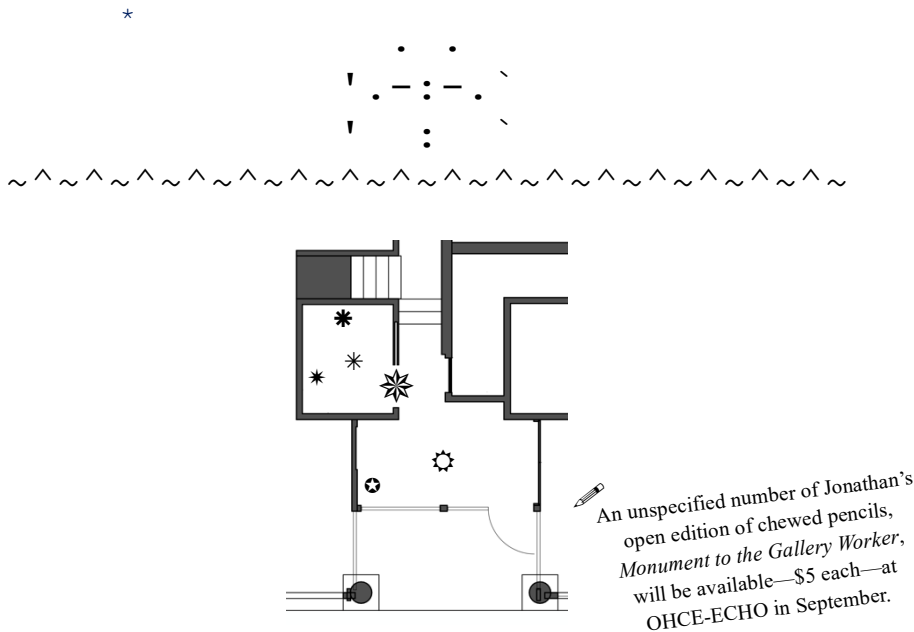


Jonathan Middleton: Confounded by Time



OHCE-ECHO, 1469 Venables

Open Saturdays in September, 2–6pm, and
by appointment.

A sound performance work will be
presented in public September 22–26—
please see website for details.

All welcome to the closing celebration, on
Saturday, September 27, 6–8pm.

Jonathan Middleton (b. 1974, Edmonton) is an artist,
curator, publisher, and educator, who has contributed
significantly to artist-run culture as an arts worker,
manager, and board member, since 1996.

Presently, Jonathan co-manages the Vancouver Art Book
Fair and serves as coordinator for the Artist-Run Centres
and Collectives of Ontario; previously he was Executive
Director of Art Metropole, Toronto (2019–2024),
Director/Curator of Or Gallery (2007–2017) and Or
Gallery Berlin (2010–2015), publisher and editorial
board member of Fillip (2004–2008), Director/Curator of
Exhibitions at Western Front (1999–2005), and
administrator and long-time co-curator, with Steven
Brekelmans, of RubyArts.org (1996–2008).

PART III OF IV: ☼ *Golden Star* (after Tycho Brahe), 2017, painted plaster, 8 3/8 x 5 x 4 1/2 inches ☼ *Constellation*, 2025, gold-topped map pins, installation dimensions variable; * *Punctuations*, 2025, adhesive vinyl, dimensions variable; * *Beach Boys: I just wasn't made for these times*, 2008, digital audio, 4 minutes; * *Remnant*, 2022/2025, inkjet print mounted on dibond aluminum, adhesive vinyl, 10 x 30 3/8 inches, edition of 3 + AP; * *Civilians*, 2025, ink from the island of Hven, on paper, 10 5/8 x 13 5/8 inches (sight), 15 1/8 x 31 3/8 inches (framed), from the series *Considerations* (2016–); * *Whale Orbit**, 2017/2025, poster, inkjet print, 28 x 22 inches; ↩

* the R is silent

 *Monument to the Gallery Worker*, 2021, open edition of chewed pencils, developed from a work Jonathan performed at the Contemporary Art Gallery in 2010 for the exhibition *Strange. The first time I've heard of a piano with four legs...*

As an artist, Jonathan was a founding member of DYNAMO (est. 2006) and Duplex Artists' Society (est. 2017), and his work has been included in group exhibitions at Libby Leshgold Gallery, Vancouver (*It's difficult to put a painting in the mailbox: Toward new models of artists' publishing*, 2018); Slakthusateljéerna / Konsthall 323, Stockholm (*Peace, Love and Frustration: Grounds for Exchange*, 2018); Plaza Projects, Richmond (*Peer Pressure*, 2017); Contemporary Art Gallery, Vancouver (*An Invitation to an Infiltration*, 2010); Or Gallery, Vancouver (*Why I'm So Unhappy*, 2006); Tracey Lawrence Gallery, Vancouver (*The Rhubarb Society*, 2006); and his films have been screened at festivals and venues including the Chicago International Film Festival, Inside Out, The Blinding Light!! Cinema, and the Vancouver International Film Festival.

A frequent collaborator, Jonathan has worked with Hadley Howes, Maxwell Stephens, and Kathleen Ritter, as Please Pay Here Collective; with Aaron Carpenter as Jeneral Joke Store; and his work has been included in exhibitions by the artist collective Instant Coffee at Western Front, Vancouver (with Aaron Carpenter, 2012); Mercer Union, Toronto (2007); Lobby Gallery, Vancouver (2006); and Wrong Gallery at Or Gallery, Vancouver (2006). Jonathan's first exhibition in an artist-run centre was *Anoptic* at Western Front, Vancouver (1999), a "solo collaboration" with Derek Barnett, with whom he later developed Information Office into an active art book publisher. In collaboration with Aaron Carpenter and Miguel Da Conceição, The Bodgers' and Kludgers' Co-operative Art Parlour presented exhibitions in their shared home in Strathcona from 2006 to 2007, later co-presenting the first International Chilliwack Biennial at Delta Grove campground in Cultus Lake Park with Artspeak and Or Gallery, in 2010.

Jonathan's practice engages language, comedy, and institutional operations, and in recent years, his own work has centred on the extraordinary life and work of the 16th century Danish astronomer Tycho Brahe*; this research was developed in 2018 when he was artist-in-residence at The Nordic Guest Studio, Stockholm, of Nordiska Konstförbundet, through a partnership between Duplex and Slakthusateljéerna, a studio association and project space for contemporary art in Stockholm.

*

Departing from Dan Falk's *The Science of Shakespeare*, re-issued this year, Jonathan's interest in Tycho—a naked-eye astronomer, btw—is examined particularly through the lens of *The Tragedy of Hamlet, Prince of Denmark*, which was sometime between 1599 and 1601 and, more often known today as, simply, *Hamlet*...

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> <https://bedroomkitchen.garden/ohce-echo>

Confounded by Time, Jonathan's first solo exhibition, coincides with his return to Vancouver, where he has begun his MFA at the the School for Contemporary Arts at Simon Fraser University this fall.