance, artist books and architecture. He studied mathematics and architecture at the University of British Columbia. Beginning in the 1970s, he was active in early photo-conceptual and projection-based art in Vancouver. His early performative slide works, videos and photographs have been featured in exhibitions at Vancouver's Pender Street Gallery in 1976 with Rodney Graham, the touring exhibition *Traffic: Conceptual Art in Canada 1965–1980* and at Catriona Jeffries in 2011. In addition to exhibiting in Canada, he has had numerous solo and group exhibitions in Italy and in New York where he was associated with the interdisciplinary groups Colab Projects and Machine Language. He has published criticism, curated, and has also worked in film and theatre. Kleyn's ongoing conceptualist works have recently taken the form of language posters and a photographic study of holes. His new publication and poster, entitled *Toward The Great Attractor*, will be launched at this exhibition. Kleyn's artworks are in public and private collections.

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

EXHIBITION STATEMENT

This exhibition brings into dialogue two Vancouver photographers of different generations and sensibilities. Through distinctive approaches to working with cameras, they share an approach to the act of looking as a decidedly conditional, complex process. The close scrutiny elicited by their photographs reveals that what is depicted is not immediately visible. Whether wielding a camera in domestic and urban spaces, or experimenting in the studio with photographic equipment, Hill-Carroll and Kleyn share an appreciation for the enigmas of the mundane world. Their observations breathe life into the overlooked and previously invisible, in ways that tease out the limits of human and mechanical vision to question what is actually photographable. Nevertheless, they embrace the phantasmagoric effects of illumination as subject matter in itself, and as evidence of the passage of time. The absent bodies inhabiting these photographs: soap, a bus shelter, ripped paper, a lens, fleshy material, leave traces of bodily residues. Hill-Carroll and Kleyn's evocative images emerge from multisensory and performative experience, revealing that everyday things have no lack of poetic qualities.

Hill-Carroll's intimate pictures turn unremarkable scenes into something strange, and extraordinary. Allowing for atmospheric blurs and skewed perspectives, sometimes from a pinhole camera, she records fleeting incidents. These visual effects suggest retinal afterimages, as with an orb of refracted daylight on concrete, and an accidental camera obscura projection on a ceiling, for example. Her images are often haunted by ghosts and spirits reminiscent of an ectoplasm visitation in spirit photographs. Yet her interventions are subtle, everyday occurrences, just the nature of things found in dew ghosts, tar bubbles and ice holes. In Hill-Carroll's photographs it is the ephemeral forces of natural phenomena - weather, decay, ice, light – that take on a palpable, almost mystical, presence. She embraces blurred obfuscations from blasts of sun and streaks of moisture where light appears as a ghostly performer. A sense of wonder is further emphasized by coloured wood frames of the small, so-called magic boxes that seduce us into examining the curious spaces. Hill-Carroll's primary interest "lies with revealing phenomena beyond the rational and the science of optics...and matters unseen." Her earthly perceptions are extensions of bodily senses, more in line with the notion of unconscious optics opening up a psychic condition. Her concern with "the cognitive dissonance of photography's capacity to both reveal and conceal" is vividly expressed in the somatic spaces of her pictures. If, indeed, technology may have colonized our visual senses, then her intimations provide a welcome return to embracing the mysteries of photographs.

Kleyn interprets the impact of photographic technologies on perception more directly with a focus on retrieving fugitive performances of light interacting with mundane objects readily on hand. In the *Apparatus* series, he documents projected light conditions, bringing haptic observation into dialogue with photographic apparatuses. Details of projectors, film celluloid and lenses are transformed into otherworldly, even planetary mysteries, as if technology were some mystical phenomena emanating from, for example, a glowing lens hovering in black space like an electronic moon. Kleyn's studio experiments with image-making tools often involve various mediations: a photograph of a roll of film is projected to become another photograph, then scanned with the original. Despite his conceptualist restraint, his photographs are invariably entwined with temporal contingencies. Minutely recorded through scanning, a blob of shampoo, for example, becomes an unrecognizable abstract pattern. Notably, while many of Kleyn's images look like abstract constructs, they instead result from a direct, concrete depiction of an object interacting with light. Full of perceptual conundrums, his pictures reveal the optical limitations of both analog film and digital scans while provoking an understanding of the limits of human perception, and imagination as well. He exploits the vagaries of micro and macro associations, whereby a small puncture on a dark ground appears as a star in the night sky, and at the same time, a luminous portal into expansive otherworldly realms.

Kleyn is always attentive to the impact of photographic grain and resolution, particularly in his pictures of bars of soap, in which out-of-focus, abstract forms merge with the intricate details of documentary record. This ongoing series, currently at well over 100 images, is a type of social archive of surrogate portraits. Well-used soaps floating over black backgrounds resemble museum displays of anthropological artifacts. Inspired by Francis Ponge's 1967 prose-poem, *Soap*, in which soap

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

is a charged allegory for spiritual survival in a poisonous world, each richly-textured 'character' carries poignant associations as well. These documents of ubiquitous involuntary sculptures also nod to Brassai's 1930s photographs of croissants, rolled paper scraps and "the morphological happenstance of oozed toothpaste". Kleyn describes these sensory objects as "humble servants, waiting for our hands that become unwitting sculptors, and shaped by bodily contours create a deformation that is subtle, gradual, almost unnoticeable."

Intentionally modest in size and visual spectacle, the compelling impact of the photographs in this exhibition are fueled by hauntings from beyond photographic depiction and at times take on planetary associations. Seeing what lies in view is not necessarily accurate perception. In a restrained manner, both artists assert that technology-driven acts of looking are inevitably entangled with a human gaze, rewriting what lies before it as well as various temporal contingencies. This call to question, what information photographs have the capacity to contain, is ever-more urgent as the race to absorb our complex world through digital image overload accelerates.

