Proposal, Bio and Curriculum Vitae for:

General Use

by:

MIKE SEYMOUR

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CURRICULUM VITAE

BIOGRAPHY Mike Seymour studied architecture at the University of Manitoba in Winnipeg. During this time, he contributed to several group shows and helped establish RAW gallery of Architecture and Design. Upon moving to Vancouver, Mike apprenticed with Omer Arbel while working on large art installations and exhibitions at BOCCI Design and Manufacturing. His studio practice has been ongoing throughout and investigates temporal, spatial and social relationships to history and place with forms that manifest in response to contextual premises of craft, industrial and material		Creative and Pro 2020	ofessional Work (recent selected) Wind Flowers public sculpture / Richmond BC / with Atelier Anonymous 75, 86, 91, 94 Exhibition / Aedes Architecture
			Forum / Berlin Germany / for Omer Arbel
			113 Exhibition / Carwan Gallery / Athens, Greece / for Omer Arbel
		2019	Euroluce Lighting Exhibition / Salone de Mobile Milan, Italy / for BOCCI
processes.		2018	Particles for the Built World Exhibition / Surrey Art Gallery / Surrey BC / for Omer Arbel
Education 2011	Bachelor of Environmental Design,		Bocci Railtown Headquarters Renovation / Vancouver BC / for BOCCI
	Faculty of Architecture, University of Manitoba	2017	79 Showroom Relaunch / Berlin, Germany /
2007	Bachelor of Arts, Philosophy,		for BOCCI
Professional Exp	University of Calgary		73.317 Art Installation for Xi'an Concert Hall / SNPAC / Xi'an City, Shaanxi Province, China / for BOCCI
2012-ongoing	Bocci Design & Manufacturing: Designer, Vancouver BC		16.200 Public Sculpture at Mist Hot Spring Hotel / Department of Architecture / Xuchang,
2012-ongoing	Omer Arbel Office: Designer, Vancouver BC		Henan, China / for BOCCI
2005–2012	Recreation Society: Co-Founder & Designer, Winnipeg MB		Euroluce Lighting Installation / Salone de Mobile Milan, Italy / for BOCCI
2008-2012	RAW Gallery of Architecture: Gallery Associate, Winnipeg MB	2016	Untitled [Nest for Owls] Public Sculpture / Polygon Homes / Richmond BC / with Atelier Anonymous
Independent Artistic Practice (selected)			79 Showroom Launch / Berlin, Germany / for BOCCI
2020-ongoing	'Ground Vessels' / Vancouver BC / Ceramic vessels made from reintroducing clay into the ground		44.346 Art Installation at the Barbican / Barbican Center / London, UK / for BOCCI
2018-ongoing	'Molds' / Milan IT, Berlin DE, Mexico City MX, Canada / Series studies diptychs made from	2015	Euroluce Lighting Exhibition / Salone de Mobile Milan, Italy / for BOCCI
2017	casting found newspaper. Architectural Reliefs / Vancouver BC / Bas reliefs using found architectural drawings.		57.157 Art Installation at Canada House / Government of Canada / London UK for BOCCI
2016	Negative Space / Vancouver BC / 3d sculptures made from composited photos of architectural details.	2014	28.405 Art Installation at Deutsche Gesetzliche Unfallversicherung (DGUV) / Grüntuch Ernst Architekten / Berlin, Germany / for BOCCI
2014	L'I'_vv / Galiano Island BC / In situ installation of fragmented movie projections.		16.480 Public Sculpture at Fairmont Hotel / Westbank / Vancouver BC / for BOCCI
2011	Teighnmouth Projector / Winnipeg MB / 3D device that produces 2D photograms based on site-found parameters / Exhibited at RAW Gallery in 2011; published 2012 in Border Crossings.		28.92 Art Installation at the Bon Marche / Comedi / Paris, France / for BOCCI
		2013	28.280c Art Installation at the Victoria & Albert Museum / V&A Museum / London, UK / for BOCCI

