

Maxwell Stephens

geboren in Montreal, Kanada

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Ausbildung

- 2004** Masters of Arts in Communications, European Graduate School, Saas Fee, CH
1998 Bachelors in Fine Arts, Emily Carr Institute of Art and Design, Vancouver, CA
1986 Diploma in Contemporary Music Improvisation, Capilano College, Vancouver, CA

Einzelausstellungen (Auswahl)

- 2023** *YES, HAHAAHAHA, WHY, NO* Kunsthalle Weseke, Borkin, DE
2015 *Patient Patient*, Anna Leonowens Gallery, Halifax, CA*
2014 *The Queen still falls to you*, Project Arts Centre, Dublin, IE*
2013 *If you were me, I would think twice*, Jessica Bradley, Toronto, CA*
2011 *Um*, Or Gallery, Berlin, DE*
2010 *Who That Happens*, Or Gallery, Vancouver, CA*
The Idiots, Every Letter in the Alphabet, Vancouver, CA*
Some Improperities, Samsa, Berlin, DE*
Improperities, SMART Project Space, Amsterdam, NL*
"Who can resist a Human? who doesn't finger lies?", YYZ, Toronto, CA*
2009 *Baroque Baroque*, Jessica Bradley, Toronto, CA*
The Metal Drummer and the Walldog, AKA, Saskatoon, CA*
2008 *The Lemonade is weak like your Soul/Die Limonade is matt wie deine Seele*, Kunstverein Göttingen, DE*
1+1-1, Jessica Bradley, Toronto, CA*
2007 *1+1-1*, Künstlerhaus Bethanien, Berlin, DE*

Gruppenausstellungen (Auswahl)

- 2025** *Outlook*, Galerie Kramer, Bremen, DE.
2024 *Gernot Wieland: You do not leave traces of your presence, just of your acts*, KH: Bremen, DE
Association for the Palliative Turn: Kunst für das Ende unsere Art zu Leben, Bauhaus Dessau, DE
2023 *alabaster_und von horizonten*, Projekt Fenster, Filmprojekt mit BBK und GEDOK, Bremen, DE
2022 *Association for the Palliative Turn*, Künstlerhaus Bremen, DE
2021 *The Beat Goes On*, National Gallery of Canada, Ottawa, CA*
2015 *Are You Experienced?*, Hamilton Art Gallery, Hamilton CA*
Homecomings, etc. Berlin Gallery Weekend, Berlin, DE*
Bild und Anpassung 2, Städtische Galerie Waldkraiburg, DE*
Ideas and Things, Kamloops Art Gallery, Kamloops, CA*
Oh Canada: Contemporary Art from North North America, Esker Foundation, Calgary, CA*

