

MOLLIE BURKE

**Portfolio
2024**



MOLLIE BURKE

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(Fondation Fiminco)
43 Rue de la Commune de Paris
Romaineville, France
93230

SOLO EXHIBITIONS (selected)

- 2023 Collected Entropies. Open studio exhibition event. Berlin, Germany.
- 2021 Specular. Griffin Art Projects. Open studio exhibition event. North Vancouver, B.C.
- 2021 Suture. Michael O'Brien Exhibition Commons. Vancouver, B.C.
- 2020 Parallax (1 + 2). Zone 4 Gallery. Vancouver, B.C.
- 2019 Unfolded. Curated by Kate Bellinger. Burrard Arts Foundation. Vancouver, B.C.

GROUP EXHIBITIONS (selected)

- 2024 (Upcoming) Fondation Fiminco Residents Exhibition. Curated by Elodie Royer. Le Chaufferie, Romainville.
- 2023 Materiality. Curated by Suzy Royal. Glogauair Project Space, Berlin.
- 2022 The Morning After. Two person exhibition with Kyla Gilbert and Mollie Burke. August Studios. Vancouver, B.C.
- 2021 The Lind Prize. Curated by Elliot Ramsey and Helga Pakasaar. The Polygon Gallery. North Vancouver, B.C.
- 2021 Interruptions. Curated by Pablo de Ocampo. The Libby Leshgold Gallery. Vancouver, B.C.
- 2020 The Pause. Curated by Candice Hopkins. Michael O'Brien Exhibition Commons. Vancouver, B.C.

PUBLICATIONS AND RESIDENCIES

- 2023 - 2024 Fondation Fiminco International Residency Program. Romainville, France. September 2023 - July 2024.

2023 GlogauAIR Artist in Residence. Berlin, Germany. January - March 2023.
2021-2022 Material Matters Design Research Lab, Artist in Residence. Emily Carr University of Art and Design.
2021 Public Artist Talk, Griffin Art Projects. North Vancouver, B.C.
2021 Griffin Art Projects Artist in Residence. North Vancouver, B.C.
2020 Digital Futures Research symposium: Graduate presenter. Online.
2019 Burrard Arts Foundation: "Interview with Mollie Burke".

AWARDS

2022 Nominated for Ian Penn IDEA Art Award
2021 Shortlisted for Philip B. Lind Emerging Artist Award
2021 Griffin Art Projects, Studio Residency Award recipient
2020 Social Sciences and Humanities Research Creation Graduate
2020 Shumka Artist Apprenticeship
2018 Barbara and Arne Vengshoel Memorial Scholarship
2018 Shortlisted for the BMO 1st! Art award

EDUCATION

2021 Master of Fine Arts, Emily Carr University of Art and Design
2017 Studio Art Diploma, Langara College
2013 Bachelor of Arts in Art History and Cultural Theory, double major concentration, McGill University
2022 - 2023 Member of Board of Directors. Unit/Pitt Society for Art and Critical Awareness

OTHER EXPERIENCE

2022 School for Poetic Computation: Participant in critical coding seminar. January- March. Online.
2019 - 2022 Studio Manager and Assistant to Landon Mackenzie (Professor Emirita + Governor General Award)
2021 Studio Assistant to Emily Hermant, Sculptor
2019 - 2021 Visual Art Instructor in Painting: Audain Faculty of Visual Art, Emily Carr University of Art and Design
2021 Research Assistant, federally-funded project "Algorithmic Aporias" SSHRC (The Social Sciences and Humanities Research Council) *funded research on intersection of decolonizing archaeology and artificial intelligence, working under Gwenessa Lam. Gathered relevant scholarly articles, assisted in studio production.*
2019 Research Assistant, Studio for Extensive Aesthetics: Art, Technology, and Design Research Lab led by Amber Frid-Jimenez.
2020 Teaching Assistant, Emily Carr University of Art and Design
2019-2020 Graduate Representative on University Senate



ABOUT

Mollie Burke (b 1990, Vancouver, Canada) works with diverse materials to explore states of affect. Through a practise of walking in urban environments, collecting discarded consumer packaging, and coding within online environments, she researches and articulates the layered systems that play a role in defining a sense of self and a sense of place.

Mollie conducts her research through the creation of archives both online and offline. She works with a process of coding called scraping (python) to gather found texts from online searches, forums, and other areas that provide individuals with feedback over what they feel, think, and want. On her walks, she explores areas undergoing transformation such as post-industrial or construction sites. She gathers and organizes salvaged materials from these locations, such as wrappers, bottles, and other packaging detritus. These digital texts, physical detritus, and the process of wandering through both offline and online spaces, inform her creation of paintings, sculptures, installations, and assemblages.

She terms her work “dissonant aesthetics”: A form that emerges from the negotiation of online, digital systems defined by optimization (growth, consumption, and globalization), with the knowledge of decline, collapse, and anxiety that is present in the offline, organic systems of encounter.

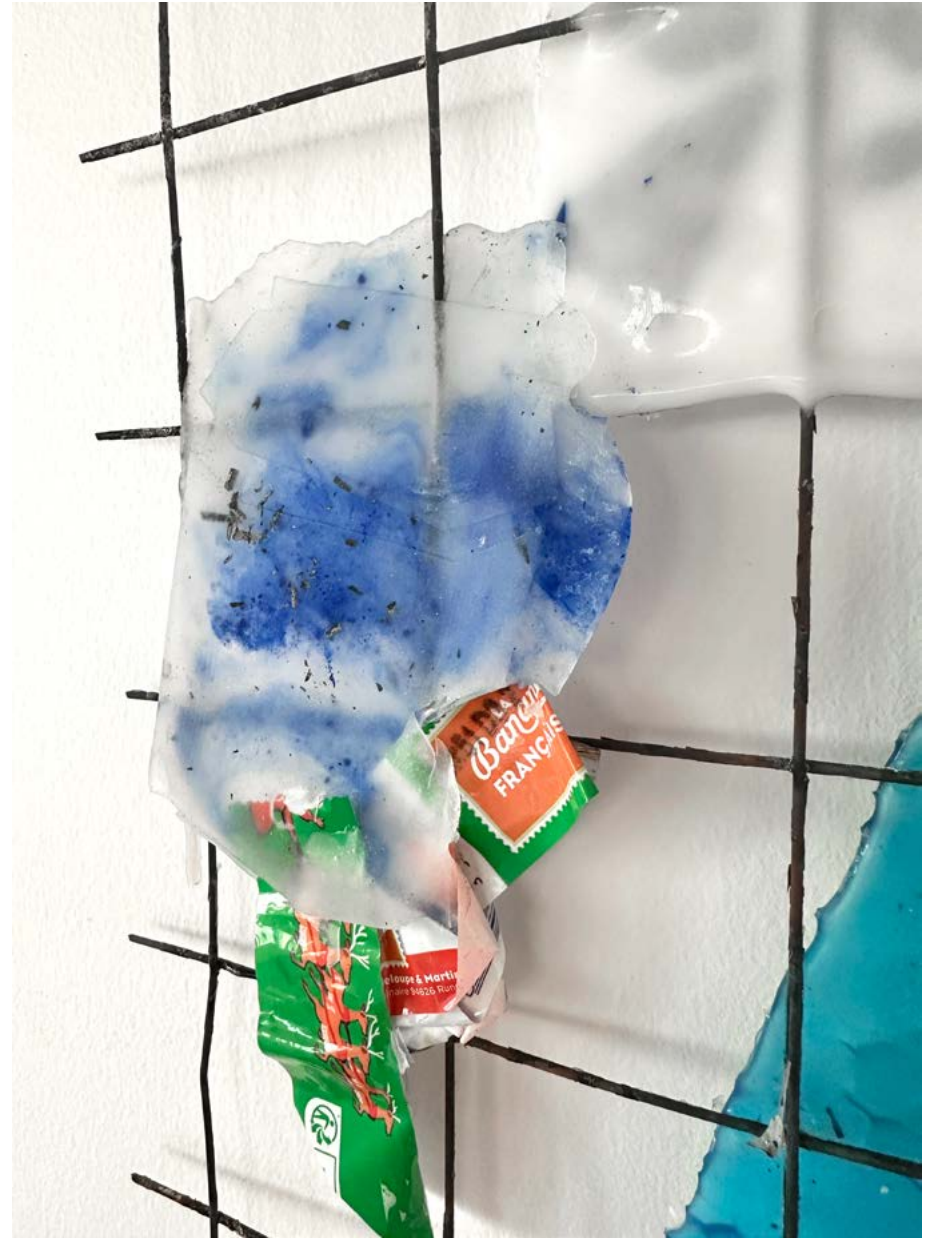
Image: Mollie performs a script she wrote at Fondaiton Fiminco open studios event, December 3rd, 2023.