Exhibitions

2015 Vancouver Creatives II – group show /

Make Gallery / Vancouver BC

2011 Faculty of Architecture group show /

RAW Gallery of Architecture / Winnipeg MB

Deception with Tony Neustaedter / 90

second quicky / Cinematheque / Winnipeg MB

Gallery of Student Art (GOSA) – group show / Winnipeg Art Gallery / Winnipeg MB

2010 "Public Space" with Kari Zahariuk / 16 days of

non-organized art / AceArt Inc. / Winnipeg MB

Talks and Presentations

2019 Wind Flowers Community Event, with

Alyssa Schwann

2015 Vancouver Creatives II: Make Gallery,

Vancouver BC, Public talk and exhibition

Food for Thought Invited Lecture Series,

University of Manitoba Faculty of Architecture, 'Amateur', Winnipeg MB

2011 RAW Gallery of Architecture Group Show

Winnipeg Cinematheque, 90 second quicky: 'Deception' with Tony Neustaedter,

Winnipeg, MB

Gallery of Student Art (GOSA), Winnipeg Art Gallery, Winnipeg MB, Group Show

2010 Aceart Inc., 16 days of non-organized art

'Public Space' with Kari Zahariuk, Winnipeg MB

Jury Appointments

2018 Art Wraps Utility Box Competition Jury

with the Contemporary Art Gallery,

Vancouver, BC

Mentions and Publications

2019 Wind Flowers to blossom at prominent

Richmond gateway - Don Fennell / Richmond

Sentinel

2012 Sea Fairer - Robert Enright / Border Crossings

p. 23. vol 31. no 2. issue 122

Art Pages - Meeka Walsh / Border Crossings

p. 81-83. vol 31. no 2. issue 122

PROJECTIONS



Detailed image of Art Lorente Still Life 2

In 2018, by coincidence, I came to inherit a partial set of customized photographic dark room equipment. These pieces of equipment were previously owned by Vancouver Sun photographer, Art Lorente, who kept them in his West End apartment, where they made a small part of a huge set of professional photographic equipment intermingled with the usual apartment furnishings. The boundaries between furniture and equipment, work and home were blurred – in this case, it was done in such a way that the equipment has been customized to match the furnishings. In their studio setting, these pieces have informed the design and creation of other pieces of furniture to match the equipment in a similar way.

These images are created using this equipment, but also inherit a process of another artist, but also of antiquity. They involve images created with domestic/work subject matter, but are modified by preparing the enlarger and photographic surface with objects with practical uses.



Art Lorente Still Life 1

2021 Direct print on photographic paper 508mm x 609mm unique



Art Lorente Still Life 2 2021 Direct print on photographic paper 508mm x 609mm unique



Art Lorente Still Life 2

2021 Direct print on photographic paper 508mm x 609mm unique

GROUND VESSELS



Detailed image of Plume Vessel

At first glance, it looks as if it is growing, or maybe eroding. Up close, it can be seen to be a composite of many fragments with different textures. It could be either crafted, or found – maybe excavated. Too leaky to be useful, but nonetheless takes the shape of a vessel, or a cavity.

The truth is that it is a result of a combination of processes both natural and moulded. It begins with a very fine porcelain slip being poured back into the ground – a return to its origins. The ground containing porcelain is fired, then excavated. More porcelain is added, and it is fired again. This process is repeated several times. The resulting object is less a product of craft, than of the make up of the ground itself. In this case the ground is covered in Plume Moss.