- Homework*, Open Forum, Berlin, DE*
- Depth of Perception*, Oakville Galleries, CA*
- Signs and Symbols*, Jessica Bradley Gallery, Toronto, CA*
- Sign, Sign, Everywhere a Sign*, Justina M. Barnicke Gallery, Toronto, CA*
- 2015** *art is a written word*, Galerie Meyer, Marseille, FR*
- 2014** *You Imagine What You Desire*, The 19th Biennale of Sydney, Sydney, AU*
- Somebody, Everybody, Nobody*, Scrap Metal, Toronto, CA*
- Performance Proletarians*, Magasin, Grenoble, FR*
- Oh Canada*, Owens Art Gallery, Sackville, CA*
- Bild und Anpassung*, Palais für aktuelle Kunst, Glückstadt, DE*
- Billion Solar Years*, Galerie Reinhard Hauff, Stuttgart, DE*
- 2013** *The Intellection of Lady Spider House*, project by Geoffrey Farmer, Art Gallery of Alberta, Edmonton, CA*
- The Bet*, KW, Berlin, DE*
- Living with More Art*, Galerie Reinhard Hauff, Stuttgart, DE*
- Because the world is round it turns me on*, curated by Clara Meister, Arratia Beer, Berlin, DE*
- Rain, Steam and Speed*, curated by Paul McDevitt & Declan Clarke, Sommer & Kohl, Berlin, DE*
- 2014** *The 19th Biennale of Sydney: You Imagine What You Desire*, Sydney, AU*
- Somebody, Everybody, Nobody*, Scrap Metal, Toronto, CA*
- Performance Proletarians!* Magasin, Grenoble, FR*
- Oh Canada*, Owens Art Gallery, Sackville, CA*
- Bild und Anpassung*, Palais für aktuelle Kunst, Glückstadt, DE*
- 5 Billion Solar Years*, Galerie Reinhard Hauff, Stuttgart, DE*
- 2013** *The Intellection of Lady Spider House*, project by Geoffrey Farmer, Art Gallery of Alberta, Edmonton, CA*
- The Bet*, Kunstwerke, Berlin, DE*
- Living with More Art*, Galerie Reinhard Hauff, Stuttgart, DE*
- Because the world is round it turns me on*, curated by Clara Meister, Arratia Beer, Berlin, DE*
- Rain, Steam and Speed*, curated by Paul McDevitt & Declan Clarke, Sommer & Kohl, Berlin, DE*
- 2012** *Material Information*, Bergen Art Museum, curated by Juan Gaitán, Bergen, NO*
- Higher Atlas*, 4th Marrakech Biennial, Marrakech, MA*
- Oh Canada*, Mass MoCA, North Adams, US*
- Living with Art*, Galerie Reinhard Hauff, Stuttgart, DE*
- Once More with Feeling*, Nuit Blanche, section curated by Helena Reckitt, Toronto, CA*
- 2011** *Pentimenti*, curated by Gregor Quack, Kleine Humboldt Galerie, Berlin, DE*
- Emotional Blackmail*, curated by Chen Tamir & Markus T. Andresson, Southern Alberta AG, Lethbridge, CA*
- The End of Money*, curated by Juan Gaitán, Witte de With, Rotterdam, NL*
- The Bell Show*, curated by Dieter Roelstraete, Lüttgenmeijer, Berlin, DE
- Metrospective 1.0*, Program, Berlin, DE*
- Manifestos Now!* Teck Gallery, Vancouver, CA*
- Sublimation*, Oakville Galleries, Oakville, CA*

- Kranich Museum*, commission for permanent collection, curated by Alex Schweder, Hesseburg, DE*
- Poste Restante*, Artspeak, Vancouver, CA; Limoncello, London, UK; Henry Art Gallery, Seattle, US*
- 2011** *Light in Darkness*, Western Bridge, Seattle, US*
- 2010** *It's the End of the World (as We Know it)*, curated by Bettina Steinbrügge, La Kunsthalle Mulhouse, FR*
- Everything Everyday*, Vancouver Art Gallery, Vancouver, CA*
- Catastrophe!: Manifestation*, Internationale d'art Québec, Québec City, CA*
- Invitation to an Infiltration*, curated by Eric Fredericksen, Contemporary Art Gallery, Vancouver, CA*
- Kurt*, Seattle Art Museum, Seattle, US*
- 2009** *The Malady of Writing*, MACBA, Barcelona, ES*
- Nomads*, National Gallery of Canada, CA*
- Transformers*, Jessica Bradley, Toronto, CA*
- How Soon is Now?*, Vancouver Art Gallery, Vancouver, CA*
- There is No Audience*, curated by Adnan Yildiz, Montehermoso Cultural Centre, ES*
- Suddenly: Where We Live Now*, Pomona Museum of Art, Los Angeles, US*
- 2008** *If We Can't Get it Together*, curated by Nina Möntmann, Powerplant, Toronto, CA*
- Thermostat: Video and the Pacific Northwest*, Seattle Art Museum, Seattle, US*
- Le Chamois de Messidor*, Program, Berlin, DE*
- Good Gangsters in Town*, Taipei Fine Arts Museum, Taipei, TW*
- Into the Music*, Kunstraum München, Munich, DE*
- Just Play: Musik als Soziale Praxis*, Edith-Ruß-Haus für Medienkunst, Oldenburg, DE*

Kunst im öffentlichen Raum

- 2025** *Up to This Moment*, Eglinton Crosstown LRT, Mount Dennis Station, Toronto, CA (Budget CAD 1 000 000).*
- 2023** *Conference of the Neighbours*, Bessarion Community Centre, Toronto, Ontario, CA (Budget CAD 410 000).*
- 2017** *Conference at the Council House*, Celebration Square, Mississauga, Ontario, CA (Budget CAD 150 000)*
- 2016** *Garden of Future Follies*, Waterfront Toronto, Toronto, CA (Budget CAD 1 000 000)*
- Take the Cake*, DJD Dance Centre, Calgary, CA (Budget CAD 54 000)*

Ausgewählte Auszeichnungen, Short-lists, Stipendien und Residenzen

Residenz Stipendium, Zentrum für Kunst, **2023 - ongoing**.

