

Gordon Brent BROCHU-INGRAM BFA PhD

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studio practice:

multimedia, public art & environmental design
with related photography, video, and creative writing

concerns & practices

- new forms of narrative and storytelling spanning traditional Indigenous and contemporary multimedia practices
- ecological interventions as site-based artist practices often referencing environmental and cultural histories and the tensions between indigenous, colonial and postcolonial spaces
- Canadian Indigenous aesthetic currents in contemporary site-based and public art
- queer gender and sexual experiences and politics
- the expanding roles of artist research and respective archives often presented online
- recovering Indigenous languages with which I grew up: Chinook Wawa, SENĆOŦEN, and north-western Michif

media

- multi-media combining photographic imagery, drawings, video, audio, interactivity, and text in both books and other publications and in larger forms in exhibition spaces and installations currently working with current versions of the following multimedia software: Adobe (Premiere, Photoshop, After Effects)
- site-based art works and interventions, spanning public art, urban design and landscape architecture, environmental analysis and performative events in public space
- environmental horticulture embedded in site-based works including live plant and other living material rooted in indigenous technologies from my own heritages
- site designs and related drawings, renderings, photographs and videos
- presentations and site-based performance
- willow sculptures inspired by traditional Métis-Cree basket weaving

current projects

- 2021 – 26. *Stories With Legs: Half-lives fading into multimedia*, multimedia story-telling projects from sculptural homages to with Cree-Métis willow-weaving. www.gordonbrentingram.ca/willowweaving
- 2019 - 25. *Chilkoot / Á Shakée*, investigations in the Yukon exploring the roles of stories through my mother's stories her father told her as one of less than a score of Indigenous men who went from packers on the Chilkoot to successful placer claims in the Tr'ondëk / Klondike with contemporary dilemmas and themes from climate change and melting glaciers, environmental damage and healing, migration, and gaps in family narratives. www.gordonbrentingram.ca/chilkootashakee
- 2019 – 26. *still underwater: Tracing Skwáchá'y's, deep hole in water, False Creek Flats of Vancouver*, site-based explorations with exhibitions, screenings, presentations / performances, and interventions around and in the False Creek Flats of central Vancouver www.gordonbrentingram.ca/stillunderwater
- 2016 -- 25. *nearly lost / presque perdu*: a series of mixed-media and site-based interventions, including tree cultivation and conservation, on the shifting roles of cultivation of fruit trees as part of recovery of indigenous orchards in north-western North America and

creative response to global crises such as climate change, loss of biological diversity and habitat, and pollinator declines. 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* (Tsawout) and *Hwmet'utsum* (Cowichan) cultural landscapes and territories with the former community where I grew up and a central project a multi-channel video with the working title, "KEXMIN: Video reflections on land medicine in a pandemic."

recent performances, interventions, designs & proposals

Brochu-Ingram. 2023. **The rights of spring: Celebrating red-osier dogwood in Métis willow weaving**. Artscape Gibraltar Point, Toronto Islands, Toronto. (interactive performance).

Brochu-Ingram. 2019. **Traversing Chilkoot / Á Shakee as the Holocene fades: Perceptions, Stories & Maps In Art-Making**. Whitehorse, Yukon Arts Council Art Underground.

Brochu-Ingram and Gabriele GENOLA. 2019. **Chilkoot: A Passage for Perceptions & Stories**. Skagway, Alaska, National Parks Service auditorium.

Brochu-Ingram. 2019. **Scenes From A Disappearance** as a performance in "Scenes From A Disappearance: A decolonial ecological breakdown cabaret." 70 minute multimedia performance with voice, text, drawing, and montage. Access Gallery, Vancouver part of the series, still underwater: Tracing Skwachice, deep hole in water, today's False Creek Flats.

Brochu-Ingram. 2019. **Bicycling Through Deep Time**. 90 minute interactive, multimedia performance involving speech, text, sites, and bicycling 90. minutes. Access Gallery, Vancouver and the adjacent False Creek Flats as part of the series, still underwater: Tracing Skwachice, deep hole in water, today's False Creek Flats.