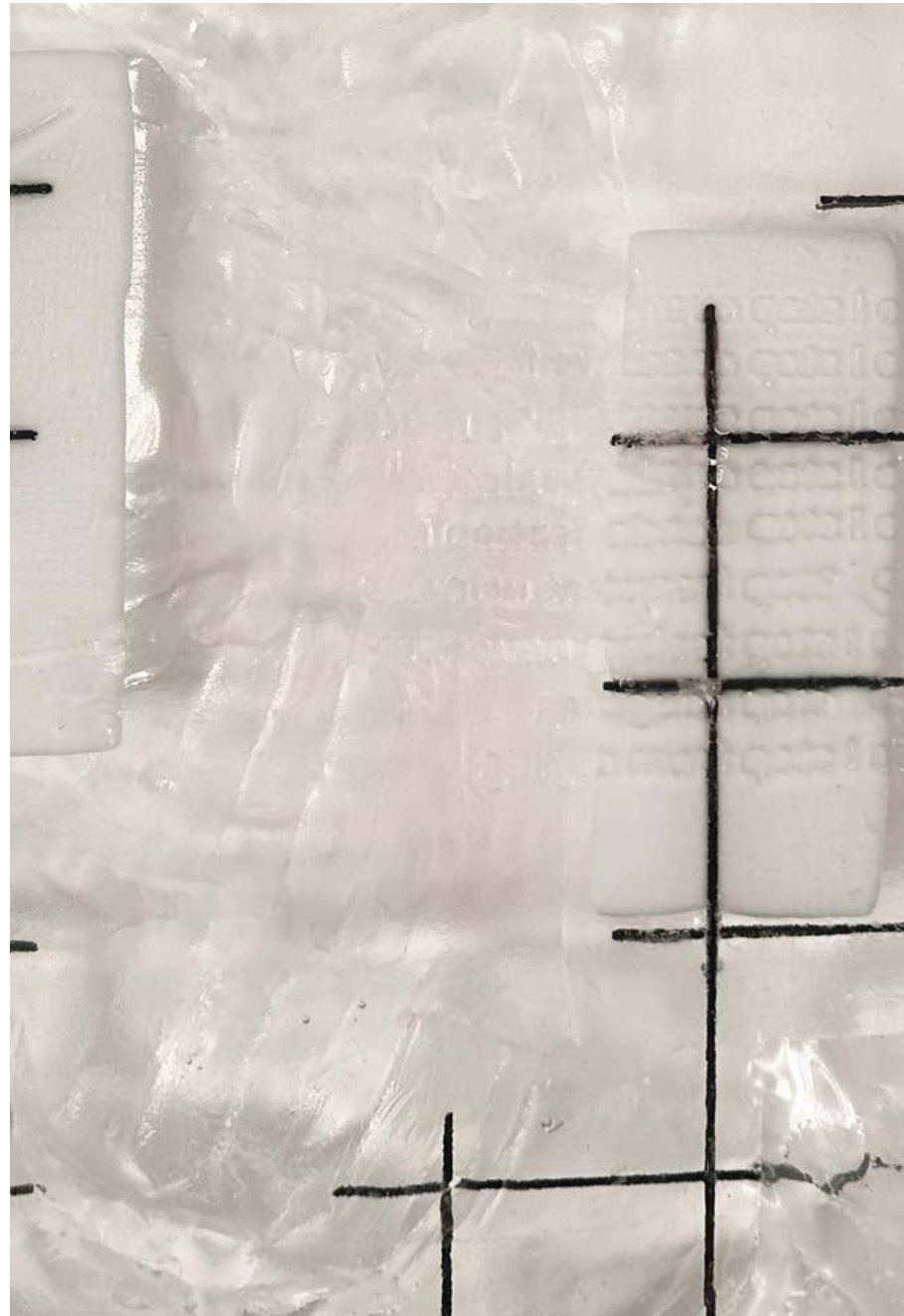
PORTFOLIO



Romaineville #4. Screenprinted fused glass on salvaged metal mesh, found materials, silicone. 83cm x 57cm. 2024.



Romaineville #3. Fused glass onto found metal mesh, found materials, silicone.
64cm x 43cm.
2024.



Romaineville #4. Fused glass onto found metal mesh. 65cm x 35cm.
2023.



Installation view of silicone series titled "Vancouver Transitions".
GlogauAIR project space, Berlin. Curated by Suzy Royal.
November 2023.



Collected Objects #2: Save on foods and virtual reality. (Part of "Vancouver Transitions" series)
Silicone, found materials from Vancouver constructions sites, screenprinted fabric. 55.5cm x 55.5cm.
2022.







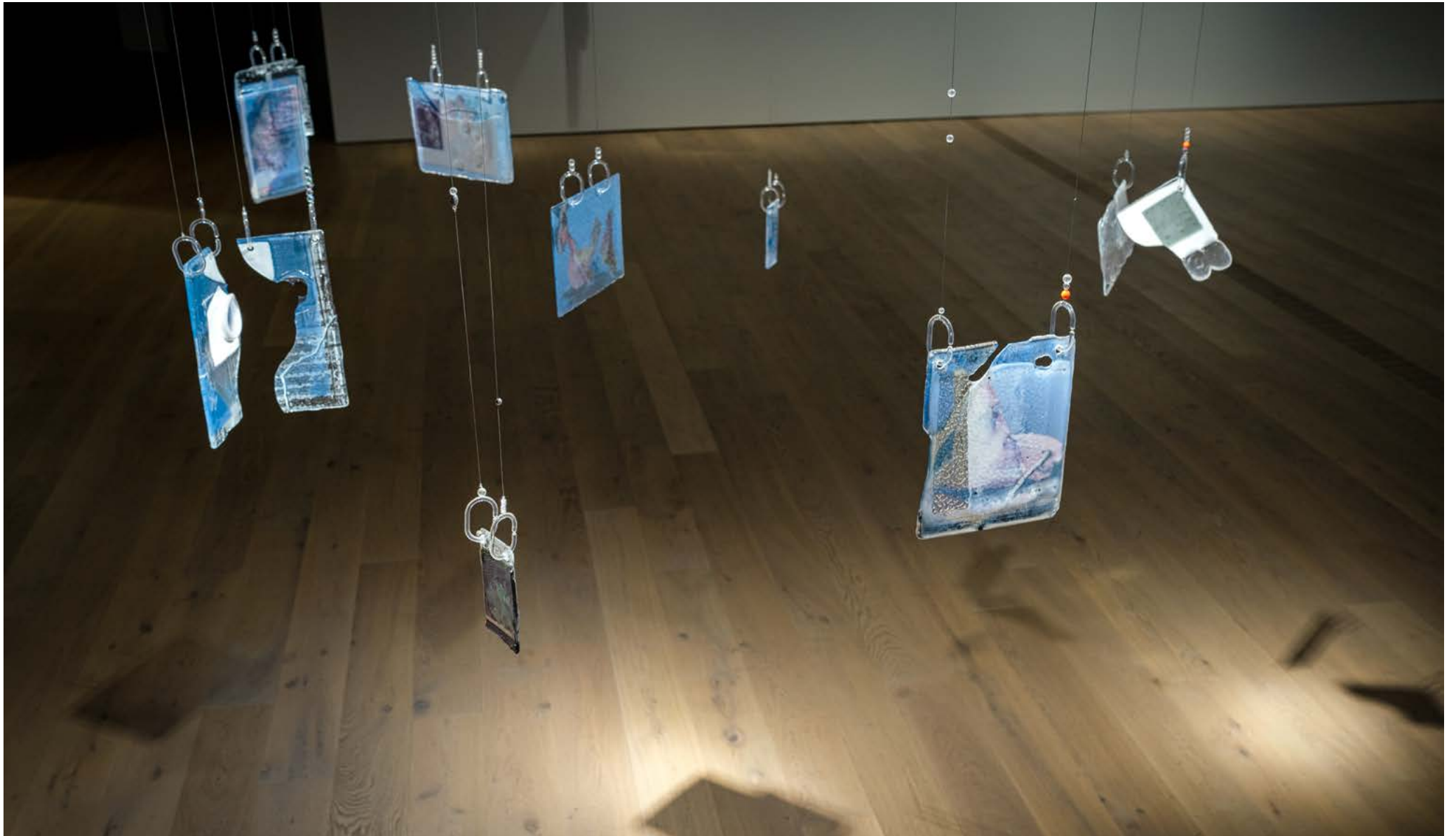
Collected objects #3: City Centre after party parking lot. (Part of "Vancouver Transitions" series)
Silicone, found materials, 55.5cm x 58.5cm.
2022.



