



# Another Green World

Works from the Collection

June 20–August 10, 2025

Joan Balzar, Tom Burrows, Kate Craig, Gabi Dao, Sarah Dobai, Jesse Gray,  
Antonia Hirsch, Tiziana La Melia, Damian Moppett, Nadia Myre, Gailan Ngan,  
Jerry Pethick, Dana Qaddah, Gordon Smith, Mark Soo and Stephanie Stein

# Another Green World

## Works from the Collection

Joan Balzar, Tom Burrows, Kate Craig, Gabi Dao, Sarah Dobai, Jesse Gray, Antonia Hirsch, Tiziana La Melia, Damian Moppett, Nadia Myre, Gailan Ngan, Jerry Pethick, Dana Qaddah, Gordon Smith, Mark Soo and Stephanie Stein

“The second world is the playground, laboratory, theatre or battlefield of the mind, a model or construct the mind creates, a time or place it clears in order to withdraw from the actual environment. It may be the world of play or poem or treatise. The world inside a picture frame, the world of pastoral simplification, the controlled conditions of scientific experiment. Its essential quality is that it is itself an explicitly fictional, artificial or hypothetical world. It presents itself to us as a game which, like all games, is to be taken with dead seriousness while it is going on. In pointing to itself as serious play, it affirms both its limits and its power in a single gesture, separating itself from the casual and confused region of everyday existence, it promises a clarified image of the world it replaces.”  
— Harry Berger Jr., *Second World and Green World: Studies in Renaissance Fiction-Making* (University of California Press, 1988), 11.

*Another Green World* brings together artists' works from the Belkin's collection, many of them recent acquisitions, to consider spaces that redraw the boundaries of power, play and form. The green world is part of a second-world

Renaissance attitude born of a human desire to live in and control a world of human invention. The second world of art and speculative thinking (versus the first world made by a god or by nature) seeks a human-made order and meaning.

These second, green worlds are spaces of possibility. They might be ambiguous sites, redrawn maps, critiques of control, pastoral edens or portals where puppets, dislocated appendages, doubles and loops proliferate. The exhibition considers form in the building of other worlds, whether speculative models, abstractions or narratives. In many cases, the form proposes otherwise, as in Antonia Hirsch's reconfigured national borders or in the real and referenced sodium lights in the works of Mark Soo and Stephanie Stein. Used in public spaces and military applications, sodium lights both deter certain behaviours such as intravenous drug injection (the orange glow drains all colour from objects illuminated) as well as increase visibility in challenging weather conditions (cutting through fog, for example). Used by the artists, the borders and lights extend beyond their political and social uses and are approached as form ripe with alternative potential.

These worlds trouble art's own histories where nationalisms, technologies and our relation to the more-than-human are rethought. For example, Nadia Myre's video of a mirrored and tattered Canadian flag reveals another image of an eagle attempting to take flight. Borrowing from Brian Eno's 1975 album *Another Green World*, the exhibition contends with art's role in making sense of our world. We can read the desire to create other worlds, at the same time that we are destroying the balance of this world. In reflecting on the album title which attempts to capture imaginative space in sound, Eno said: "I read a science fiction story a long time ago where these people are exploring space and they finally find this habitable planet and it turns out to be identical to Earth in every detail. And I thought that was the supreme irony: that they'd originally left to find something better and arrived in the end—which was actually the same place. Which is how I feel about myself. I'm always trying to project myself at a tangent and always seem eventually to arrive back at the same place. It's a loop."

*Another Green World: Works from the Collection* is curated by Melanie O'Brian and made possible with the generous support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, our Belkin Curator's Forum members, and our individual donors who financially support our acquisitions and donate artworks to the collection.

## Artists



Joan Balzar, *Fusion*, 1967

**Joan Balzar** (Canadian, 1928–2016) is recognized as a key figure in the development of abstract painting on the West Coast in the 1960s, a time when Vancouver emerged as a city of increased experimentation in visual art. A graduate of the Vancouver School of Art, Balzar adopted a vocabulary of large-scale, optical, hard-edge painting, often including a neon element. Her work incorporated an interest in mass-produced industrial materials, while continuing to explore the possibilities of psychological manipulation through colour, light and spatial illusion. These paintings, including *Fusion* (1967), were meant to create excitement in the retina. The result moves beyond the conventional frame of painting to create a more experiential relationship, strongly related to the ideas of Marshall McLuhan and the psychedelic movement.