Hollweg Stiftung und Senat für Kultur: Publikation Erförderung (**kommende**)

Short-listed für The Legacy Art Project inspired by Terry Fox, **2019**

PAF – Performing Arts Forum, St. Erme, France, Summer University **2016**

Nova Scotia College of Art and Design, Halifax, CA, Residenz und Ausstellung, **2015***

Artspace, Residenz in Assoziation mit der 19. Sydney Biennale, Sydney, AU, **2014***

Canada Council for the Arts Long Term Grant, **2013–2015***

Thematic Residency (faculty), mit Geoffrey Farmer, Banff Centre, CA, **2010***

Artist Residency, Künstlerhäuser Worpswede, DE, Sommer, **2009***
Artist Residency, PROGRAM, Berlin, DE, Frühling **2008***
Canada Council International Artist Residency, Künstlerhaus Bethanien, Berlin, DE, **2006–7***
Canada Council for the Arts, Creation/Production Grants: **2015, 2011, 2009, 2005, 2003, 2002***
VIVA award, British Columbia, CA, **2005***

Sammlungen

Art Gallery of Hamilton, CA*
National Gallery of Canada, CA*
Vancouver Art Gallery, CA*
Hart House Permanent Collection, University of Toronto, CA*
Tacoma Art Museum, US*
Oakville Galleries, CA*
Canada Council Art Bank, CA*
Toronto Dominion Bank, CA*
Private collections in United States, Australia* and Europe and Kanada

Publizierte Schriften & Publikationsprojekte

Julika Rudelius: “‘...in the days of the bullies’ – A reflection on the works in the eponymous exhibition by Julika Rudelius.’ Monograph, Städtischen Galerie Esslingen, Villa Merkel, **(kommende)**.

“Gernot Wieland’s, The Perfect Square,” website text, Fluentum, **2023**.

“Einige Gedanken zu Mattis Kuhns Grasslands for Insects (Installation) (2022), Spacing. Standort Freigabe, Ausstellungstext, Verlag Marian Arnd, Taucha, Bremen, DE, **2023**.

“Einige Gedanken zu Mattis Kuhns Grasslands for Insects (Installation) (2022), Ausstellungstext, Bremen, DE, **2023**.

“Shannon Bool – I Left Calabasas, Escaped All the Ashes”, Presse- und Ausstellungstext, SPACED OUT, Gut Kerkow, **2021**.

“Effects and Affects in a Crisis of Authenticity,” Katalogtext (erweitert) in *Jeremy Shaw: The Quantification Trilogy, Vancouver* **2021**.

List of Works, *Jeremy Shaw: Phase Shifting Index*, Monographie; Hg. v. Christine Macel und Simon Castets, Centre Pompidou; Swiss Institute, Paris; New York, **2020**.

“Notes on Commentary in the work of Gernot Wieland,” Ausstellungstext, Salzburger Kunstverein, Salzburg, CH, **2020**.

“Two Desks, Each in a Small Room, One in Bremen, The Other in Berlin—Late Evening A conversation between Nadja Quante and Maxwell Stephens,” Katalogtext in: *Sofia Duchovny: Private Viewing*, eds.: Tomke Braun, Kunstverein Göttingen, Göttingen, **2019**.

“Effects and Affects in a Crisis of Authenticity,” Katalogtext über Jeremy Shaw, *Preis der Böttcherstraße* in Bremen, Kunsthalle Bremen, **2018**.

Exhibition Text for Jeremy Shaw’s, *I Can See Forever*, König Galerie, Berlin, **2018**

“Murmuring a Trace ... Tracing a Thought,” text and thought map, catalogue text and illustration in *Ankyloglossia (n. tongue-tie)*, Emma Waltraud Howes, ed. by Künstlerhaus Bethanien, **2014**.