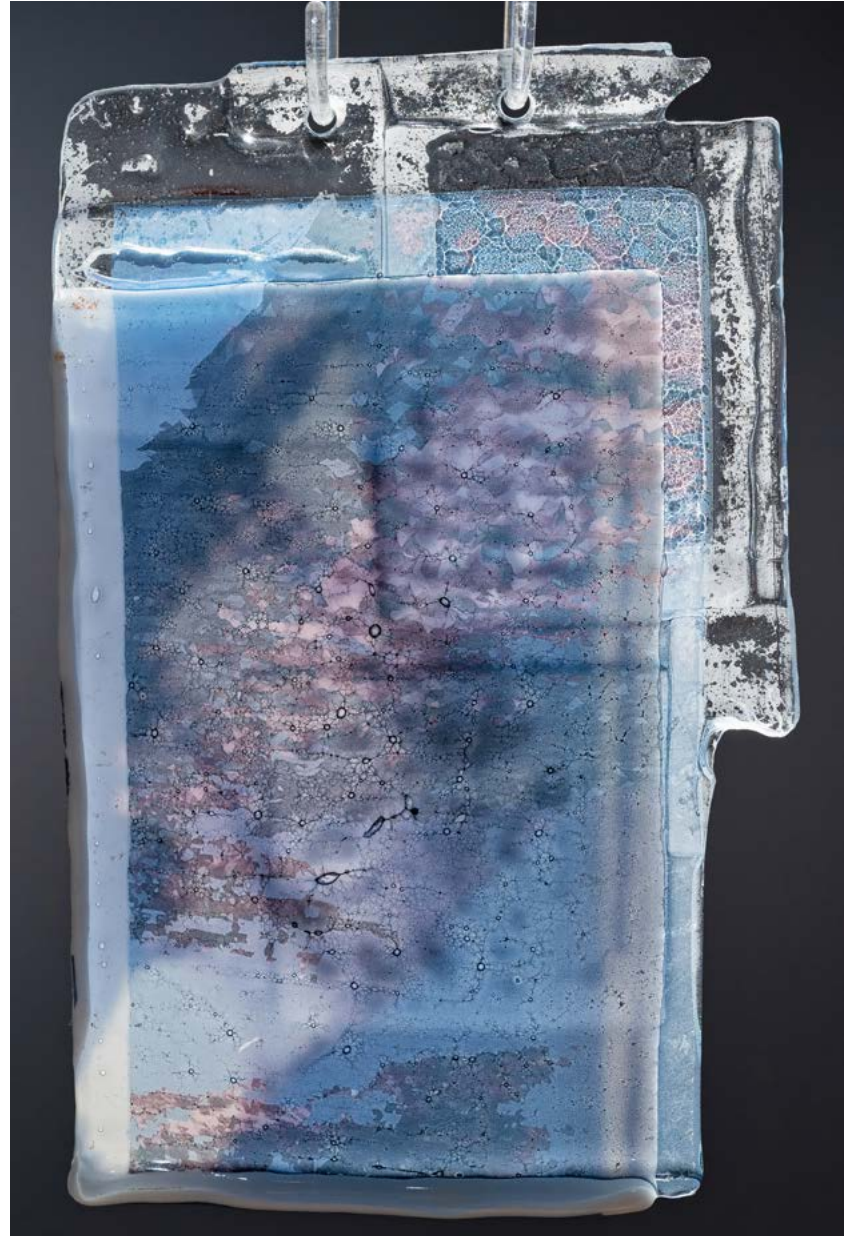


Interference is a composition of hanging photographs that are fused and melted into glass. The photographs are mysterious formations of undulating surfaces and glitching renderings, embedded in molded transparent and white glass. The images are screenshots taken from 3D scans of transparent, reflective, iridescent, or porous sculptures made by the artist. Because these particular surfaces change depending on the viewing position, they contain a multiplicity of potential that the scanner fails to capture. Shimmering iridescence turns into strange scaly, cascading forms; transparency is invisible; porousness morphs into pixelated; reflection remains as a modelling mesh. The photographs are moments of failed translation from physical into digital, where the scanner falters, and the material resists legibility in a moment of simultaneous fusion and fission. These images, coming from a place of digital rendering, are positioned in their material form within molded glass. Using the form of the glass, a double image is created as the glass itself is melted onto forms of ghost impressions or imprints. The exterior membrane of the glass mediates the image behind it.

Interference. Installation: decal printed found objects, string, light. 2021.
Exhibited at Polygon Gallery in North Vancouver. Curated by Helga Pakasaar and Elliot Ramsey.



Interference. Installation: decal printed found objects, string, light. 2021.
Exhibited at Polygon Gallery in North Vancouver. Curated by Helga Pakasaar and Elliot Ramsey.



Opalescent Nanostructure (how I remember ghosts)
Component of Interference. 27cm x 17cm x .64cm
Decal printed and fused glass.
2021