**Tom Burrows** (Canadian, b. 1940) has been a significant figure in Vancouver's art scene since the 1960s. His primary focus has been creating polymer cast panels, which he began experimenting

with while at Saint Martins School of Art in London (1967–69), in addition to his photography and sculptural works. After studying in London, Burrows returned to Vancouver where he was a founding faculty member in UBC's Bachelor of Fine Arts program, teaching there until 1974, a period that coincided with him squatting at the Maplewood Mudflats in North Vancouver. In the creation of his almost

monochromatic panels, Burrows revives a modernist concern with the material nature of the object reduced to issues of surface, scale and the occupation of space. The two *Eben Rexford* (2010) works, with their subtle gridding, engage a title to reference the eponymous American poet and lyricist (1848–1916) for the lyrics to “Silver Threads Among the Gold,” one of the first songs to be mechanically recorded.

**Kate Craig** (Canadian, 1947–2002) was an influential multimedia artist whose work spanned costume, film, performance and photography. Craig experimented with role-play in performance and video, and she adopted the camera as a mediating device to challenge the conventions of realist narratives around the female body and the natural landscape. After



Tom Burrows, *Eben Rexford* (detail), 2010



Kate Craig, *Piranha Farms* costume, 1978.

Photo: Rachel Topham Photography



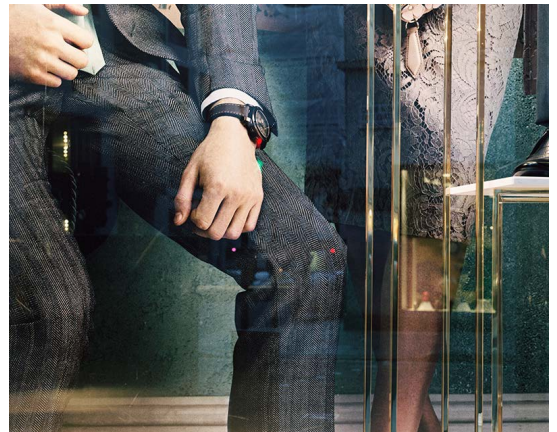


**Gabi Dao** (Canadian, b. 1991) is an artist who uses collage, sculpture, sound and moving image installations that hold multiple truths, temporalities and sensory affirmations. Their process of gathering, breaking and repairing audio/visual fragments, tactile collections and linguistics results in works that tend to the slippages of “history,” archives and storytelling. Dao received a BFA from Emily Carr University and an MFA from the Piet Zwart Institute, Rotterdam, where they focused on research around bats and their social status as a way to look at larger critiques of societal relations and norms between ecology and economy, pestilence and good fortune, sight and sound, alienation and belonging. The bat marionettes, *Uncharismatic* (2023), are part of a larger grouping of puppets used in the video installation *Lucifer Falls from Heaven* (2023), also in the Belkin’s collection.

**Sarah Dobai** (British, b. 1965) is a London-based artist who works with photography, film, publication and

Gabi Dao, *Uncharismatic*, 2023. Photo courtesy of Unit 17

graduating from Dalhousie University in 1964, Craig met artist Eric Metcalfe in 1967 while attending the University of Victoria. Together, they assumed the personas of Lady Brute and Dr. Brute and became involved in mail art networks. In 1973, Craig co-founded the Western Front Society. The *Piranha Farms* costume (1978) was made for Metcalfe to perform in as a gesture of absurdity (is the wearer of the costume the piranha or are they being eaten by the toothy fish?) and critique of mass media.



Sarah Dobai, *Bond Street II*, from *The Overcoat* series, 2015

performance. Her work has re-enacted and repurposed historical works of cinema and literature, frequently working between image and text as a means of addressing present day concerns in historical context. Through a response to classic literature, such as to Gogol's "The Overcoat" (1842), Dobai makes images within the present moment, such as the contemporary vitrines and windows of shop displays that encapsulate social and sartorial longing and haunting across time. Dobai's work is in dialogue with the history of contemporary photography in Vancouver, having received her MFA from UBC in 1995 where she held an active presence in the city's art scene before returning to London.

**Jesse Gray** (Canadian, b. 1979) is a multidisciplinary artist living on Snuneymuxw territory (Nanaimo, BC) who is drawn to the world of the unseen, the discarded and the overlooked. Gray's practice involves the collection and aggregation of objects, and uses labour-intensive methods of hand-craft to examine patterns of waste accumulation and explore the underlying histories of human-made objects. Gray holds an MFA from UBC (2009), a BFA from SFU (2002) and studied jewelry design at Vancouver Community College (2012). For *Mesomonuments: Scrap Figures after Elza Mayhew* (2020), Gray uses plastic trash collected from beaches that is cast in bronze to create jewelry-esque miniatures, using West Coast modernist artist Elza Mayhew (1916–2004) as a touchstone (Mayhew's *Stela I* and *II* are in the Belkin's Outdoor Art Collection).