Bristle bowl

2021 Porcelain 280mm x 280mm x 300 unique



Cotton Bowl

2021 porcelain 180mm x 180mm x 200mm unique



Lava Vessel

2021 Porcelain 320mm x 300mm x 350mm unique



Plume Vessel
2021
porcelain
180mm x 200mm x 240mm
unique

MOLDS

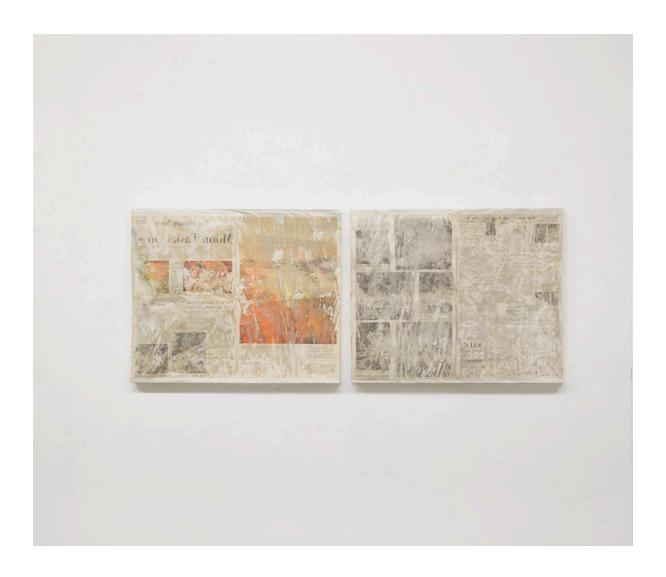


Detailed image of Italian paper locked in

'Molds' are plaster diptychs that follow the topography of folds and creases of a newspaper sheet. They are made in the same manner as a mold would be made for multiplication. In this case, the newspaper is the positive, and the resulting casts are the negatives. Unlike most molds, where any traces of the original are considered flaws, the imprint of the positive is both in the absorption of the ink and the colouring of the paper on the bookmatched casts.



June 28, 1968 sunday time mold 2019 cast Hydrostone, newspaper ink 1200mm x 800mm x 50mm unique



June 28, 1968 The Evening News mold

2019 cast Hydrostone, newspaper ink 1200mm x 800mm x 50mm unique



April 19, 2019 II Sole 24 Ore mold 2020

2020 cast Hydrostone, newspaper ink 1500mm x 530mm x 50mm unique



April 14, 2019 II Sole 24 Ore locked in mold

2020
cast Hydrostone, newspaper ink
700mm x 530mm x 90mm
unique



Detail of darkroom set-up

The 'Projections' were developed based on a study of the story of Donald Crowhurst, a struggling British inventor. A compulsion towards the unknown and a fascination with navigation led Crowhurst to enter the Sunday Times Golden Globe Race; a solo, non-stop circumnavigation of the globe by sailboat in 1968. His famous deception and suspiciously deliberate disappearance inspired the development of a process of making wherein the artist is working in a deliberately concealed way – in darkness, and indirect way – through the developing of the photograph.

The 'projections' are photograms made using a prepared camera. Working in a dark room, a series of plaster fragments, mirrors, glass and found objects are constructed on top of a glass surface, similar to a photographic enlarger. Different sources of light, including enlarged photographs, are projected onto the glass surface, which contains a sheet of photosensitive paper.



Projection 1
2012
Direct print on photographic paper
508mm x 609mm
unique



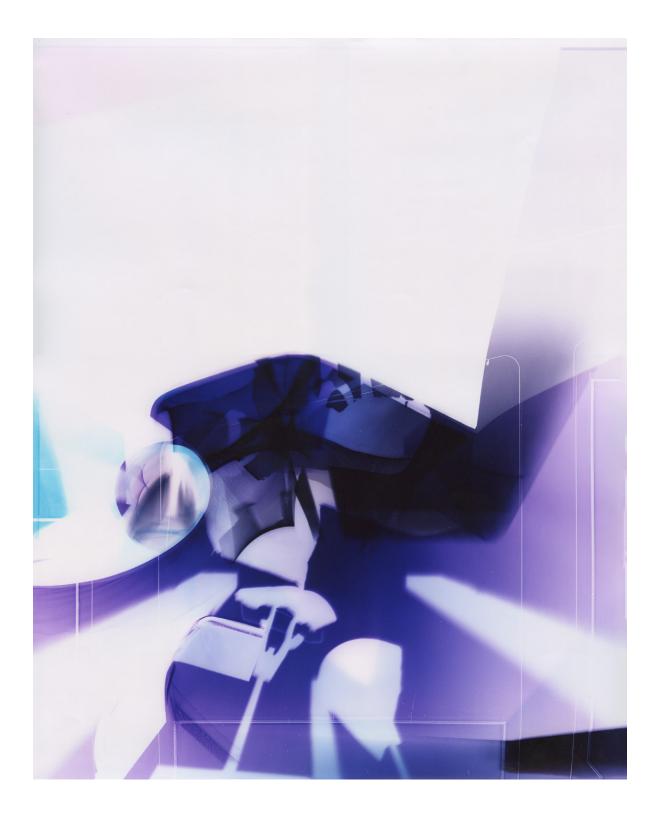
Projection 2
2012
Direct print on photographic paper
508mm x 609mm
unique