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

ROBERT KLEYN

“Toward the Great Attractor” Edition launch

Wed, Apr 23, 5-9 PM

TOWARD THE GREAT ATTRACTOR

This book, accompanied by a poster, was produced on the occasion of the exhibition

MAEGAN HILL-CARROLL + ROBERT KLEYN

April 24 to May 10, 2025

Co-publishers:

Gevaert Editions

Wil Aballe

EDITION OF 50 COPIES + 5 A.P.'s

SIGNED & NUMBERED BY THE ARTIST

Printed and bound by Chez Rosi Brussels

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Tar Bubble

2011/2024

Edition of 5 + 1 AP

Inkjet on agave paper with
acrylic ink and gouache stained
ash wood

4.5 x 6.5 in (11.4 x 16.5 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Drop, 2021

Edition of 3 + 2 AP

Lightjet print

14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Alley Circle, 2024

Edition of 5 + 1 AP

Inkjet on agave paper with acrylic ink

and gouache stained ash wood

11 x 9 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Ice Hole, 2024

Edition of 5 + 1 AP

Inkjet on agave paper with
acrylic ink and gouache
stained ash wood

9 x 11 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Soap* series, 2015 - ongoing
Edition of 3 + 2 AP
Lightjet print
19.5 x 15.5 in (49.5 x 39.4 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Spheres touching, 2020

Edition of 3 + 2 AP

Lightjet print

14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Soap* series, 2015 - ongoing
Edition of 3 + 2 AP
Lightjet print
24 x 18 in (61 x 45.7 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Release, 2021

Edition of 3 + 2 AP

Lightjet print

19.5 x 15.5 in (49.5 x 39.4 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

