

Gordon Brent BROCHU-INGRAM BFA PhD

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studio practice: public art & environmental design with related photography, video, and creative writing

media

- site-based interventions, spanning public art, urban design and landscape architecture, environmental analysis and performative events in public space
- live plant and other living material rooted in indigenous technologies in site-based interventions
- multi-media combining photographic imagery, drawings, video and text in both books and other publications and in larger forms in exhibition spaces and installations
- black and white and colour designs and plans for sites and related installations
- site renderings involving drawings and photographs

concerns & practices

- ecological interventions often referencing environmental and cultural histories and the tensions between indigenous, colonial and postcolonial spaces with a focus on the West Coast of Canada
- Canadian indigenous movements of contemporary site-based and public art with a particular focus on my own heritage, Métis with deep family roots in north-western Canada, and the Coast Salish communities in which I mainly grew up on the south coast
- tensions between indigenous traditional knowledge, colonial history and contemporary conversations
- gender and sexual politics, decolonial, indigenous, multicultural experiences, and social conflicts in public space illustrated with sites such as www.gordonbrentingram.ca/1980

current projects

- 2019 – 21. *still underwater: Tracing Skwahchays, Hole in Bottom, today's False Creek Flats*. site-based explorations and proposed exhibitions, screenings, presentations / performances, and interventions around and in the False Creek Flats of central Vancouver (an important cultural landscapes for Salish cultures with an extensive marine area and salt marsh that was filled poorly just a century ago and is now Vancouver's central cultural precinct), based at Access Gallery, Vancouver.
- 2019 – 21. *All That's Left*: Traces of inter-cultural contact along the Chilkoot Trail, an artist residency for the production of multimedia site-based, video, performance and textual works in cooperation with Parks Canada, the U. S. National Park Services, and the Yukon Arts Centre and exploring the divergent experiences of the native and European sides of my family as they traversed the trail during the Klondike Goldrush.
- 2016 -22. *nearly lost / presque perdu*: a series of mixed-media and site-based interventions spanning Canada's Salish Sea and parts of Switzerland and France centred on native fruit trees, the shifting roles of fruit in contemporary culture, the growing role of fruit trees in coping with the pollinator crises, urban habitat, reintroducing local, native fruit trees into public space as a device for exploring local environmental and social history, and the divergent experiences of traditional environmental and agricultural knowledge as explored between indigenous and postcolonial Pacific Canada and France and Switzerland in the context of postcolonialism, globalization, and new migrations www.gordonbrentingram.ca/presqueperdu
- 2014 – ongoing. *KEXMIN field station studies & interventions* centred on Salt Spring Island north of Victoria, British Columbia often focused on learning from and collaborations around the protection of the *WEN,NA,NEC* (Tsaout) and *Hwmet'utsum* (Cowichan) cultural landscapes and territories with the former community the one in which I grew up in a family that is primarily Métis

recent performances, interventions, designs & proposals

Brochu-Ingram. 2018. *Observatorium*. 25 minute multi-media performance with computer monitors, PowerPoint, site visits, drawings with pencil and Conté crayon, and audience collaboration. Alps Art Academy, Tenna, Switzerland.

castle grünenfelder ingram. 2016. *Mnidoo Mnising | chokecherry | crossroad*. a multi-site installation with chokecherry, *Prunus virginiana*, proposed for a bicycle trail on Manitoulin Island, Ontario.

side stream environmental design (including Gordon Brent Ingram and Julian Castle). 2013. ***We work where we live because we cannot find anywhere else to get the work done so that we can get paid: The political aesthetics of artist live work spaces in Vancouver.*** Concept for the Vancouver Tennant Union's Rent Assembly programme.

side stream environmental design (Julian Castle, Gordon Brent Ingram, Cameron Murray, Rose Spahan, and Debra Sparrow). 2012 - 2013. ***R.E.p.l.a.n.t: Bringing Salish food plants native to neighbourhoods back into urban agriculture & contemporary art.***

Gordon Brent Ingram, Jaspal Marwah, Rose Spahan, Debra Sparrow, Julian Castle, Annabel Vaughan and Cameron Murray. 2012. ***search 4 redesigns: Insubordinate interventions for Vancouver's public open space.*** Proposal for a curatorial series to 221A, Vancouver.

outdoor installations

- Brochu-Ingram. 2018 - 2019. ***survival: Marker for Treaty 8 & the Site C Dam.*** 10 metres X 10 metres public site with soil, wood, artefacts (preserved on-site), and indigenous plant material.
- castle grünenfelder ingram. 2016. ***Nearly lost: Re-introducing images of Vancouver's native fruit trees.*** City of Vancouver "Coastal Cities" 2015-16 public art programme. 4 different, 68.25 X 47.25 inches posters, curated by Karen Henry

solo exhibitions

- 1999. Vistas | Traces, Tongue Box Café, Vancouver curated by Esme Friesen.
- 1992. Transmigrasi: Speed and Politics, Pacific Cinematheque, Vancouver curated by Ileana Petrobruno.
- 1991. Gardens of Despair: Tuareg responses to desertification, Aïr Mountains, Niger / *Jardins De Désespoir: Réaction des Tuaregs devant l'expansion du désert, montagne de l'Aïr, Niger*, Royal Institute of British Architects Gallery, London. curated by Yvette Barnett & RIBA curators.
- 1983. edziza trip / crossing cold streams, Xchanges Gallery, Victoria and Prince George Art Gallery, Curated by Kate Trant.

