

Jennilee Marigomen

Botnaphobia Series
(2009/2010)

Marigomen's work investigates everyday urban phenomenon. The tension between the natural world and urban intervention permeate her images with a playful undertone. Her visceral and sedative environments highlight the fleeting extraordinary.



Green Wall
Photograph
16" x 20"
\$325



Untitled
Photograph
16" x 20"
\$325

Warren Scheske

Untitled
(2010)

Scheske's impulse to create art - in a society that often demands didactic reasoning and edified knowledge - comes from a desire to complicate assumptions of a pervasive common ideology. As a result his praxis looks broadly at the creation of social and spatial geographies, both historically and in the present, to understand how they form modes of living



Untitled
Single channel video installation
(2010)
\$150

Allison Mander

The Big One
(2011)

Allison Mander-Wionzek studied Art History and Visual Art at the University of British Columbia and is currently practicing printmaking under scholarship at Malaspina Printmakers' Society. The Big One is an exploration into the continuing power of the land to shape our reality and the particular story-keeping that molds our social consciousness.

Image credit to NASA for the satellite photo of Japan taken 1 hour 41 mins before the initial earthquake on March 11th, 2011.



The Big One
Print of Multimedia Original (with digital, etching and screenprint portions)
18" x 44"
(2011)
\$200

(50% of proceeds from sales will go to the Red Cross to support disaster relief in Japan.)

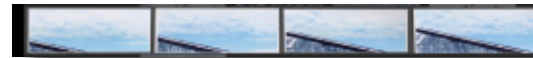
Sarah Morin

Squares One
(2010)

A 2010 graduate from Emily Carr University of Art and Design with a focus in photography, Morin's work explores elements of tautology and the subtle variances of duplication. Tensions between ideas of presence and absence also play a central role in her work.



Squares One Series, Untitled 1
Photograph
(2010)
\$200



Squares One Series, Untitled 2
Photograph
(2010)
\$200

Chad Patrick Murray

Still-life of a Landscape
(2010)

Chad Patrick Murray is a Vancouver-based artist currently finishing a Visual Arts degree at the Emily Carr University of Art and Design. In "Still-life of a Landscape" (2010) Murray questions both the cartographer's terrain and the painter's landscape. Flirting with the formulaic procedures that both the cartographer and painter use in the depiction of space, Murray distorts the historical notions of spatial representation.



Oil on Canvas
65" x 48"
(2010)
\$1600

Ed Spence

Urban Haiku Series
(2011)

The Urban Haiku Series marks a turn in Spence's practice away from a focus materiality to an interest in the ephemeral, the residue of the political site, the echo of language. While continuing to interact with the found, as object or space, his new work incorporates aspects of performativity not present in his earlier work.

*i've got such a nice
view it makes me feel guilty.
only sometimes, though.*



Urban Haiku Series
Site-specific vinyl installation
(2011)
\$175 for a series of vinyl poems

Laura Macdonald

PLEASE DO NOT TOUCH. TOUCHING CAN HARM THE ART.
(2009)

Laura Macdonald is a Masters of Landscape Architecture candidate at UBC. In her undergraduate studies, she studied Visual Arts at UBC-Okanagan. With a passion for nature coupled with her love of design, Laura focuses her work on how humans inhabit and make use of the landscape.



PLEASE DO NOT TOUCH. TOUCHING CAN HARM THE ART.
Photograph
8" x 12"
(2009)
\$200

Tobin Louise Reimer

Tobin Louise Reimer lives in Vancouver, where she is completing a BFA at Emily Carr University. Her work explores ideas of craft, gender, and home. Raised in and around Vancouver, she is inspired by the mundane, mediocre, and grey. Her work is a contemporary response to the realities of city life and the romance associated with decorative art.



Specials
Hand embroidery on linen
11x16
(2010)
\$400



Rockies
Gouache and acrylic on panel
11x14
(2010)
\$175

Britt Gallpen

Britt Gallpen is a recent graduate of the University of British Columbia's Art History, Visual Art and Theory Department. With a focus on contemporary Canadian art. Her research interests include identity politics, indigenous cultural production, intersections between regionalism and nationalism, landscape and mapping, vernaculars, archives and photography.

Her forthcoming article, "Active Engagement: Decoding the Politics of A4444" on the work of artist Lyle Wilson will be published in the University of British Columbia's Undergraduate Art History Journal in the fall of 2011.



Cutty Contemporary is an artist run commercial gallery. With meagre federal and provincial arts budgets looming it has become a necessity to find new ways for the Vancouver arts community to support itself, particularly it's young artists. Through Cutty we are approaching the public directly, offering them a tactile experience in exchange for their support.

We are providing the general public with an opportunity to be exposed to emerging artists who are making thought provoking, well crafted, pieces of art. Our goal is to start a dialogue between new artists and their future patrons. Unfortunately we have found identified a particular gap between the commercial and the academic sphere. We hope to host a space for the crossing of borders from the standard conventions of what art/design/architecture are and how they can be changed and challenged

Sincerely,

Randy Grskovic
Patrick Kimball
Chris Vogt
Joshua Harskamp

www.cuttycag.com

Edge of Landscape

Cutty
564 Beatty Street

Opening Reception April 9th

April 9 - May 8, open weekends, 10am -4pm

Jennilee Marigomen
Warren Scheske
Allison Mander
Sarah Morin
Chad Patrick Murray
Ed Spence
Laura Macdonald
Tobin Louise Reimer

Curated by Britt Gallpen

Cutty is pleased to present its first group show, Edge of Landscape. The show offers an investigation into Vancouver's relationship to landscape, as a space outside of the traditional Canadian landscape trope and sitting on the western edge of the continent. The works chosen address contemporary conceptions of landscape and marginality in multiple ways. The term "edge" is examined as a complex set of meeting points and contact zones of urban and natural environments and the anxiety produced in these unstable spaces.