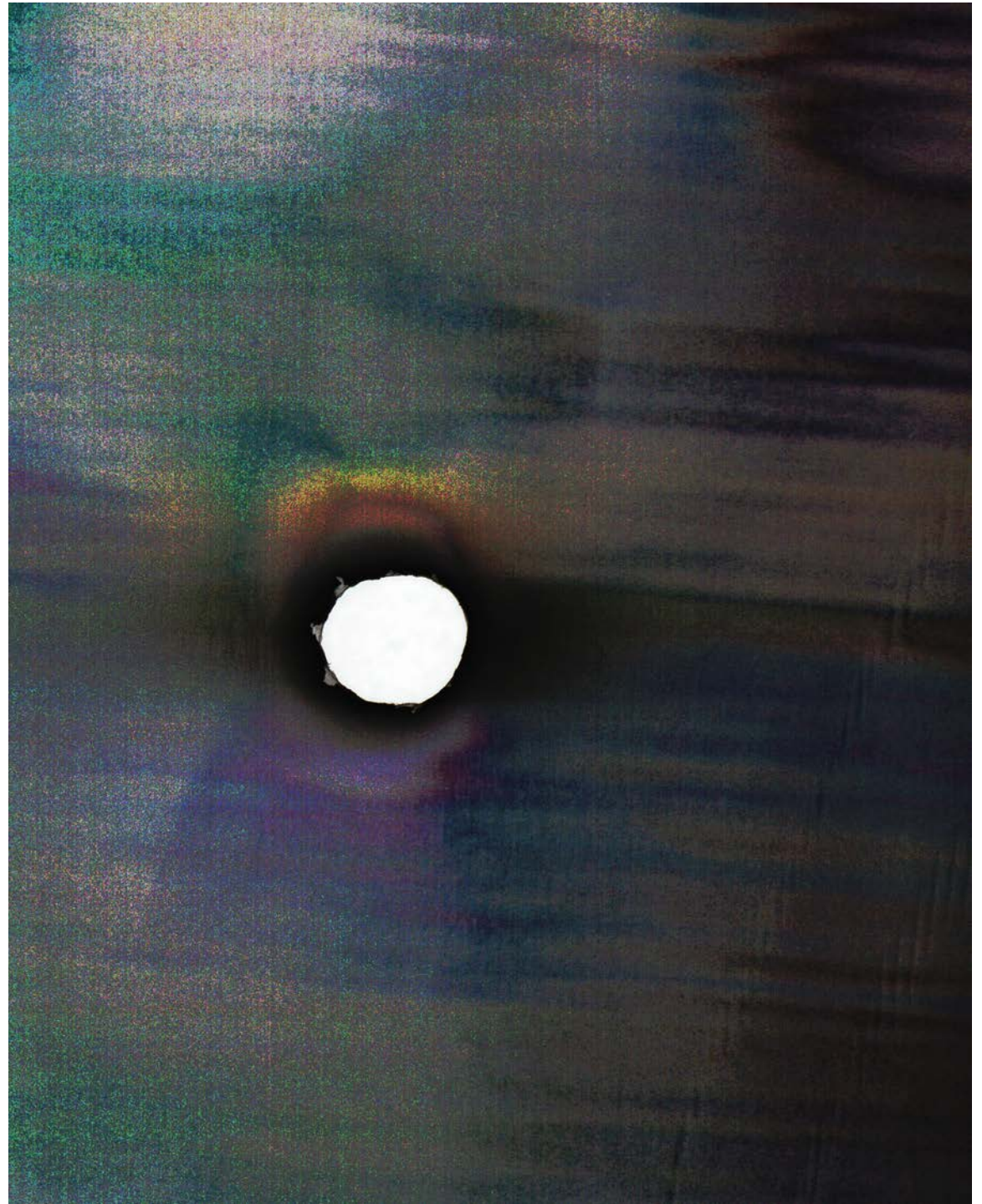
Robert Kleyn

from *Holes* series, 2016 - 2023

Edition of 3 + 2 AP

Lightjet print

14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

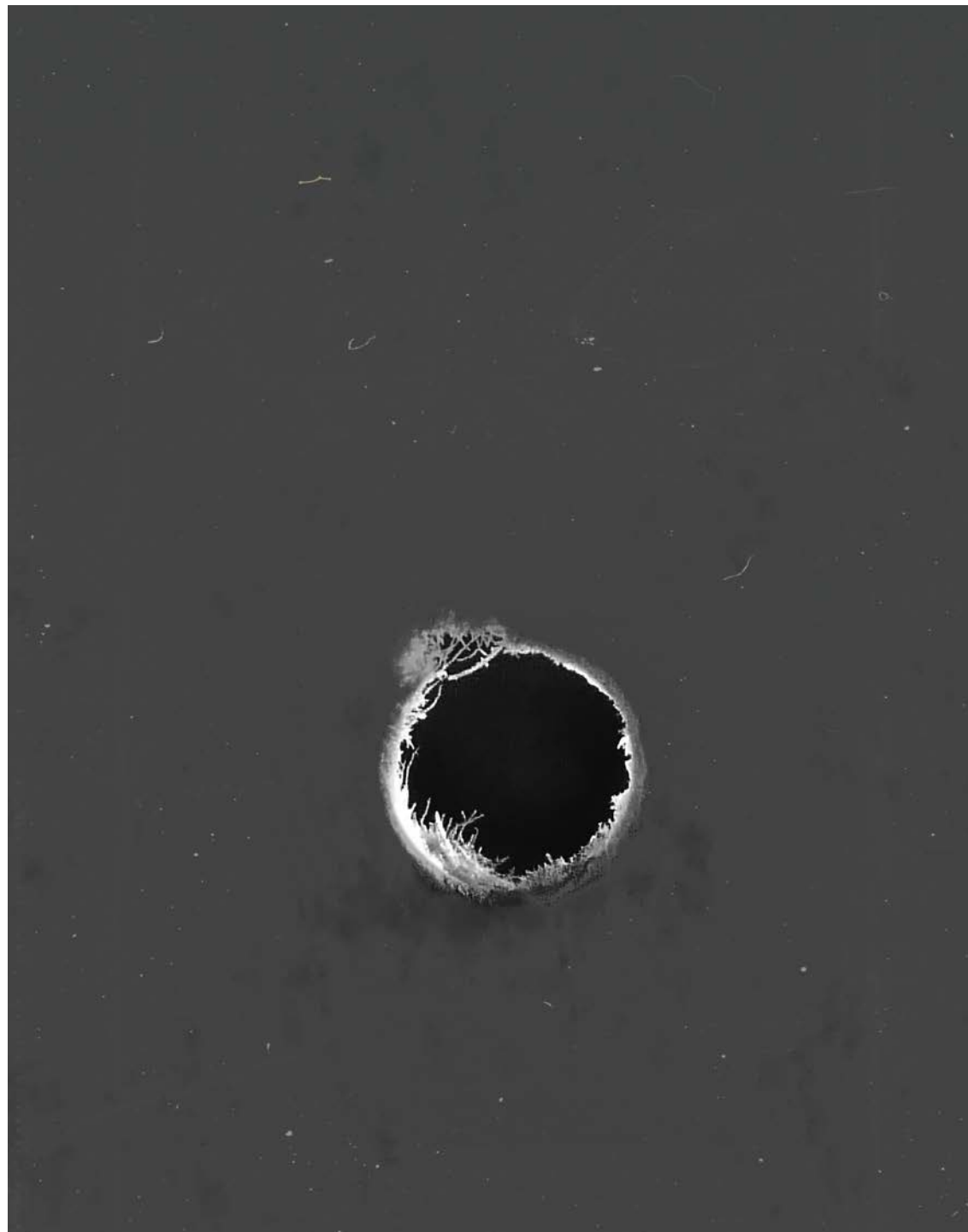
Robert Kleyn
from *Holes* series, 2016 - 2023
Edition of 3 + 2 AP
Lightjet print
14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