"The Queen still falls to you," program guide, Project Arts Centre, September, **2014**.*

"Victoria's Public Secret, Chapters 1, 1.2, 2, 3, and 6" serial publication on www.60pages.com, April-June, **2014**.*

"Temet-ie Nosce (Know Thyselfie)," *Bewilder...ment*, Hg. v. Federica Buetti & Clara Meister, in Glänta, Göteborg, 2-3, **2013**.*

"Someone That Happens," *Intangible Economies*, hg. v. Antonia Hirsch, Fillip Editions, Vancouver, **2012**.*

"Someone That Happens," ed. Antonia Hirsch, *Fillip Review*, Vancouver, issue #14, summer **2011**.*

"Notes on Improperities," *The End of Money*, ed. Juan Gaitán, Witte de With, Rotterdam, **2011**.

"Verb List Compilations, 1967-8 & 2010," *See it Again, Say it Again: The Artist as Researcher*, ed. Janneke Wesseling, Valiz, Amsterdam, **2011**.*

"Dear Brian & Verb List Compilations, 1967-8 & 2010," *Manifestos Now!*, Capilano Review, Vancouver, 3.13.**2011**.*

"A Man of Improperities," *An Invitation to an Infiltration*, Eric Fredericksen, Contemporary Art Gallery, Vancouver, **2010**.*

Uninterrupted Stage Directions for Louise Miller. Kunst und Theorie der Künstlerhäuser Worpswede, argobooks, **2009**.*

"As Heads is Tails," F.R. David, ed. Dieter Roelstraete, de Appel, Amsterdam, spring **2009**.*

"Find us at the kitchen door," Art Lies! Issue 57, spring **2008**.*

"(The Rest is Missing)," Capilano Review, Issue 3.4, spring **2008**.*

"Schreibtisch Architecture," in *The Violence of Participation*. Ed. Markus Miessen, Sternberg Press, December **2007**.*

"(find us at the kitchen door) at the unitednationsplaza," *Fillip Review*, Vancouver, summer **2007**.*

"Visual Essay," curated by Stephanie Snyder in *Backroom Anthology*. Ed. Matthew Stadler, Clear Cut Press, Astoria, **2007**.*

"The Language of Angels, The Poverty of Words," Pyramid Power, summer, **2007**.*

"What's Love Got to Do with It: The Broken Heart of Contemporary Art," *Mödart*, summer, **2007**.*

"Curator: 300 mg Apo-Diazepam," Centrefold>, *Vancouver Review*, no. 12, winter, **2007**.*

"d'une lutte prolongée," *World's Best New Art*, ed. Georg Leutner, Unreal Projects, Bétonsalon, Verlag für moderne Kunst Nürnberg, **2006**.*

"Authorship set Adrift in Painting," *Brunt Magazine*, Vancouver, spring, **2006**.*

"Catachresis: A Smile for Geoffrey," *Fillip Review*, (insert), Vancouver, vol. 1, no. 2, winter, **2006**.*

The Red and the Sold of Dots. Exhibition essay for Derek Brunen: SOLD. Vancouver, *CSA Space*, Vancouver, fall, 2005. *For Norma: On the Occasion of Clubhouse and the Public Loitering Performances*. Vancouver Access Artist Run Centre, Vancouver, Spring, **2005**.*

"Décor Project: Potential Performances," *Public*, no. 27, fall, **2004**.*

Tom Wren's Revelations. Exhibition essay for Tom Wren, *Grunt Gallery*, Vancouver, November, **2004**.*

"As if Authorship didn't Exist," interview with Nicole + Ryan, *Cahier d'Activité*, issue no. 3, fall, **2004**.*

Guide to Listening: The Sackville Waterfowl Park. Brochure, *Struts Gallery*, Sackville, June, **2004**.*

"Dog Day Afternoon," *Expect Delays*, ed. Kathleen Ritter, *Prefix Photo*, vol. 5, no. 1, May, **2004**.*

"Big Picture," *C Magazine*, issue #80, winter, **2004**.*

"Fountain Postcards," Occational Work and Seven Walks from the Office for Soft Architecture.
Lisa Robertson, Clear Cut Press, Astoria, **2003**.*

Speechless: Igor Santizo's 'The Invisible Object (Hands Holding the Void)'. Vancouver: Western Front Publications, Feb., **2003**.*

Lehrtätigkeiten

seit WiSe 2021 Hochschule für Künste Bremen, DE Lehrauftrag im binationalen PhD-Programm des Fachbereichs Kunst und Design (Seminar: "The Art of Applying")

2008–2013 Piet Zwart Institute, International Masters of Fine Arts Program, Rotterdam, NL
Thematic Seminar (Leader), "Speechless: The Proximity of Gesture, Philosophy and Cinema," 2008–9; Core tutor and advisor, 2009–2013

2004–2014 Emily Carr University of Art + Design, Vancouver, CA

Undergraduate: Teacher's Assistant Cultural Studies, Special Topics

Co-instructor: Mixed Media Sculpture, Media History, Creative Processes (Foundation), Humanities Seminar (Art in Social Spaces), Senior Studio, Humanities Seminar Online (Art Writing).