Projection 3
2012
Direct print on photographic paper
508mm x 609mm
unique



Projection 4
2012
Direct print on photographic paper
508mm x 609mm
unique



Projection 4B
2012
Direct print on photographic paper
508mm x 609mm
unique

L'L'Avventura



Still from video installation

The site of a burned down building foundation on Galiano Island serves as the location for a site-specific video installation. A copy of Michaelangelo Antonioni's movie L'avventura is broken into four components based on the four main characters in the film. The film is chosen because the protagonist of the film is not physically present – she has no dialogue, and does not appear throughout most of the duration of the story, but somehow remains the main character through the sense of loss that accompanies the remaining characters. These four parts are then projected simultaneously onto different parts of the foundations of the missing building, and the surrounding site. Viewers cannot singularly watch the film, and instead walk around and explore the site literally through the lens of the characters. The photographs here are a further fragmentation of the performance – suggesting they are the characters of the missing film – as they are taken obliquely to the plane of the projector, stretching the images across the landscape.



Anna_1 2014 Photograph 508mm x 609mm Series of 4



Anna_2 2014 Photograph 508mm x 609mm Series of 4



Anna_3 2014 Photograph 508mm x 609mm Series of 4



Anna_4 2014 Photograph 508mm x 609mm Series of 4



Sandro_2 2014 Photograph 508mm x 609mm Series of 4

COLLABORATIVE ART WORKS

UNTITLED [NEST FOR OWLS] with Alyssa Schwann



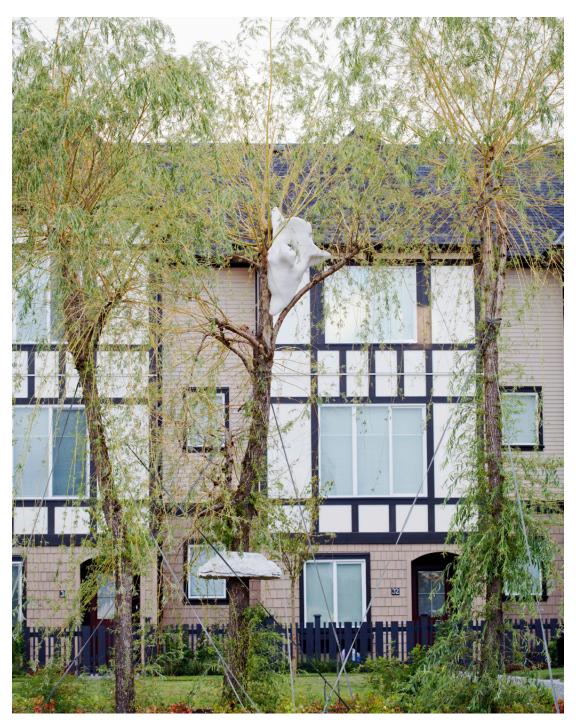
Overall image of Untitled [Nest for Owls]

'Untitled [Nest for Owls]' is Richmond's first Art + Habitat project. The nest responded to the call to design habitat for barn owls (Tyto alba) and to serve as a piece of public art work. The provision of a nest was required for barn owls that inhabited a property to be developed for a new residential community. A pollarded willow tree houses the nest while the nest itself is an innovative material of porcelain resin, modeled from an existing tree nest, providing the ideal dimensions for a protected and safe nesting environment for the threatened owl species.



Mike Seymour with Alyssa Schwann Untitled [Nest for Owls]

2014
polymerized porcelain, willow trees
1600mm x 1200mm x 1000mm vessel
6000 x 6000 x 8000 garden
Collection of City of Richmond



Mike Seymour with Alyssa Schwann Untitled [Nest for Owls]

2014
polymerized porcelain, willow trees
1600mm x 1200mm x 1000mm vessel
6000 x 6000 x 8000 garden
Collection of City of Richmond

COLLABORATIVE ART WORKS

WINDFLOWERS with Alyssa Schwann



Detail photo of Windflower 7

Windflowers is an anti-monumental gateway to Richmond. Using processes derived from Richmond's industrial shipbuilding trades and sympathetic materials to the region, 26 painted fragments are suspended by 13 flexible steel armatures. These steel armatures are individually calibrated to bend lightly in the wind – an effect that destabilizes a clear reading of the artworks, and by extension, notions of boundary. The goals of this are manifold: on one hand, establishing a soft and pliable threshold between ecosystems, geographical locations, histories and people. On the other hand, suggesting a clear hierarchy of nature over the camouflaged processes of human action.