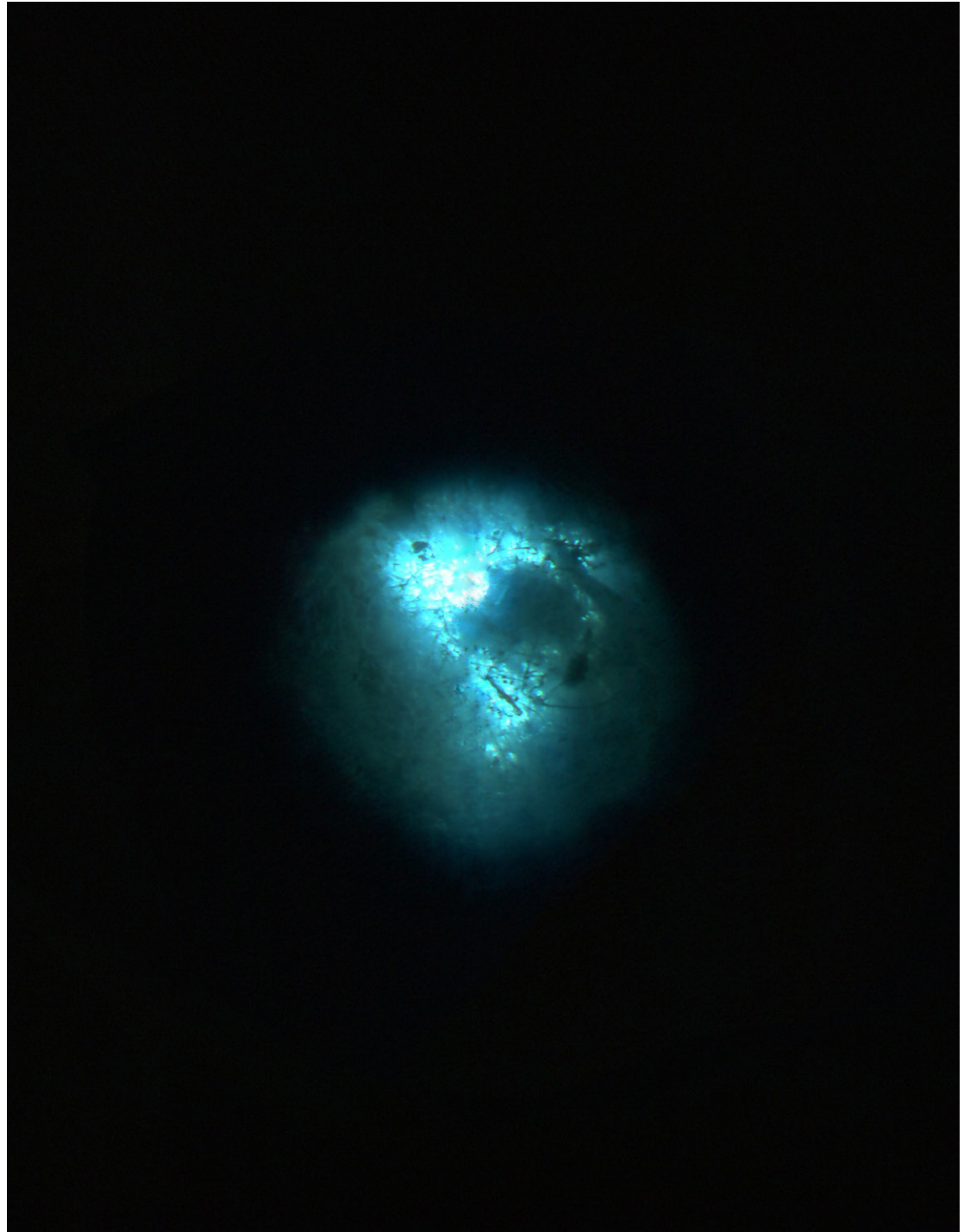
Robert Kleyn
from *Holes* series, 2016 - 2023
Lightjet print
14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Holes* series, 2016 - 2023
Edition of 3 + 2 AP
Lightjet print
14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Accidental Obscura

2015/2024

Edition of 5 + 1 AP

Inkjet on agave paper with

acrylic ink and gouache

stained ash wood

11.5 x 16.5 in (29.2 x 42 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Steam Glow, 2024

Edition of 5 + 1 AP

Inkjet on agave paper with
acrylic ink and gouache
stained ash wood

9.5 x 14 in (24.1x 35.6 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
Shampoo, 2021

Lightjet print
14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Film frame, from Apparatus series, 2018 - 2024

Lightjet print

Edition of 3 + 2 AP

14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Dew Ghosts, 2022

Edition of 5 + 1 AP

Inkjet on agave paper with

acrylic ink and gouache

stained ash wood

9 x 11 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Bed Rock, 2024

Edition of 5 + 1 AP

Inkjet on agave paper with
acrylic ink and gouache
stained ash wood

9 x 11 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Soap* series, 2015 - ongoing
Edition of 3 + 2 AP
Lightjet print
24 x 18 in (61 x 45.7 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Soap* series, 2015 - ongoing
Edition of 3 + 2 AP
Lightjet print
24 x 18 in (61 x 45.7 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn
from *Soap* series, 2015 - ongoing
Edition of 3 + 2 AP
Lightjet print
24 x 18 in (61 x 45.7 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll
Double Bound, 2024

Edition of 3 + 2 AP

Inkjet, gouache and acrylic on agave paper
and rubber with acrylic ink and gouache
stained ash wood