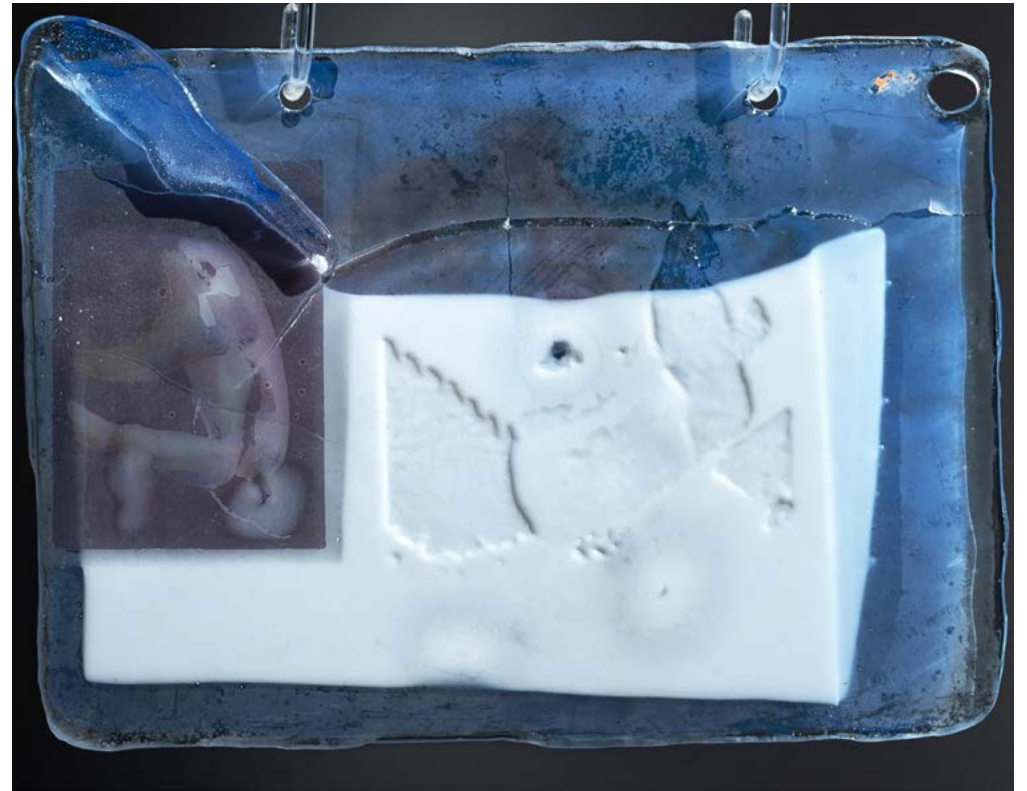
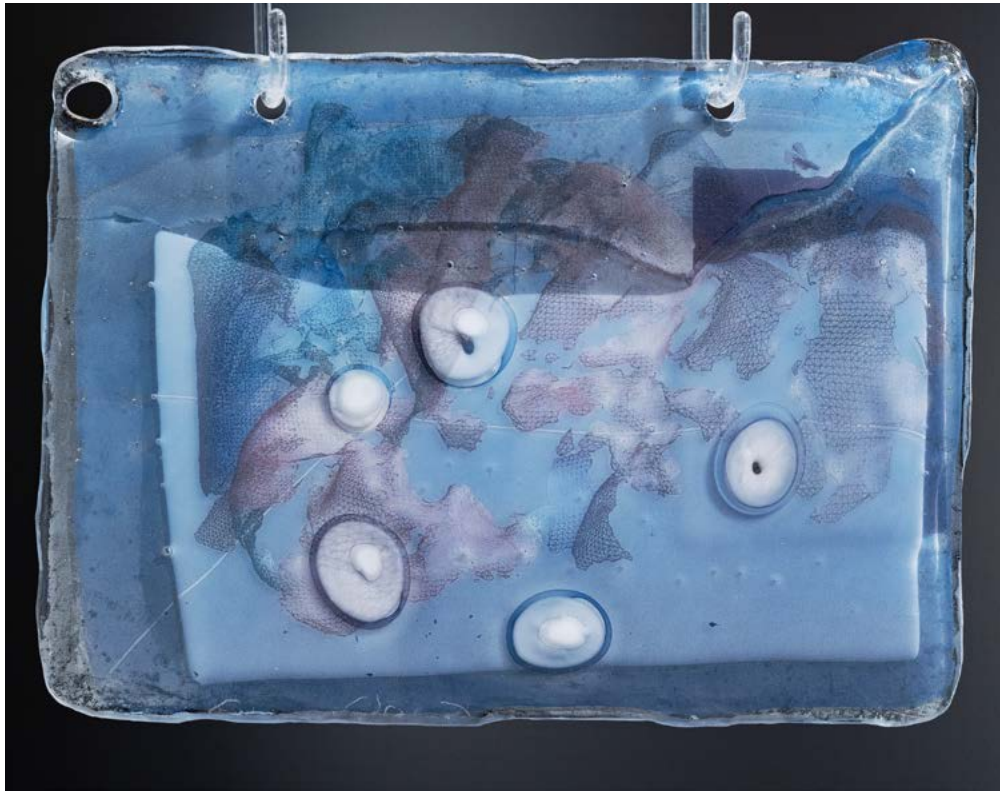


Glasswing randomized structure (how to hide in extreme weather conditions)
Component of Interference.
27cm x 17cm x .64cm. Decal printed and fused glass.
2021

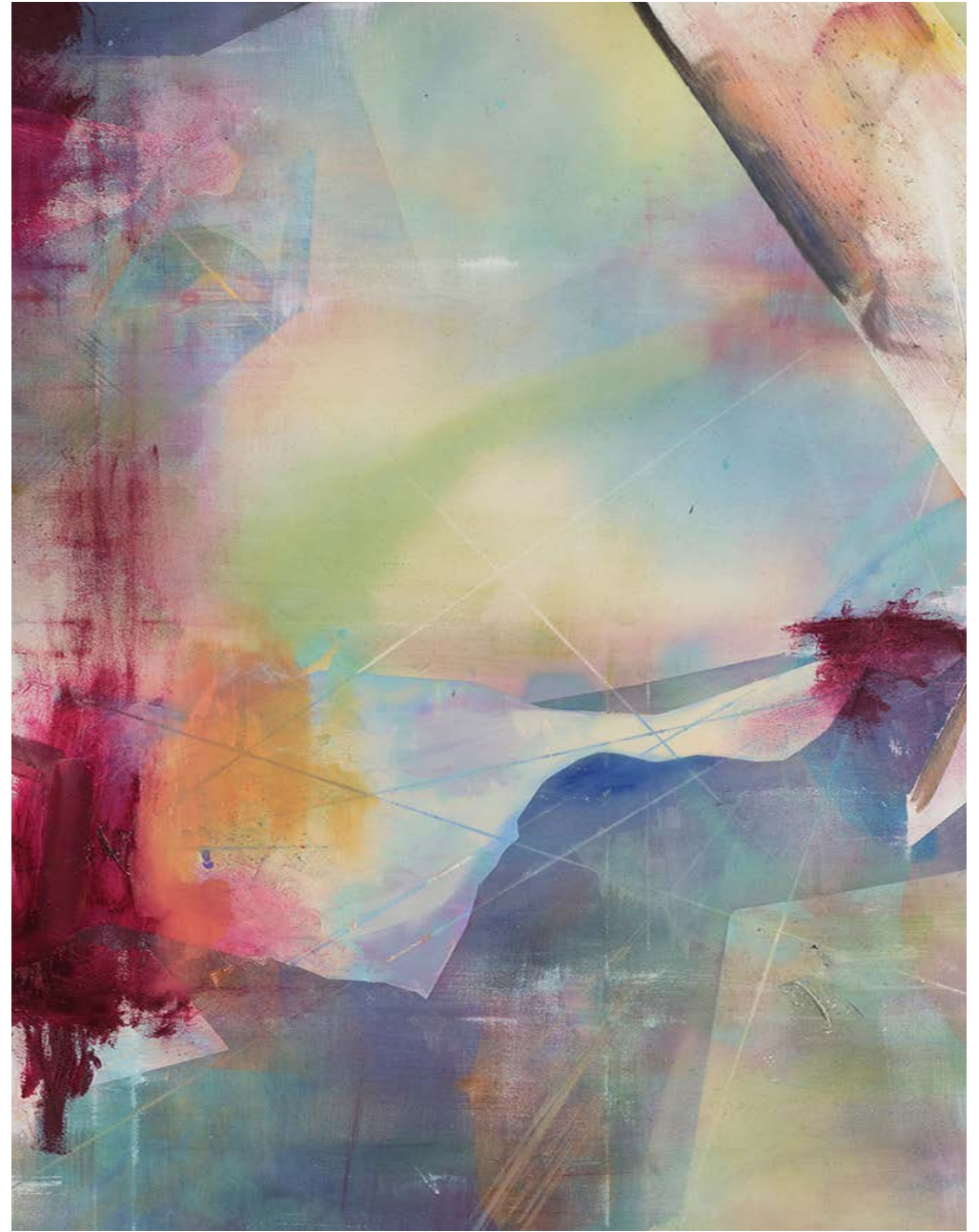
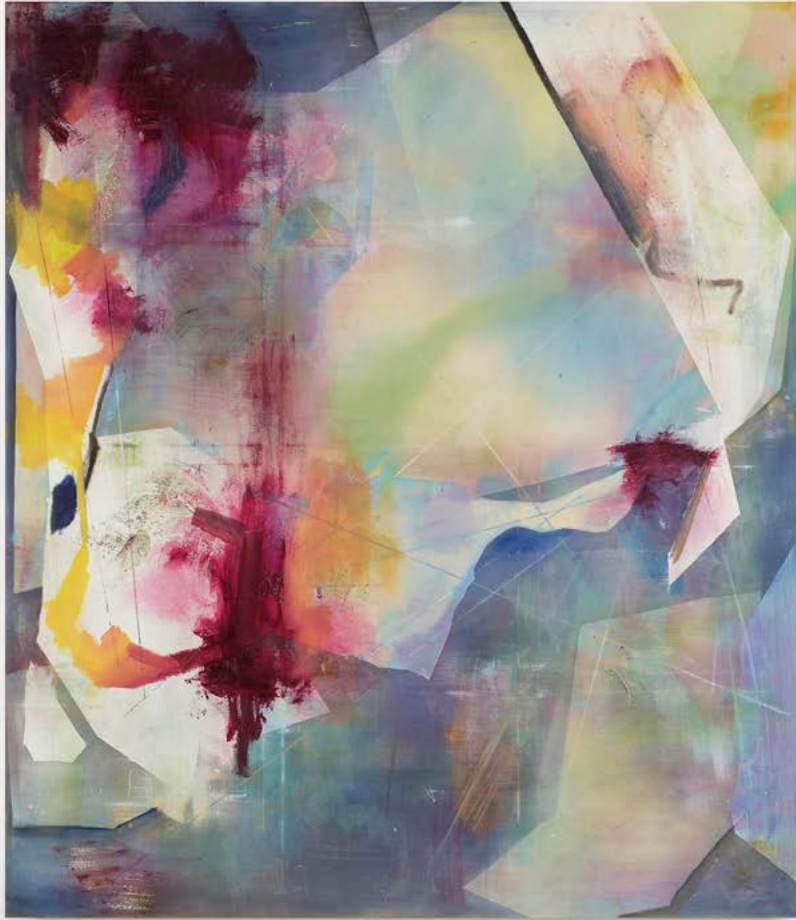