Masters of Applied Arts low residency program: Studio Instructor (from 2012). External examiner, Masters of Applied Arts, thesis defense, 2013 and 2014.

2002–04 European Graduate School, CH

Teacher's Assistant and Online Tutorial Instructor for: Hubertus von Amelnunxen (2003), Lewis Baltz (2003), Yve-Alain Bois (2002).

Vorträge, öffentliche Präsentationen, Workshops und Gasttutorien

2020 Künstlergespräch mit Gernot Wieland, Salzburger Kunstverein

2019 External advisor, An Te Liu's Masters class, Faculty of Architecture, Landscape, and Design, University of Toronto, CA

2016 Künstlergespräch und Tutorium, York University, Toronto, CA *

2015 Künstlergespräch, Exkursion zur Gießerei, Tutorien, Ontario College of Art and Design, Toronto, CA

2015 Künstlergespräch, Nova Scotia School of Art and Design, Dublin, IE *

2014 Künstlergespräch, National College of Art and Design, Dublin, IE *

2013 Künstlergespräch, Tete, Berlin, DE *

Pecha Kucha: The Bet, hosted by Ana Teixeira Pinto, KW, Berlin, DE*

Performance Lecture: "Seemed Like a Good Idea at the Time," WORM, Rotterdam, NL *

2012 Künstlergespräch und Tutorium, York University, Toronto, CA *

Künstlergespräch und Tutorium, Guelph University, Guelph, CA *

Künstlergespräch und Seminar, Syracuse University, Syracuse, New York, US *

2011 Symposium Präsentation: "It Seemed Like a Good Idea at the Time," Intangible Economies, presented by Fillip Review, Grey Church, Collection & Projects Space, Vancouver, CA *

Präsentation: "On Improperities," University of Washington, Seattle, US *

2010 Präsentation: "On Improperities," The Banff Centre, Alberta, CA *
 Vortrag: "Notes on Gesture," University of Washington, Seattle, US *
 Respondents: to Bik van der Pol, in "Learning from Vancouver" Symposium, Western Front, Vancouver, CA *
 Panel discussion: "Invitation to an Infiltration," Contemporary Art Gallery, Vancouver, CA
 Öffentlicher Vortrag: "A Man of Improperities," Guests of "Public Speakers", Vancouver, CA
 Öffentlicher Vortrag: "Improperities," SMART Project Space, Amsterdam, NL
 2009 Vortrag: "Conditions of Belonging," Simon Fraser University, Vancouver, CA
 2008 Vortrag: "Sympathy for the Bourgeoisie," Emily Carr Institute, Vancouver, CA
 2007 Präsentation: "Meet me at the Kitchen Door," unitednationsplaza, Berlin, DE
 Workshop "using global media," mit Matthew Stadler, Berlin, DE.
 Künstlerpräsentation, Künstlerhäuser Worpswede
 Präsentation: "Eve Democracy," in response to "New Harmony: Delbrugge & de Moll,"
 Künstlerhaus Bethanien, Berlin, DE
 2006 Öffentlicher Vortrag: "Is Art Fair?," guests of "Public Speakers," Jupiter Art Fair, Portland, US
 Künstlerpräsentation: Contemporary Art Gallery, Vancouver, CA
 Panel Discussion: "Projections," Roundhouse Theatre, Vancouver, CA Präsentation: Gespräch mit Monika Szewczyk, Vancouver Art Gallery, CA
 2005 Vortrag: "The Accident," Emily Carr Institute, Vancouver, CA
 Künstlerpräsentation: Nova Scotia College of Art and Design, Halifax, CA
 2004 Künstlerpräsentation: Emily Carr Institute, Vancouver, CA
 Künstlergespräch, Dublin Institute of Technology, Dublin, IE

* as Hadley+Maxwell in collaboration with Hadley Howes