Mike Seymour with Alyssa Schwann Windflowers

Windflowers
2020

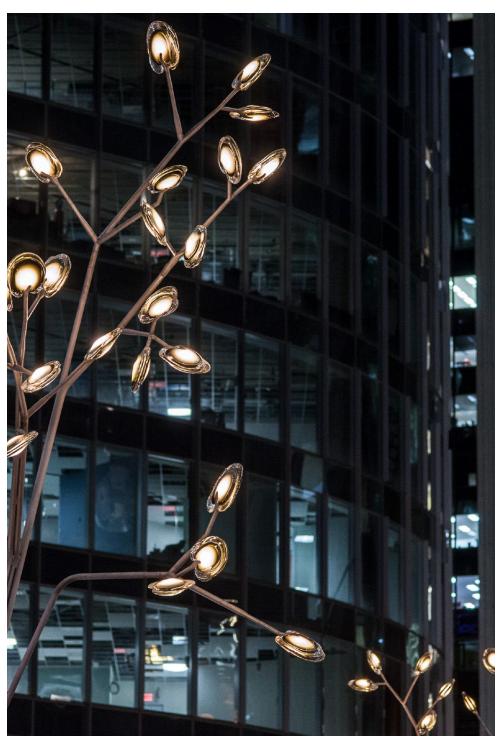
Media: Fiberglass-reinforced Polyester, powder coated steel, Cobalt Chromite
Blue-green spinel, Copper Carbonate, Red Iron Oxide, Chrome Oxide, Yellow
Iron Oxide, Black Iron Oxide, Cadium Zinc Sulfite, Festuca ovina, Festuca rubra var. commutata, PLolium perenne, Trifolium repens, Trifolium fragiferum,
Steel sheet with Emulsified Bitumin coating
1000mm x 1200mm x 6000mm individual flowers
20m x 100m site
Collection of City of Richmond



Mike Seymour with Alyssa Schwann Windflowers

Windflowers
2020

Media: Fiberglass-reinforced Polyester, powder coated steel, Cobalt Chromite
Blue-green spinel, Copper Carbonate, Red Iron Oxide, Chrome Oxide, Yellow
Iron Oxide, Black Iron Oxide, Cadium Zinc Sulfite, Festuca ovina, Festuca rubra var. commutata, PLolium perenne, Trifolium repens, Trifolium fragiferum,
Steel sheet with Emulsified Bitumin coating
1000mm x 1200mm x 6000mm individual flowers
20m x 100m site
Collection of City of Richmond



Detail of 16.640 at the Fairmont Pacific Rim

These projects are done for, and primarily with, the support and expertise of the entire team at Bocci and Omer Arbel Office. I withhold any claim to authorship in any of these installations, but I include them to illustrate the breadth of experience gained in the last ten years. I have an intimate knowledge of all of these projects, and in most or all of these cases was the key point of contact for all parties involved, including artist, fabrication team, installation team and any permitting and governance officials.