9 x 11 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

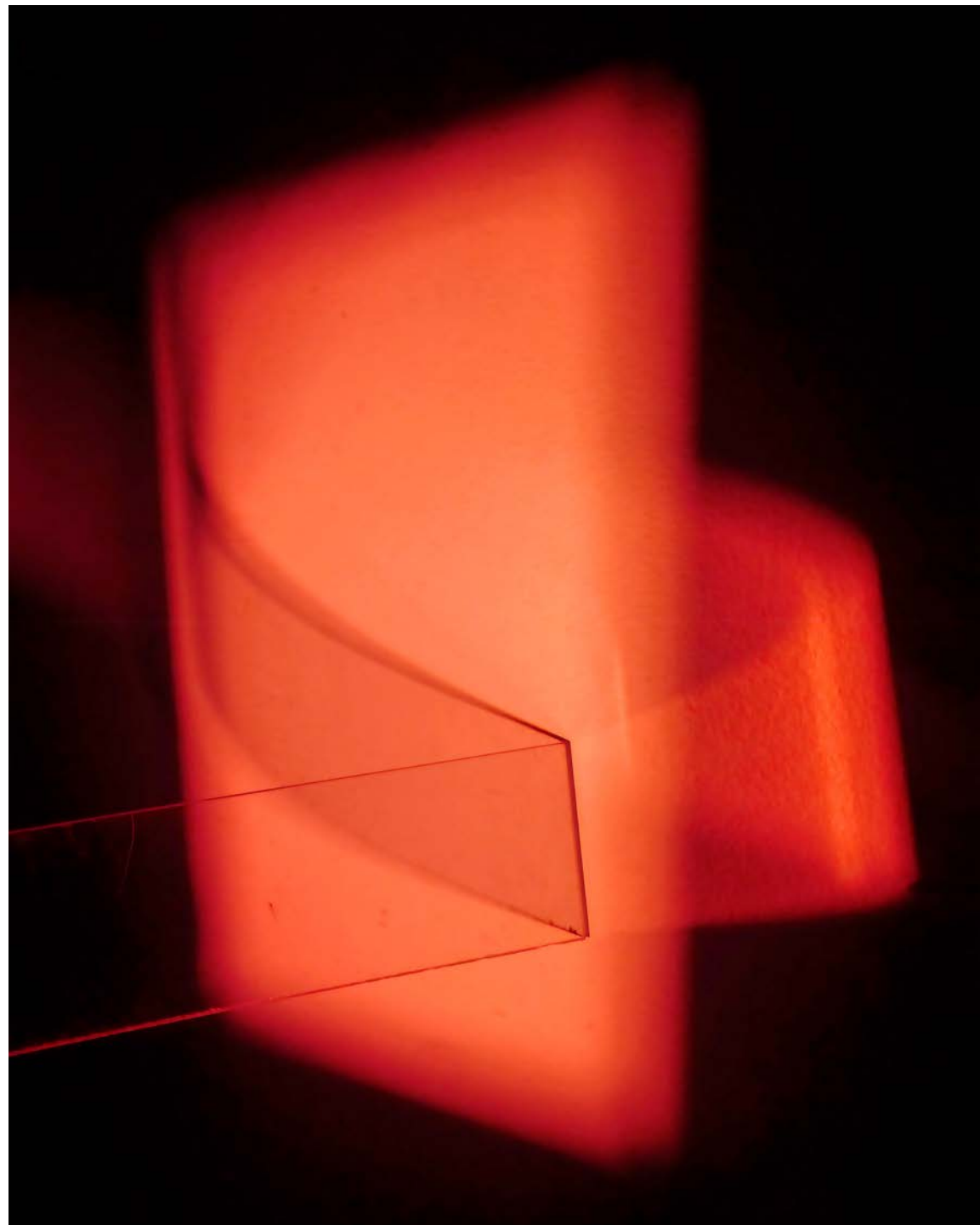
Robert Kleyn

Projection, from *Apparatus Series*

Edition of 3 + 2 AP

Lightjet print

20 x 16 in (50.8 x 40.6 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Halo Bowl Mauve, 2024

Edition of 5 + 1 AP

Inkjet on agave paper with

acrylic ink and gouache

stained ash wood

9 x 11 in (27.9 x 22.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Lenses, from *Apparatus* series, 2018 - 2024

Edition of 3 + 2 AP

Lightjet print

14 x 11 in (35.6 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

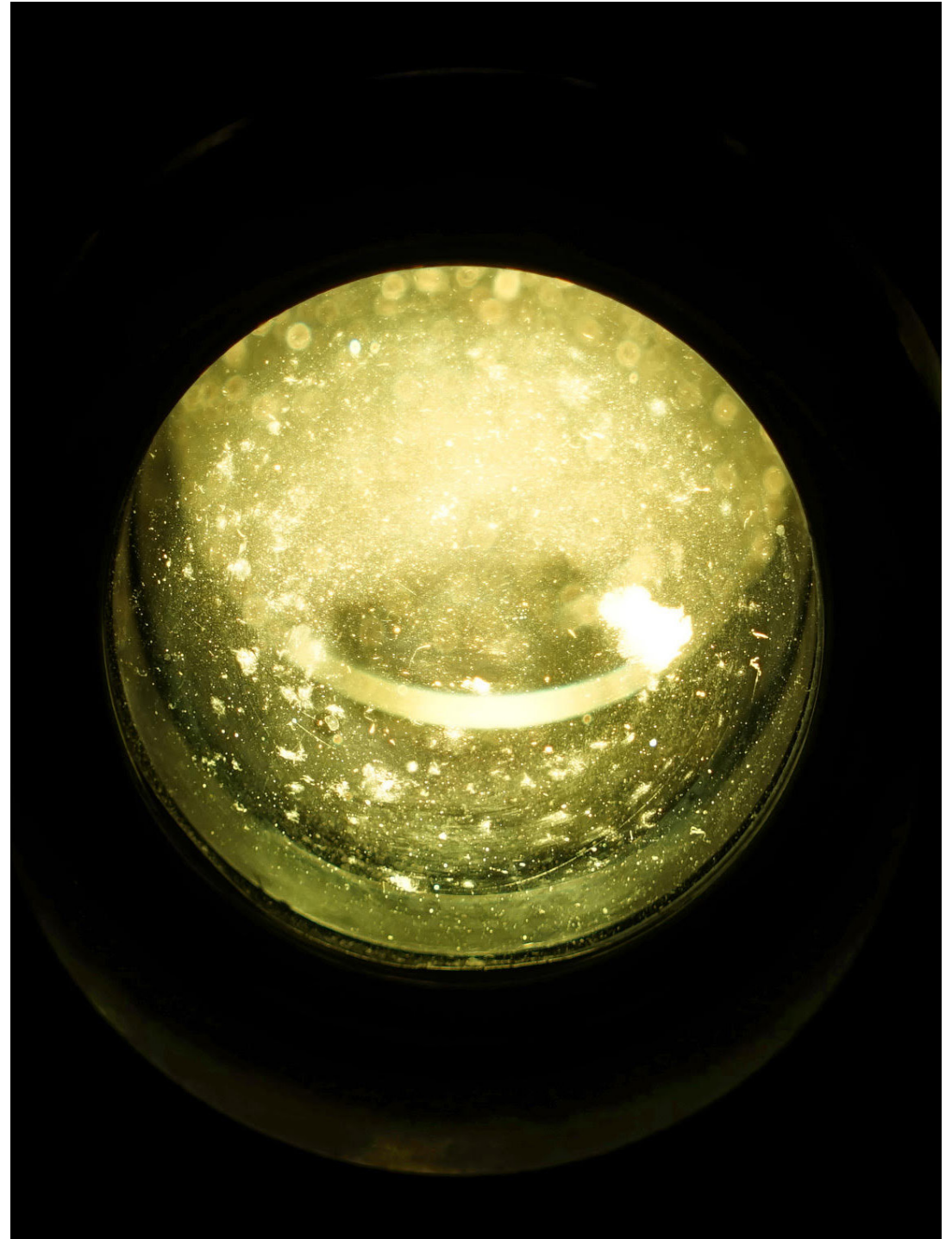
Robert Kleyn

Projector lens, from *Apparatus* series, 2018 - 2024

Edition of 3 + 2 AP

Lightjet print

14 x 11 in (35.6 x 27.9 cm)