S Curve (broken).
Component of Interference.
27cm x 17cm x .64cm.
Decal printed and fused glass.
2021

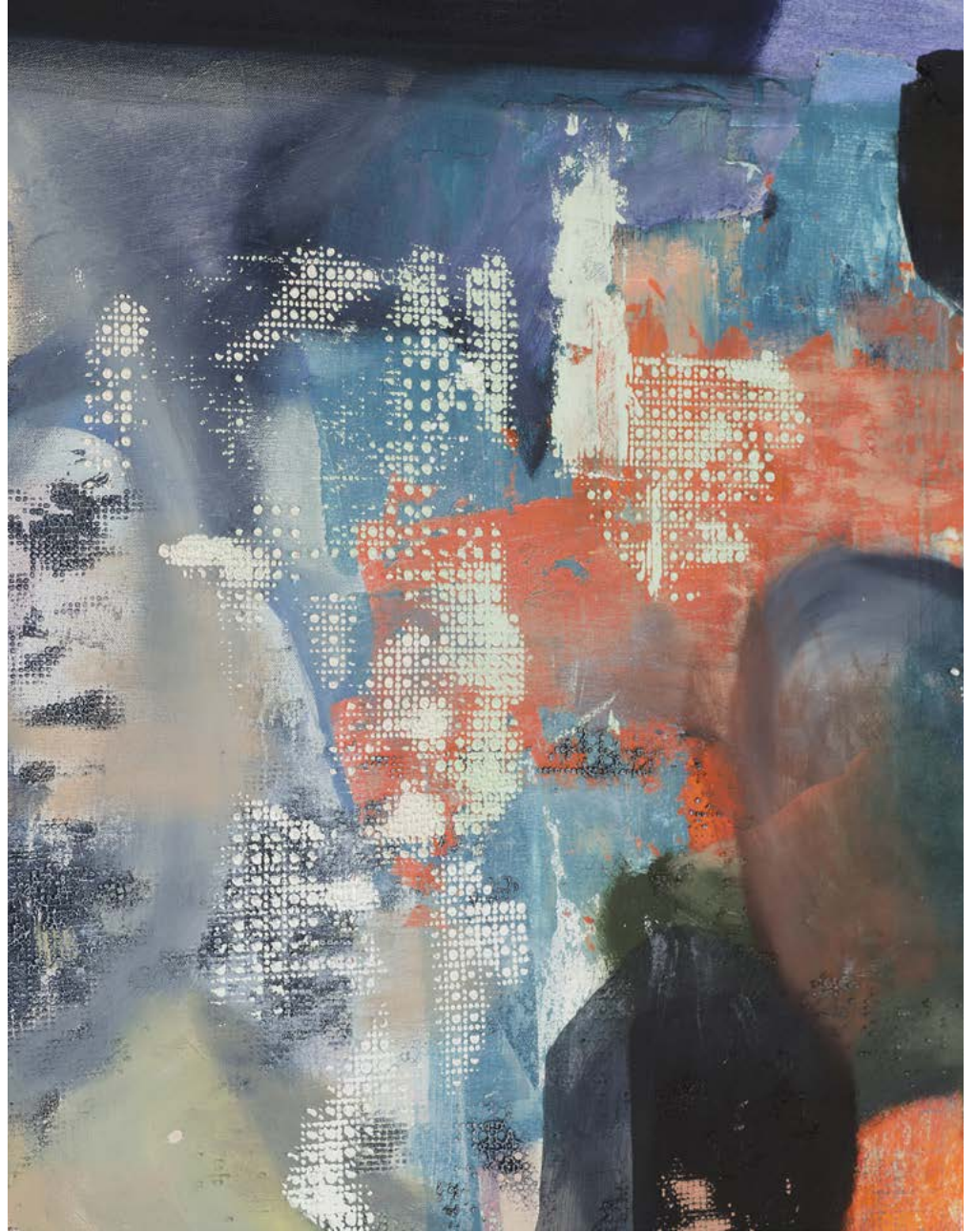




Modelling Mesh.
Component of Interference.
20cm x 28cm x 0.36cm.
Decal printed and fused glass.
2021