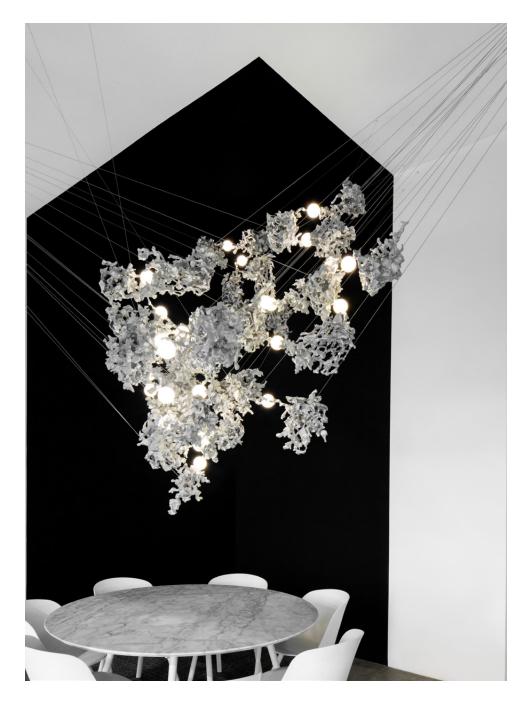


AEDES Gallery Berlin
75,86,91,94
2020
Designed and project managed with Omer Arbel and Bocci exhibition



Surrey Art Gallery
Particles for the Built World

2019
Designed and project managed with Omer Arbel and Bocci exhibition

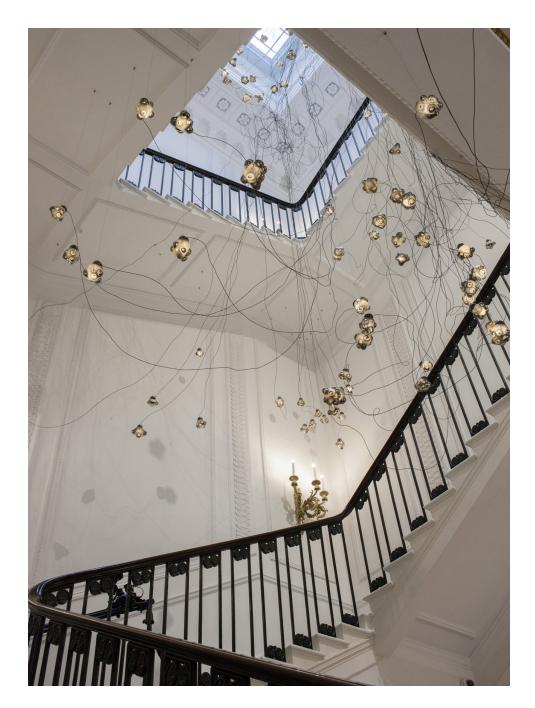


Euroluce - Salone de Mobile 44.35

2013, 2015, 2017, 2019
Designed, project managed and installed with Omer Arbel and Bocci exhibition / trade show



Bocci Archive, Berlin
79
2016
Designed, project managed and installed with Omer Arbel and Bocci
Lighting and sculptural installations and architectural interventions



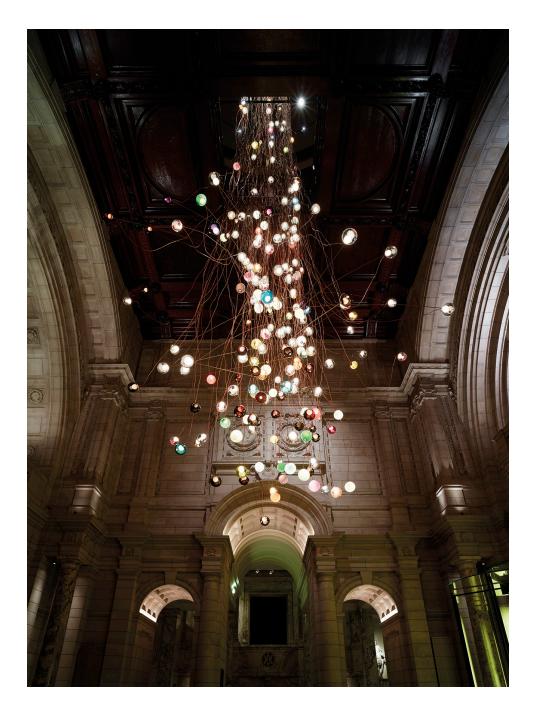
Canada House, London 57.157

2015
Designed with Omer Arbel and Bocci
Blown glass immersive chandelier
Collection of Government of Canada



Fairmont Hotel, Vancouver 16.640

2014
Designed, project managed and installed with Omer Arbel and Bocci
Poured glass, stainless steel, charred cedar landscape



V&A Museum, London 28.280 2014 Designed with Omer Arbel and Bocci Blown glass and copper chandelier