

MANUEL MATHIEU (b. 1986) is a multi-disciplinary artist, working with painting, ceramics and installation. His work investigates themes of historical violence, erasure and cultural approaches to physicality, nature and spiritual legacy.

Mathieu's interests are partially informed from his upbringing in Haiti and his experience emigrating to Montréal at the age of 19. Freely operating in between and borrowing from numerous historical influences and traditions, Mathieu aims to find meaning through a spiritual or asemic mode of apparition. Drawing from a wide-range of subjects, Manuel's practice combines his sensibility and his formal arts education, which culminated in an MFA Degree from Goldsmiths, University of London.

Mathieu has developed a distinctive abstract visual language, used to create phenomenological encounters that confront our didactic traditions. Amorphous forms vacillate and dissolve into one another, creating boundless landscapes traversable through desire. Through his quest for meaning, transparency and openness, he undertakes a process of discovering his work as opposed to creating it; by doing so the work holds its autonomy and can be assimilated into a space of collective consciousness. The vibrational effect of his work elicits physical and emotional frequencies that offer alternative methods for navigating the world.

SHUVINAI ASHOONA (b. 1961) works out of Kinngait (formerly Cape Dorset), Nunavut, continuing an artistic tradition begun by the Ashoona family, including her grandmother Pitseolak Ashoona and cousin Annie Pootoogook. Shuvinaï belongs to Canada's Inuit culture and produces work at Kinngait Studios, the art arm of the West Baffin Eskimo Co-operative. Incorporated in 1959, the Studio has the strongest and longest tradition of any community-run, art making co-operative in the Arctic.

Shuvinaï is best known for her highly personal and imaginative iconography, with imagery ranging from closely observed naturalistic scenes of her Arctic home to monstrous and fantastical visions. Her drawings imagine the past and present fused into a prophetic future. Teeming with life, Shuvinaï's brightly coloured works on paper present a vision of the world in which human and non-human kin harmoniously co-exist. Her practice speaks to contemporary anxieties related to the Other and to climate breakdown, yet avoids depicting humans at odds with the otherworldly. Rather, by appropriating images from her fascination with horror films, comic books, and television, Shuvinaï remaps the boundaries of reality and fantasy, past and future.

Solo exhibitions of Ashoona's work have been organized at the Power Plant, Toronto; Art Gallery of Ontario, Toronto; Nunatta Sunakkutaangit Museum, Iqaluit; MacKenzie Art Gallery, Regina; Carleton University Art Gallery, Ottawa; and Art Gallery of Alberta, Edmonton. Her solo exhibition "Mapping Worlds" toured across Canada and in 2013, she was included in the prestigious Phaidon publication, "Vitamin D2. New Perspectives in Drawing". Shuvinaï Ashoona was awarded the Gershon Iskowitz Prize (2018) and the Canadian Governor General's Award (2024). Her work was featured in the official curated section of the 2022 Venice Biennial "The Milk of Dreams", for which she was awarded a special mention by the jury.