Float
Oil, acrylic on canvas, 60.25 x 52 x 2" (153cm x 132cm x 5cm)
2021



Morning Stretches

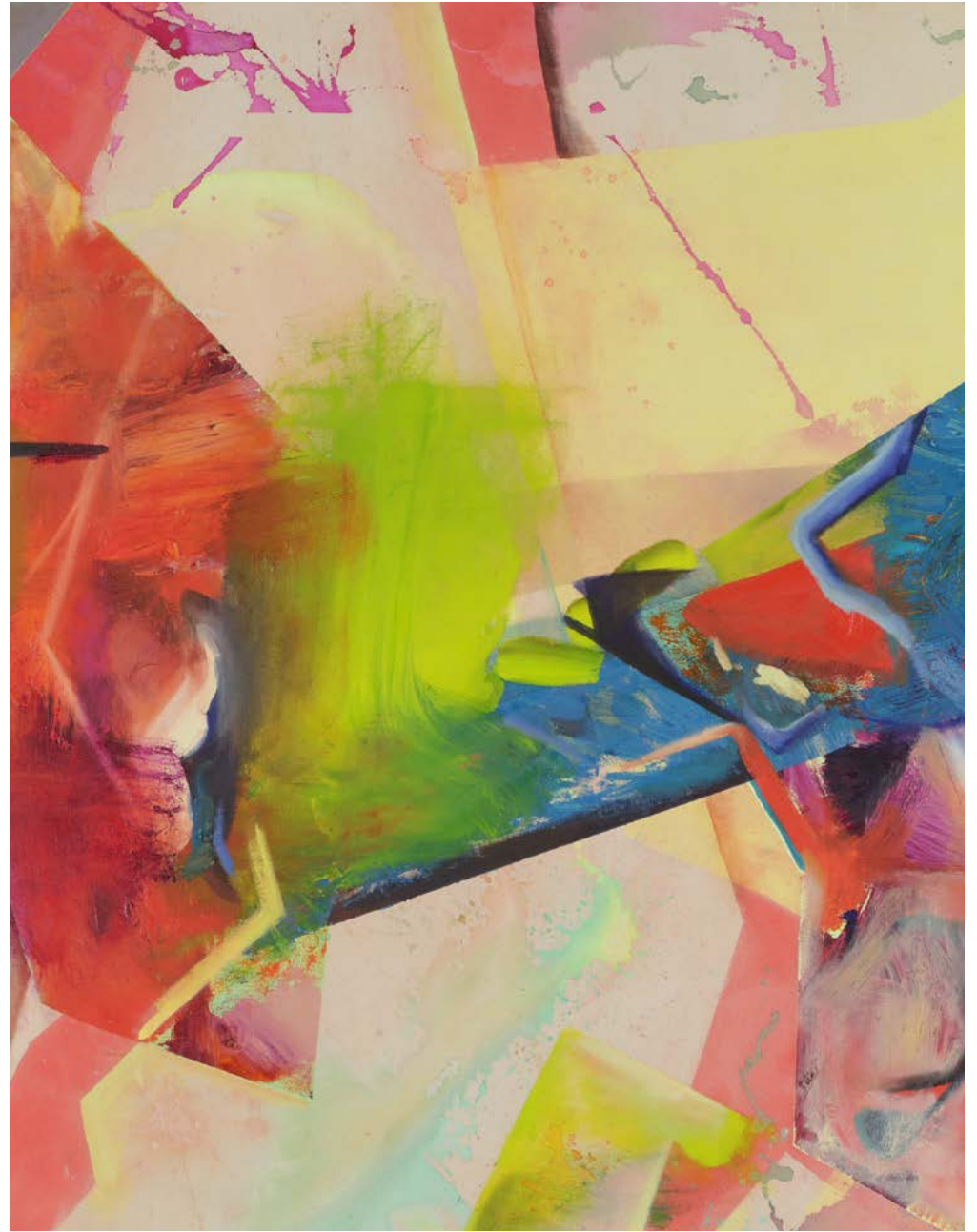
Oil and acrylic on canvas. 65 x 57" x 2" (170cm x 144cm x 5cm)

