

DIAZ CONTEMPORARY

John Eisler: *we want your complex*

Joel Herman: *1926, 1977, 2007*

11 September to 11 October 2008

Opening Thursday 11 September, from 6 to 9

Diaz Contemporary is pleased to present the works of two 2008 MFA graduates from the University of Guelph, John Eisler and Joel Herman. Showing for the first time at the gallery, Eisler's *we want your complex* and Herman's *1926, 1977, 2007* provide an opportunity to view their diverse practice and use of media in the same context.

John Eisler: *we want your complex*

Eisler will be exhibiting large stain paintings that have been painted on folded pieces of unprimed, unstretched canvas. Throughout his painting and folding procedure, which is the subject of his work, the process of making continually requires him to change his approach and alter his line of thought. The result of this method is an array of geometric forms and permutations that conspire unexpectedly on the surfaces of these double-sided canvases. Alongside the paintings, Eisler's reflective mylar floor creates an altering effect which wildly distorts the work as well as the viewer.

John Eisler recently completed his MFA at the University of Guelph, 2008. He previously received his BFA from the Alberta College of Art and Design in 1997, with a concentration in painting. He has had a number of solo-exhibitions at Paul Kuhn Fine Arts in Calgary, including: *Calendar* (2006) and *Per second Per second* (2004). Recent group exhibitions include: University of Guelph MFA Program Exhibition at Birch Libralato in Toronto (2007) and *5 Degrees* at the Art Gallery of Calgary (2002).

Joel Herman: *1926, 1977, 2007*

Through appropriation and transformation, Herman's work functions by displacing and reconsidering a diverse array of historical and artistic elements. His work stems from the notion that how we remember the past is always in flux. It is these changing views and shifts in attitudes that are the subject of his work. The body of work that he is showing at Diaz Contemporary deals specifically with examples of geometric abstraction from Modernist art and design. For instance, using a 1926 letter stencil designed by Josef Albers, Herman created a series of abstracted plastic stencils, reconfiguring the geometric components of the design. In appropriating past artistic works and ideas, Herman's aim is to consider this material not as part of a resolved historical moment, but as something more fluid. In another project on view, Herman used charcoal collected from a bonfire on the site of Donald Judd's abused sculpture project in Muenster. With this charcoal, he produced a suite of ten drawings that recreate a series of prints also by Judd. In this way, the strategy of appropriation that Herman is engaged with is not purely a critique of authorship but a strategy to consider

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a more complex relationship to the past.

Toronto-based Joel Herman received his MFA at the University of Guelph in 2008. He completed his BFA at the University of Victoria in 2004. Recent exhibitions in Toronto include: University of Guelph MFA Program Exhibition at Birch Libralato (2007) and *Proof* at Gallery 44 (2006).