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.

select solo & group exhibitions

- 2023. Spring Thaw: The Winter 2023 Residency artists at Artscape Gibraltar Point, Toronto: Sadia Awan, Anélia Victor, Juliane Foronda, Gordon Brent Brochu-Ingram, Atanas Bozdarov, and Jedidiah Mugarura. Three willow sculptures and one, 5 minute video.
- 2023. Forecast, a DesignTORONTO Project co-presented with Harbourfront Centre and United Contemporary Gallery, January and February, 2023, Toronto, artists: Christina Battle, Gordon Brent Brochu-Ingram, Vardit Goldner, Grace Grothaus, Lisa Hirmer, Malu Luecking, Joel Ong, Daisy Pearson, and Allison Rowe curated by Deborah Wang and Olga Klosowski Schellenberg with external jurors Melanie Egan and Chiedza Pasipanodya. <https://designto.org/event/forecast/>

- 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, Beatriz Colomina, Dennis Dollens, Eve Kosofsky Sedgwick, Cindi Patton, Henry Urbach and Mark Wigley.
- 1992. Transmigrasi: Speed and Politics, Pacific Cinematheque, Vancouver, 5 black and white photographs and 5 colour photographs. curated by Ileana Pietrobruno.
- 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, 12 colour photographs and 24 black and white photographs, 12 drawings plus text. curated by Yvette Barnett & the Curatorial Committee of the gallery of RIBA. August and September 1991.
- 1983. edziza trip / crossing cold streams, Xchanges Gallery, Victoria and Prince George Art Gallery, Curated by Kate Trant.
- 1981. Mainstream Exiles, Goodman Building Gallery, San Francisco.

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

published art texts & 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

videos publicly screened

Brochu-Ingram. 2023. *Raft: Weaving red-osier dogwood on the T'Karonto Islands*. 5.5 minutes video. <https://vimeo.com/817850528>

George Crotty & Brochu-Ingram. 2022. *Playing Fallen Leaves (on S,CUAN)* * 16.5 minutes <https://vimeo.com/776845915>

Brochu-Ingram. 2021. Kutenai Headwaters (unceded Secwépemc, Ktunaxa, and Nakoda territory) note 2: *Sweat Lodge in Overlapping Territories* * 6 1/2 minutes <https://vimeo.com/687301408>

Brochu-Ingram. 2021. Kutenai Headwaters (unceded Secwépemc, Ktunaxa, and Nakoda territory) note 3: *Willow Weaving* * 14 minutes * <https://vimeo.com/689123281>

castle & ingram. 2014. *roof garden diary*. 60 minutes. <https://vimeo.com/824419931>

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

2023 CreateSpace Public Art Residency | STEPS Public Art; 2023 Artscape Gibraltar Point, Toronto Islands, Ontario; 2021 Akunumustitis: Ecological Engagement Through the Seasons, Indigenous Visual Arts, Banff Centre; 2020 Indigenous Visual Arts, Mixed Media, Banff Centre; 2019 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, Safiental, 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, art in the public spaces of Rome

collectives & collaborations

2015 to 2017: 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 Berkeley & 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

- 2023. City of Vancouver Heritage Award on the Indigenous landscapes of Pacific Crabapple
- 2022 First Peoples' Cultural Council's Indigenous Arts Program (IAP) Arts Vitality Micro-Grant
- 2022-23, 2022, 2021, 2020-21, 2020, 2019-20, 2018, 2017, 2015, 2004, 2003, 1999-2000, 1997, 1995-96, 1995, 1982 The Canada Council for the Arts
- 2019 Yukon Arts Council
- 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

KEXMIN field station, 2014 & ongoing; Islands Trust Agricultural Commission 2020 & ongoing; Knowledgeable Aboriginal Youth Association (KAYA), 2015; Vancouver artist work live spaces and house policy, 2010 to 2013; Urban designer on the City of Vancouver Public Art Committee, 1999 to 2002; Canada Council juries, 1997 & 1999.

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

current projects: www.gordonbrentingram.ca/KEXMINfieldstation,

www.gordonbrentingram.ca/presqueperdu, www.gordonbrentingram.ca/stillunderwater,

www.gordonbrentingram.ca/willowweaving, www.gordonbrentingram.ca/chilkootashakee

early work: www.gordonbrentingram.ca/roof (2000-2010), www.gordonbrentingram.ca/oscurita (1985 - 1998), www.gordonbrentingram.ca/photobased (1980-2000).

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 SENĆOTEN; post-secondary language instruction: French, Indonesian and Italian