group exhibitions

- 2010. 'roof' part of exhibition, 'Produce Produce: Re-Examining Urban Sustainability', Arnica Artist Centre, Kamloops, British Columbia. curated by Stephanie Farrell.
- 1994. From Other Places, Pushing the portrait - Part I, and The Constructed Image, Foto Base Gallery, Vancouver, curated by Anne Rosenberg.
- 1994. Queer Space, The Storefront Center for Art and Architecture, Soho, New York (including Ingram's 13 colour photographs, 11 drawings, and text in a larger project 'Open' Space with Martha Judge) curated by Shirin Neshat.
- 1981. Mainstream Exiles, Goodman Building Gallery, San Francisco.

published text & graphics

2010. *roof*. Kamloops, British Columbia: Arnica Artist-Run Centre. 51 paper pages book 10 cm x 14 cm in black and white thread bound by hand. 6 copies.

1997. *Queers in Space: Communities | Public Places | Sites of Resistance*. Ingram, Anne-Marie Bouthillette and Yolanda Retter (eds.). Seattle: Bay Press. Curator of graphics. 530 paper pages book in black and white 18 cm x 23 cm. included in 2018 exhibition, "Now What?! Advocacy, Activism & Alliances in American Architecture Since 1968," Arnold & Sheila Aronson Galleries, Parsons School of Design, New York.

over 100 published chapters, essays, and reviews spanning science, environmental design, public art, and creative writing at www.gordonbrentingram.ca/scholarship + Over fifty images in various magazines

video

castle & ingram. 2014. ***roof garden diary.*** 60 minutes.

education & studies

University of California, Berkeley, 1989, **Doctor of Philosophy in Environmental Planning.**

Department of Landscape Architecture, College of Environmental Design including extensive studio work and research focused on public, landscape and environmental art.

San Francisco Art Institute, San Francisco, California, 1980, **Bachelor of Fine Arts (Honours) in Photography** with studies emphasizing landscapes and social documentary often influenced by the New Topographics movement with major professors Reagan Louie, Linda Connor, and Ellen Brooks.

residencies

2019 (awarded) Chilkoot Trail Artist Residency, Yukon Arts Centre, Parks Canada and the United States National Park Service; 2018 Alps Art Academy residency in land and environmental art, Saïental, Graubünden & University of Zurich, Switzerland; 2017 indigenous curatorial practicum, Banff Centre for the Arts and Creativity; 2016 *TRANS- Art, éducation, engagement* programme, Geneva University of Art and Design; 2004 Lahore public space, Lead Pakistan; 1996-97 Bay Press, Seattle, Curating environmental studies and design graphics; 1995 Consulate of Canada, Rome

collectives & collaborations

2015 to present: castle grünenfelder ingram (Vancouver); 1998 to present: side stream environmental design (Vancouver); 1994: queer space (New York); 1980 - 1982: Mainstream Exiles (San Francisco)

teaching & research affiliations

California Berkely & Santa Cruz (1985, 89-98), British Columbia (1989-94), Twente (1998-200), Victoria (2001-2), American Sharjah (2003-4), George Mason (2005-10)

grants & awards

- 2017, 2015, 2004, 2003, 1999 – 2000, 1997, 1995-1996, 1995, 1982 The Canada Council for the Arts
- 1998 Graham Foundation for Advanced Studies in the Arts
- 1998 Lambda Literary Foundation Award for graphically oriented book
- 1991 Government of Canada, Department of External Affairs, London exhibition support
- 1981 – 1982, 1982 - 1983 Regents Fellowship, University of California, Berkeley
- 1982-1983, 1981-1982, 1979-1980 & 1978-1979 British Columbia Arts Council

select arts appointments & activism

2014 & ongoing, KEXMIN field station; 2015 Knowledgeable Aboriginal Youth Association (KAYA), Vancouver; 2010 to 2013, AWL Vancouver, Artist Work Live spaces policy; 1999 to 2002, Urban designer on the City of Vancouver Public Art Committee; 1997 & 1999, Canada Council juries

select reviews

- Andrew Palmer. 1991. "Staging the self." *The Independent* (London) 16 August, 1991: 17.
- Kent, Sarah. 1991. "Gardens of Despair." *Time Out* (London) (September 11-18, 1991). 1099: 42.
- Herbert Muschamp. 1994. Architecture View, "Designing a framework for diversity." *The New York Times*, Sunday, June 19, 1994, Sunday Arts Section page 32 (full page).
- Liz Kotz. 1994. "Queer Spaces." *World Art* (New York) November 1994.
- Connie Butler. 1994. "Queer Space." *Art+Text* (New York) (September 1994) 49: 83 - 84.
- John Bentley Mays. 1994. Green passages / Examining the different meanings of urban territory - Queer space. *Globe and Mail* (Toronto) September 21, 1994: A13.
- Mays, John Bentley. 1994. Cities: Redefining urban space (the controversial concept of 'queer space' breathes new life). *Globe and Mail* October 3, 1994: Arts Section - C7.
- John Bentley Mays. 1997. Mapping the gay cityscape. *Globe and Mail* (July 30): A12.
- Maggie Toy. 1998. Queers in Space. *Architectural Design* (London) 68 (9/10): xiii.

web-based essays

www.gordonbrentingram.ca/ Over ten projects spanning three decades are documented through links in the site site

territories & languages

Métis with family rooted north-western British Columbia; growing up in a WSANEC (Saanich Salish) majority community; initial language exposure: English, French (with Michif), Chinook, and SENĆOŦEN; post-secondary language instruction: French, Indonesian and Italian