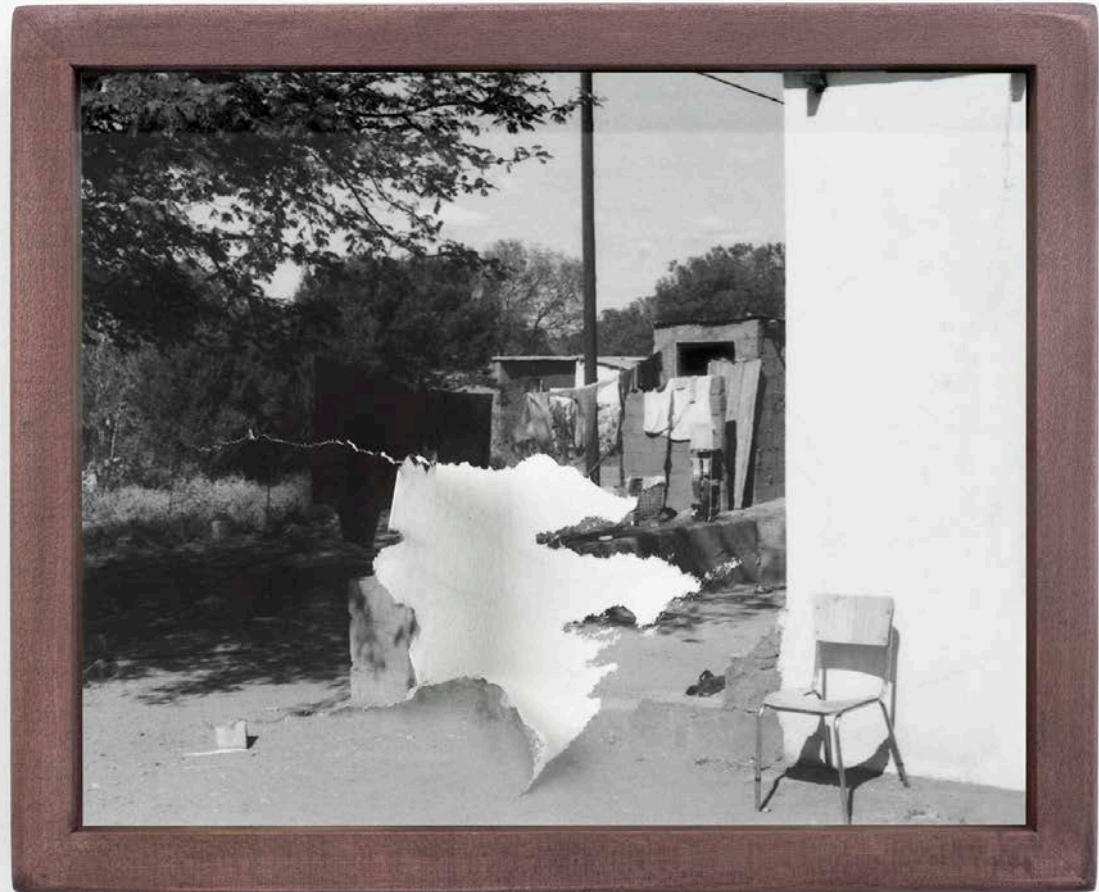
Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Maegan Hill-Carroll

Ripped chair, 2000/2020

Inkjet on agave paper
with acrylic ink and
gouache stained ash wood
9 x 11 in (22.9 x 27.9 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Robert Kleyn

Magician, from *Box* series, 2015 - ongoing

Edition of 3 + 2 AP

Lightjet print

20 x 16 in (50.8 x 40.6 cm)



Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

MAEGAN HILL-CARROLL

CV

Education

MFA, University of California, Los Angeles, 2009
BFA , University of Manitoba, 2005

Residencies

2017 Summer Institute with Chris Kraus, The Plug In ICA, Winnipeg.
2014 Thematic Residency Are we looking at Deadbirds, The Banff Centre
2009 Thematic Residency: The Wanderer, The Banff Centre.

Exhibitions

2024 Picture Ball, Two person show with Ann Trondson, Dream Clinic, Columbus OH, September
Picture Ball, Two person show with Ann Trondson, River House Arts, Toledo OH, July
DUCT DUCK PUCE, Solo Show, Wil Aballe Art Projects, Vancouver, Spring
2022 DRUNK Solo show, Vinegar Contemporary, Birmingham, AL, June
2021 Combine, Griffin Art Projects Art Fair presentation, Van, BC, May
2020 Touching Oranges, Online Exhibition, Capture photography festival, April -present
2018 Lucretia's Toe, Solo Show, Wil Aballe Art Project, Nov 22-Jan19, Van, BC
Myths, Group Show, Wil Aballe Art Projects, Fall, Van, Bc
2017 water astonishing and difficult altogether makes a meadow and a stroke, Group Show Wil Aballe Art Projects, June, Van. BC
Green Puce, Solo show, Platform Centre for Photographic + Digital Arts, January, Winnipeg, MB
2015 Matter and Trace, 2 person show w/ B. Loughead, Dec, CSA, Van. BC
Muniment Monument, Solo show, Wil Aballe Art Projects, June, Van. BC
Makeshift, 3 person show, Gallery 44. May, Toronto, ON
Because Unfathomable, Group show, Wil Aballe Art Projects, Jan, Van.BC
2014 Let me tell you this, Group show, Gallery 295, Van. BC
2011 ECU Faculty Exhibition, Concourse Gallery, Vancouver BC
2009 Rock, Paper, Scalpel, The Other Gallery, Banff Arts Center, Fall
Conversations, I-5 Gallery, Los Angeles, Summer
MFA Exhibition #3, UCLA New Wight Gallery, Spring
2008 Humble Arts Foundation group show no.27, Winter