2021



Sightlines
Oil and Acrylic on canvas. 41 x 38 x 2" (104cm x 96.5cm x 5cm)
2021



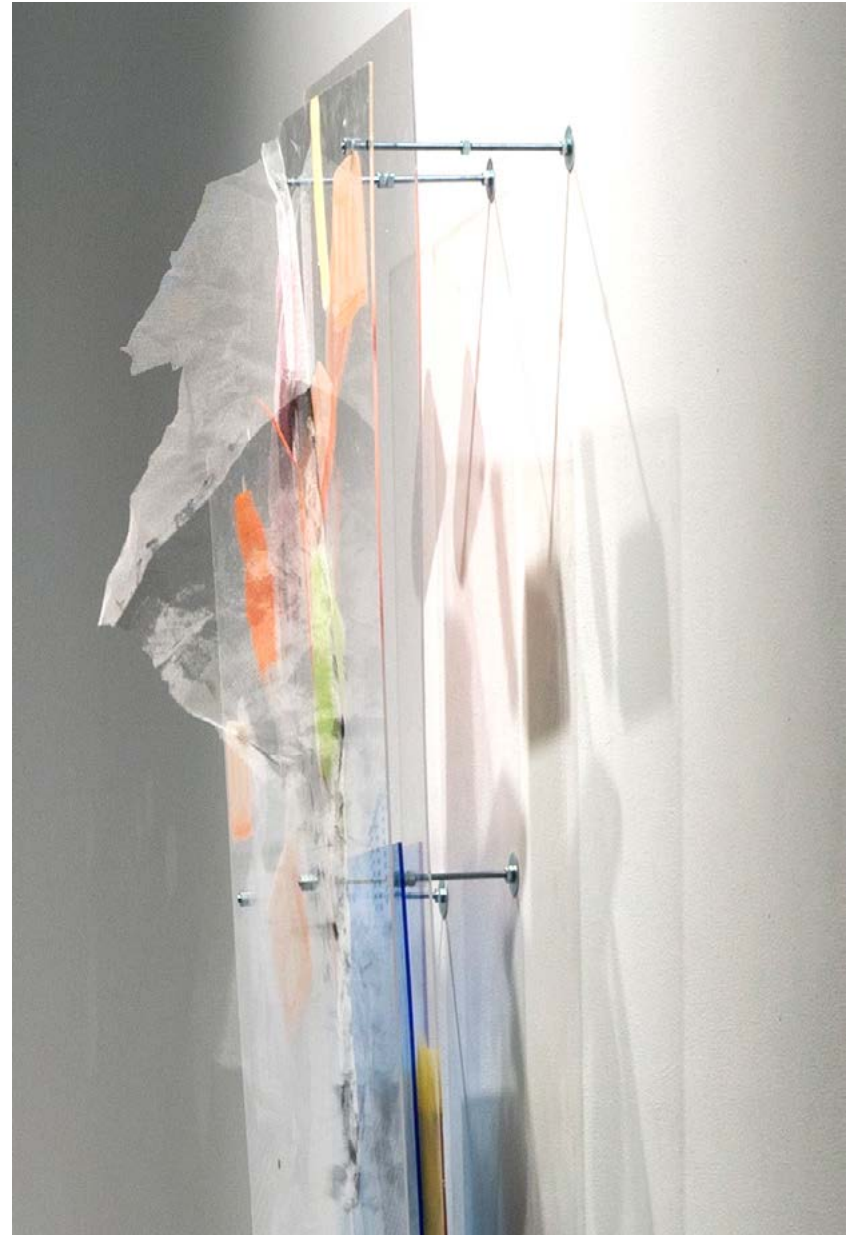


Crumble
Oil, acrylic on canvas. 60.25 x 52 x 2" (153cm x 132cm x 5cm)
2021

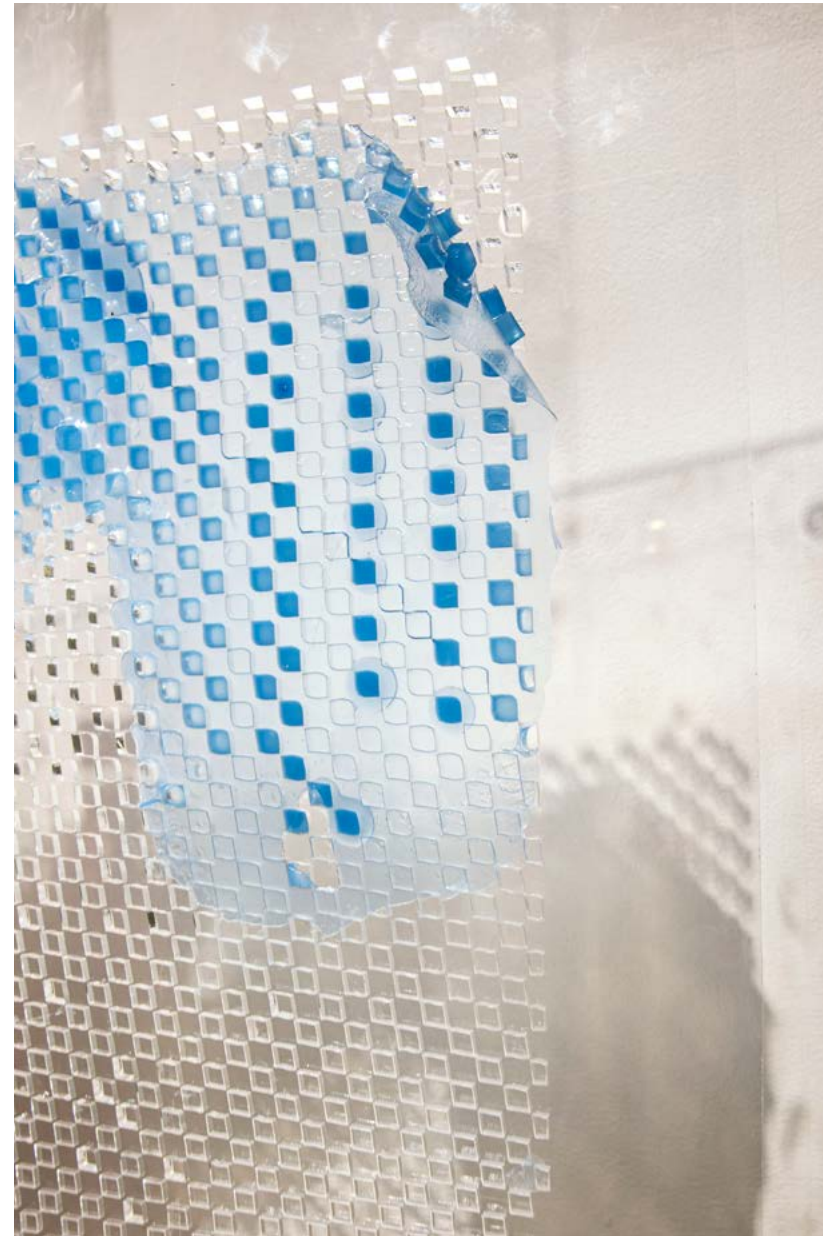


Exhibited at Zone 4 Gallery (Vancouver, B.C.), these works use plexiglass, silicone, paint, found objects and mechanic hardware to create layered abstractions. Created during the pandemic, these works reference histories of painting and assemblage to explore conditions on boundaries, screen culture, and a new found awareness and caution of social spaces, both shared and private.

Parallax (Installation View). 2020.



03 (Mouth reflection)
Plexiglass, organza, synthetic polymer, silicone, bolts, nuts, light, shadows.
2020



04 (informed and formed)
Plexiglass, organza, synthetic polymer, silicone, bolts, nuts, light, shadows.
2020

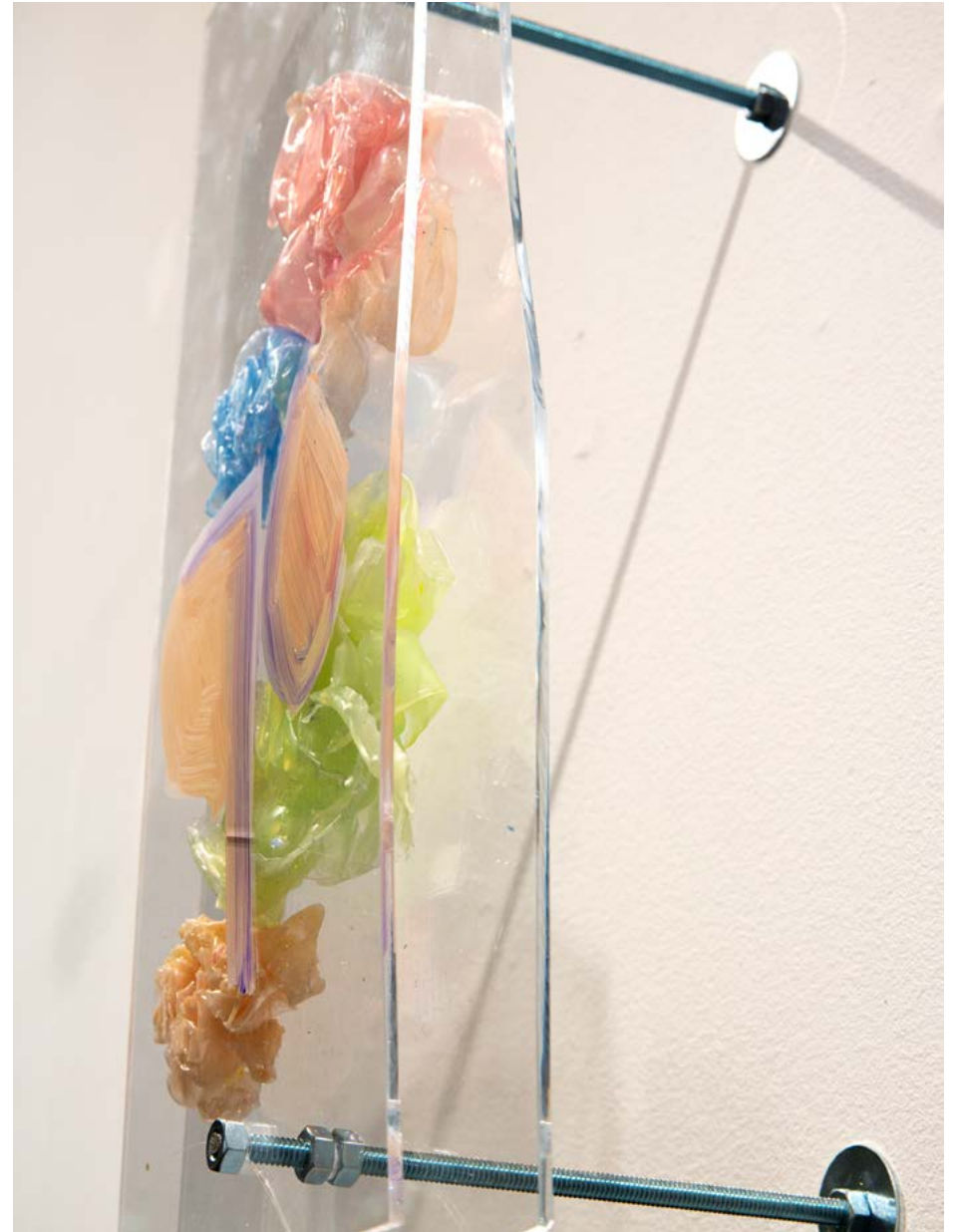
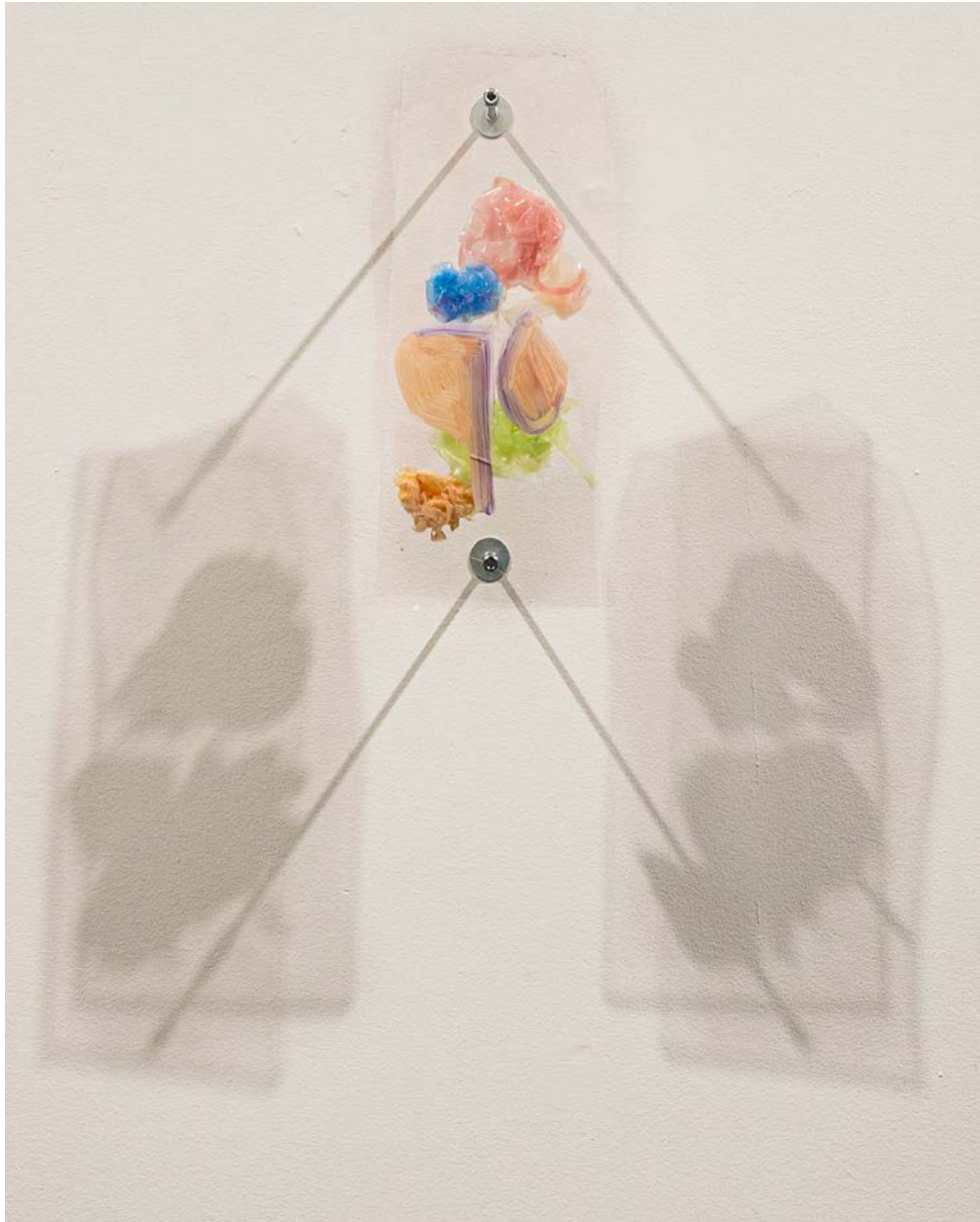


