

## Artist Bios

### **Caro Deschênes**

Caro Deschênes is a visual artist working and living in Montréal. They hold a BFA (with distinction) in Painting in Drawing from Concordia University (2017) and were nominated for the BMO 1st Art! Award (2017). In recent years, Caro Deschênes has been featured in various group shows in Montréal and Vancouver and in a solo exhibition on the site of an upcoming artist cooperative in Chabanel district (Montréal).

In their paintings, Caro Deschênes explores themes of solitude, self-discovery, and acceptance. Their work plays with inner associations of emotions to colors, lights, shapes, and compositions to create ethereal scenes addressing narratives about our vulnerable selves. Through processes of creation and destruction within each work, their paintings strive to be as uncertain and fragile as our lives.

### **Marlon Kroll Bio**

Marlon Kroll is a German/Canadian artist living and working in Montreal. He holds a BFA in Ceramics from Concordia University and is one of nine laureates of the Darling Foundry's 2019-2022 Montreal Studio Program. He was the 2020 recipient of the William and Meredith Saunderson Prize for Emerging Artists and is generously supported by the Canada Council for the Arts.

Selected recent exhibitions include *Receiver*, Galerie Acappella, Naples; *Nesting*, Foundation Phi, Montreal; *Stress Tested*, Public Gallery, London; *A Chronique Fear*, Marvin Gardens, New York, 2021; *Rifts, hovels, a sighing tide*, Afternoon Projects, Vancouver, 2021; *La Machine Qui Enseignait Des Airs Aux Oiseaux*, Musée d'art Contemporain de Montreal, 2020; *At the center of my ironic faith*, Cassandra Cassandra, Toronto, 2020; *Red Sky at Morning*, Interstate Projects, Brooklyn, New York, USA, 2019; *Thirsty Things*, Clint Roenisch, Toronto, 2019.

### **Isaac Soh Fujita Howell Bio**

My work stems from a personal experience visiting the devastated Tohoku Coast of Japan five years after the 2011 tsunami and earthquake. Coupled with a personal apartment fire a few months later, I began to think about our relationships to our surrounding environments. This interest extends to how our bodies, like foam, press against the pressures exerted from inhabited landscapes and psycho-cultural arenas to reform and adapt.

My current painting practice revolves around a space opera that I have been constructing over the past year and a half. In this narrative, travelers witness civilizations grow and decay in the vanishing pursuits for the atoms of community. The cybernetic figures in my paintings are not hopeful; their metamorphoses haven't been undergone based on belief that technology can be our salvation. Rather, it is a forced evolution amidst the push for total body optimization, total psychic focus, and individualist endurance. It is a resignation to have to change and adapt to survive, to maintain and develop constant connections and haptic responses to surrounding networks – whether that be with other humans, nature, or ontological spheres of existence. How do we maintain what makes us human without subsuming completely into the deadness of machine-hood?

I have been greatly influenced by science fiction and surrealist writers like Olaf Stapledon and Vladimir Sorokin, urbanists like Constant Nieuwenhuys and Yona Friedman, and grew up on Yu-gi-oh and Shin Megami Tensei. I see my paintings as an honest amalgam of these varying influences.

My painting "Nervous Heartbeat," was influenced by my recent psychosomatic issues and is exploring the connection between the mind and it's physical counterpart - for me specifically, my psychosomaticism was made psychical by irregularities in my cardiovascular system. The egg is a repeating symbol I use to represent a self-contained world or eco system; one that contains a life but one that must also be broken for a life to be brought into this ontological existence. So it's cracking overlay on where the heart would be represents the fragility between mind and body.

The painting "Dual Aspect 2" is a painting influenced by Sigizmund Krzhizhanovsky's "The Pupil," a story about a man who vanishes into the depths of his girlfriend's eyes. This painting and the drawing, "View Up the Staircase" are both smaller works that are made through literary influences, as well as part of my larger narrative sci-fi framework.

## **Baltimore Loth**

Montreal artist based in Vancouver, Baltimore Loth is a multidisciplinary artist experiencing with drawing, painting and sculpture through different medium such as ceramic, oil painting and found material. He mostly questions the urban spaces thought the installation of his art pieces in uncommon spaces. In those clandestine galleries, he composes with themes like nature, machinery, and toys, to create a fantastic yet obscure universe in which he dwells.