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Events and Talks

- 2023 Screening, On A Fake Sea, Mount Pleasant Community Art Screen, May-Sept
- 2020 Artist Talk, Vinegar Projects Shape Residency, August 25
Virtual Exhibitions Artist Talk, Capture Photography Festival, April 28
- 2019 Lucretia's Toe in dialogue with Jessica Evan, WAAP, Van, Jan 19
- 2017 Colour Aid read with Le Horla, Platform Gallery, Winnipeg, Jan 8
- 2014 Through the shed skin of a python, Reexamining a personal archive Birmingham, AL Oct. 15
- 2013 Displaced desire-Landscape and Longing, CCS, Detroit, April 5
Through the shed skin of a python, Reexamining a personal archive CCS, Detroit, April 3
Projection of work commissioned for Scrivener's Monthly Daphne Marlatt Liquidities, Western Front, March 16

Publications

- 2019 In your Face A national Survey of 10 artist who find new ways to define feminism by Lauren Fournier, Canadian Art Summer Issue Femme
- 2017 Fourteen Lines, Plug In Summer Institute with Kraus Sonnet publication,
- 2015 Capricious Fall issue EXES
- 2013 The School Picture Company, Artist's Book
- 2009 Imagined Wilderness, Artist's Book
From Yosemite to the Group of Seven with Some Flatness in Between: Lamenting Landscape Mystique, Death, and Photography, Phillip, Issue#9
- 2008 Rockscans, Mammut, Issue#1; Leave the Land Alone, Fall 2008 p.6-9
- 2007 BMO 1st Art Award Publication p.38

Awards and Grants

- 2010 Barbara Spohr Memorial Award
- 2009 Winnipeg Arts Council Professional Development Grant
Manitoba Arts Council Travel Grant
D'Arcy Hayman Scholarship
- 2008 UCLA Art Council Award
Lila Acheson Wallace Scholarship
The Edward J. and Alice Mae Smith Scholarship
- 2007 UCLA Entrance Scholarships
The Bill Muster Foundation Scholarship for Photography
- 2005 Manitoba Winner of the BMO Financial Group's 1st Art Competition
- 2004 University of Manitoba School of Art Award

Bibliography

- 2017 Green Puce: A response Exhibition essay by Jessica Evans
Colour Visions, Winnipeg Free Press, Jan. by Steven Leyden Cochrane
- 2010 Fly me to the Moon, Forward Thinking Museum Online Magazine, by Rachel Wolffe.
- 2007 Framing/Unframing: Landscapes by Maegan Hill-Carroll + Richard Holden, Curatorial essay by Petra Halkes

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

ROBERT KLEYN

CV

Selected Exhibitions

1970 - 1979

Vancouver Art Gallery; Pender Street Gallery, Vancouver; Centro di Rome; Modern Art Agency, Napoli; Vitalità del Negativo, Rome

1979

Miss July, Performance, Western Front, Vancouver

1980

Video Roma Festival, Rome, Italy; Galleria Nazionale d'Arte Moderna, Rome, Italy

1981

Galleria del Falconiere, Ancona; The Bank, Amsterdam, Netherlands; Gowanis Memorial Show, Brooklyn, NY; Millenium Film Theater, NY; Video Roma Festival, Rome, Italy

1982

Colab Group Show, Randolph Street Gallery, Chicago; Potato Wolf, Manhattan Cable TV, NY; High Tech Video, Mudd Club, NY; Potato Wolf at White Columns, NY; Colab Store, Documenta, Kassel

1983

Cabaret, White Columns, NY; Washington Project for the Arts, Ritz, Washington, DC; Fashion Moda, Bronx, NY; Festival of Festivals, Toronto; Westoxication, Plexus, NY

1984

Moieties, Concord Gallery, NY; Art & Social Consciousness, Bard College, NY; Another Consciousness, Kenkelaba House, NY

1985

Light Moving, Kamikaze Club, NY; Machine Language, Danceteria, NY; Artists Talk on Art, 22 Wooster Gallery, NY; Moieties, Jack Tilton Gallery, NY; Computer Video, Bronx Museum, NY

1986

New Video, Palladium, NY; Small Works, Studio E, Rome, Italy; Fire-nze, Florence, Italy

1987

Seven Artists, Villa d'Este, Tivoli, Italy

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

1988

Robert Kleyn: Extallations, Canadian Cultural Center, Rome, Italy

1989

Graham, Kleyn, Wall, Wallace, Studio Casoli, Milan, Italy

1990

Robert Kleyn: 12 Sculptures, Contemporary Art Gallery, Vancouver; Group show, OR Gallery, Vancouver

1992

Cold City Invitational, Cold City Art Gallery, Toronto

1993

Drawings, group show, Artspeak Gallery, Vancouver

Benefits Show, Western Front benefit, Vancouver

1995

Drawing show, OR Gallery, Vancouver;

Vancouver Collects, Contemporary Art Gallery, Vancouver;

Vancouver in the 70's, Vancouver Art Gallery, Vancouver

1998

Detroit/Architecture, downtown Detroit

Intimate Architecture, Stux Gallery, NYC

2004

Inside Out/Outside In: Working with Robert Kleyn, Belkin Satellite Gallery, Vancouver – curated by David Bellman

2005-06

Intertidal, (group) Belkin Art Gallery Vancouver; MKHA, Antwerp; other cities, curated by Dieter Roelstraete and Scott Watson (catalogue)