Processing
Plexiglass, synthetic polymer, silicone, bolts, nuts, light, shadows.
2020





02 (three feet apart)
Plexiglass, organza, synthetic polymer, silicone, rope, bolts, nuts, light, shadows.
2020



01 (*Breathe*)
Plexiglass, organza, synthetic polymer, silicone, rope, bolts, nuts, light, shadows.
2020



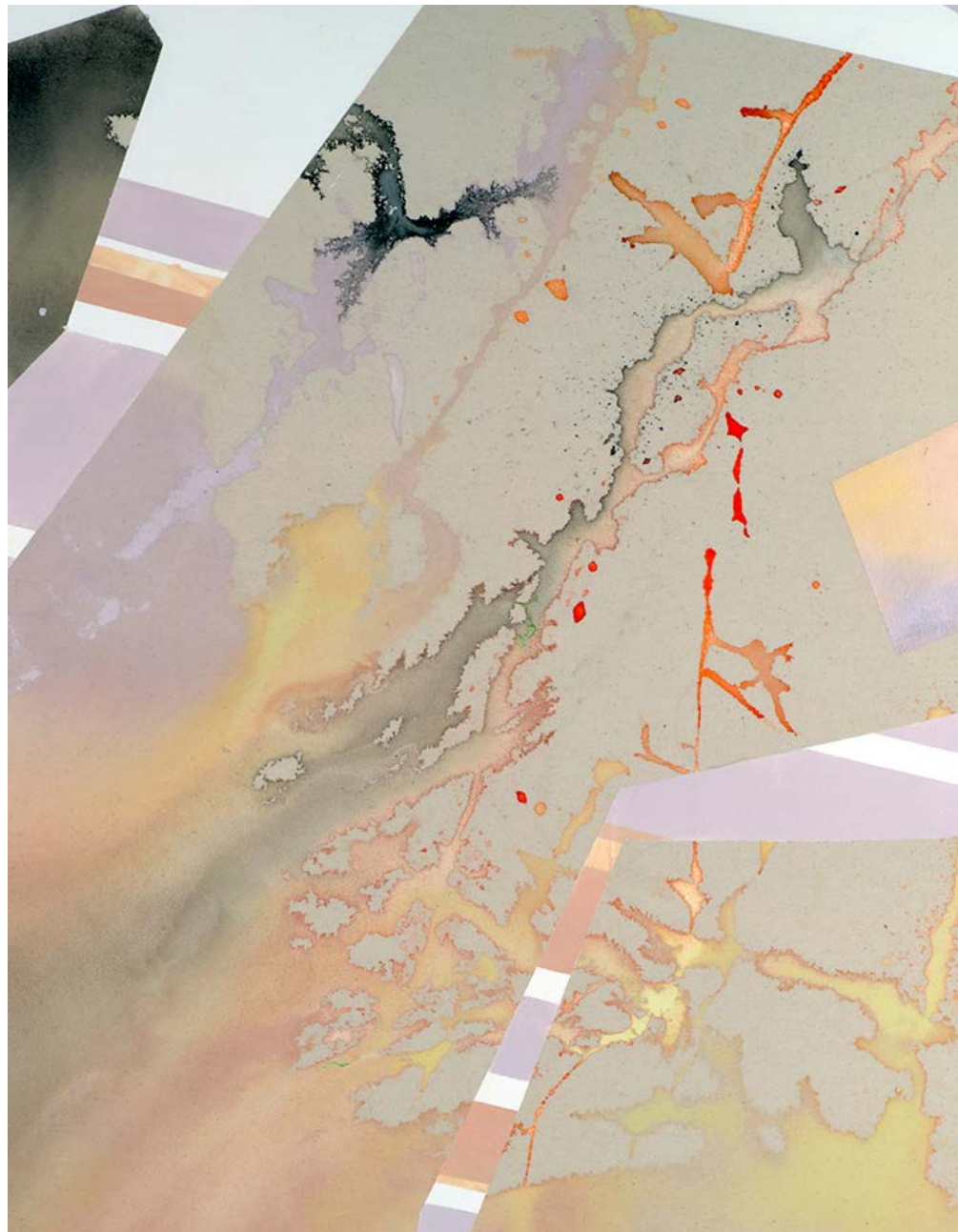
Pipes
Oil, acrylic on canvas. 65 x 57 x 2" (170cm x 144cm x 5cm)
2020



Headshot
Oil, gesso, spray paint, acrylic on canvas. 65 x 57 x 2" (170cm x 144cm x 5cm)
2019.



Cut
Oil, gesso, spray paint, acrylic on canvas. 65 x 57 x2" (170cm x 144cm x 5cm)
2019.



Holding Pattern
Oil, acrylic on canvas, 60.25 x 52 x 2" (153cm x 132cm x 5cm)
2019

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