2008

Moving Panel Arrangement #1, installation at Basel Art Fair, Basel

Click-Stamp-Fold, group show curated by Beatriz Colomina, Contemporary Art Gallery, Vancouver

Moving Panel Arrangement #2, installation at Toronto Art Fair, Toronto

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

2009

Canopy (permanent installation), Catriona Jeffries Gallery, Vancouver
Infinite Egress, (group) curated by Jordan Strom, Surrey Art Gallery
Vancouver Art in the 60's, (group), Belkin Satellite Gallery, Vancouver
Weathermen (slide show) SFU Teck Gallery, Vancouver

2010

BC furniture (functional installation of the Candahar Bar by Theo Simms), Cultural Olympiad, Vancouver 2010

2011

We Vancouver:12 Manifestos for the City, (group) curated by Bruce Grenville, Vancouver Art Gallery
Robert Kleyn Works 1969-1983, Catriona Jeffries Gallery, Vancouver
Traffic : Conceptual Art in Canada 1965 – 1980, (touring group) Art Gallery of Alberta, Justina M. Barnicke Gallery, University of Toronto, Vancouver Art Gallery,
Ellen Art Gallery, Concordia University, Montreal (catalogue)

2012

Art, Access & Decay (COLAB group show curated by Peter Frank & Lisa Kahane), Subliminal Projects, Los Angeles

2013

Transfer Station (COLAB event directed by Alan Moore), New Museum, New York
Balcony, video, summer slide show series, Vancouver Art Gallery
Continental Drift : Conceptual Art in Canada, the 1960s and 70s, Badischer Kunstverein, Karlsruhe, Germany
Canopy, Western Front (permanent installation)

2014

The Architect, video, slide show series, Vancouver Art Gallery

2015

Robert Kleyn & Mitch Speed, Two Vancouver artists, The Apartment Gallery, Chinatown, Vancouver
Anniversary show, (group) curated by Jordan Strom, Surrey Art Gallery

2016

Colab projects, "A More Store", Printed Matter, NYC

2017

Naufragio (Shipwreck), 3 person show with Manuel Pina and Tonel, Back Gallery Project, Vancouver
Kitchen Midden, group show at Griffin Art Projects, North Vancouver

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

2018

Saltspring Island Flower Show, (group) organized by Robert Kleyn, Fault Line Projects, Ganges BC
Page 10, artist book, Gevaert Editions, Brussels, 2018
book launch and homage to Emilio Prini performance, Contemporary Art Gallery, Vancouver

2021

Teeth, Loan and Trust Company, (group) Trapp Projects at Griffin Art Projects, North Vancouver

2022

Pandemic Poster Project, series of posters displayed in the gallery window during the pandemic, changed weekly, Monica Reyes Gallery, Vancouver

2024

3 slide sequences, Capture Photo Festival - Slide Night, video, 881 Gallery Vancouver
Summer Show, (group), Monica Reyes Gallery, Vancouver

Selected Publications

BIBLIOGRAPHY

About Europe/America: The Different Avant-Gardes, Achille Bonito Oliva 1976
La Citta' di Riga, "Two works", 1977
Ian Wallace: Vanitas in Motion, Catalogue from?
Interactions of a General Practitioner: An Interview with Jordan Strom, Phillip 3, 2006
Intertidal, catalogue
Traffic, catalogue
Others?

WRITING

Vanguard, "Bertolucci's 1900", 1977; Fabio Mauri in translation, 1979
Hot Young Sluts, pseudonymously published novel, NY 1982 (?)
Arts Magazine, "Bruno Ceccobelli at Salvatore Ala", 1983
Vanguard, "Protective Mimicry", 1984; "Futurisms", 1986; "Anselm Kiefer", 1987
Z/G, "The Shadow Reflected", 1984; "Cover Story", 1985
Tema Celeste, "New Conceptualism", 1986
Tema Celeste, "Anselm Kiefer at the Stedelijk", Amsterdam, Spring 1987; "Frank Stella", Winter 1987
Vanguard, "Vancouver Interrupted", Spring 1988
Tema Celeste, "Gilberto Zorio", Fall 1988
C, "Art in the Era of Permanent Capitalism" (on Ian Wallace), Fall 1988; "Interview with Michelangelo Pistoletto", Spring 1989; "Method, Method" (on Rodney Graham), Fall 1990

Wil Aballe

1375 RAILSPUR ALLEY
VANCOUVER, BC, CANADA
V6H 4G9
+ 1 (778) 229 3458
WWW.WILABALLE.COM

Variations on the Suburban Street in “Some Detached Houses”, Contemporary Art Gallery, 1990
“Ian Wallace, Images”, Catalogue essay (Maison de la Culture de Saint Etienne), 1989
S.L.Simpson Gallery Catalogue, “Method, Method” (reprint), Toronto 1991
“Institutionally Specific”, Catalogue essay, Crossroads (York University Art Gallery), Toronto, 1992
“Beneath the Paving Stones”, Catalogue essay (Charles H. Scott Gallery), Vancouver 1994
“Architectural Photography”, Catalogue essay for Arnie Haraldsson, Presentation House Gallery, North Vancouver, 1995
Proving Ground for Modernity, Capilano Review, Spring 2009
Selwyn Pullan, Canadian Art 2009
Two stills from Kiss me Deadly, Framework (film journal) Vol 54 No1 2013

Education

Bachelor of Architecture, University of British Columbia;1988;
B.Science, (Mathematics) UBC 1969

Teaching Experience

Lecturer, Emily Carr College of Art & Design, Vancouver, 1989, 2007, 2008
Instructor in Design, British Columbia Institute of Technology, Vancouver, 2005-2007
Adjunct Professor of Architecture, University of Michigan, Ann Arbor, Michigan, 2001-2002
Adjunct Professor of Architecture, University of Detroit, Detroit, Michigan, 1997 - 2000