Jesse Gray, *Mesomonuments: Scrap Figures after Elza Mayhew* (detail), 2020. Photo courtesy of Artspeak

**Antonia Hirsch** (German/Canadian, b. 1968) lives and works in Berlin. She has a BA from Central Saint Martins College of Art and Design in London. Hirsch's practice engages installation, film, print and sculpture to examine the formal, quantitative, spatial and syntactic systems that structure an understanding of our universe. The *World Map Project* is a series of works by the artist that challenge the form and traditions of mapping. The various maps reimagine state markers by reconfiguring our understanding of the usefulness of mapping, choosing instead to organize countries within new paradigms and classifications, such as rendering all nations the same size or creating a scaled



Antonia Hirsch, *Stoppages*, from the *World Map Project*, 2011

length of national borders from strapping that can be infinitely reconfigured. A related work, *World Flag* (2009) is a single flag design made from an amalgam of all sovereign nation flags blurred into one.

**Tiziana La Melia** (Canadian, b. 1982) is a Vancouver-based artist and writer who was born in Palermo, Italy, and raised in Winfield, BC. La Melia completed her BFA at Emily Carr University and her MFA at the University of Guelph. Her work dissolves distinctions between painting, sculpture, performance, poetry and installation, and it creates evocative and complex narratives that move between language and form, the written and the visual. *Class room (private eyes)* (2013) and *writing the black fruits* (2014) are evocative paintings in their titling and unstable reading both conceptually and formally as scenes of the process of learning and creation unfold, i.e. writing, reading, drawing, looking.



Tiziana La Melia, *writing the black fruits*, from the *purple Proses* series, 2014

**Damian Moppett** (Canadian, b. 1969) has long been engaged with the processes, materials and history of art. Based in Vancouver, Moppett holds an MFA from Concordia University. Drawing from modernist formalism, classical figuration and advertorial photography, Moppett's practice is an accumulation of strategies that refract and reconsider art history. Frequently alluding to the artist's studio, Moppett renders the productive process as a subject in its own right. His references, whether Mike Kelley, Anthony Caro or Greg Curnoe, explore how





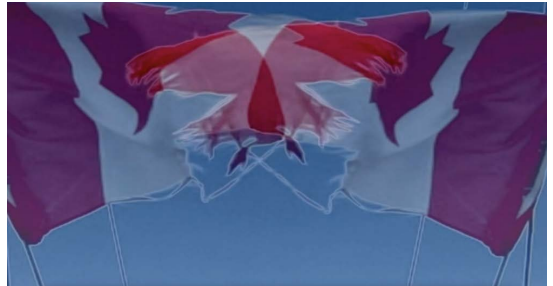
Damian Moppett, *Bike*, 2023.

Photo: Rachel Topham Photography

techniques and content can be formally, conceptually and often humorously revisited. This interrogation is facilitated by a corresponding shift in material: black and white photographs become vivid, grotesquely coloured paintings, ancient caryatids translate to flattened silhouettes fashioned from sheet metal, and in *Bike* (2023) and *Foot* (2023), dislocated images become cutout painted sculptures, one-side blank, forcing viewers to contend with form, perception, encounter and flatness.

**Nadia Myre** (Kitigan Zibi Anishinaabeg First Nation, b. 1974) is a contemporary visual artist based in Montreal. Myre is a graduate of Emily Carr University (1997) and Concordia University, where

she earned an MFA (2002). Her multi-disciplinary practice brings together complex histories of Indigenous identity, ideas of nationhood, memory and craft. Myre's work explores the structures of power that shape personal and collective narratives, such as in *Tethered* (2021), a video of a mirrored and tattered Canadian flag that, in its doubled and ragged image, gives rise to a new form that is coming into being. In doing so, Myre sparks dialogue that bridge histories, materiality and the poetics of storytelling to approach the experiences of Indigenous peoples and those who "settled" here, mapping mutual exchanges, distortions, oppression and adaptations over time and place.



Nadia Myre, *Tethered* (still), 2021

**Gailan Ngan** (Canadian, b. 1971) is a Vancouver-based artist who holds a BFA from Emily Carr University and apprenticed under her late father Wayne Ngan. Her practice centres on ceramics and sculpture, using material gathered from nature and from commercial sources. Ngan's hand-built sculptural works testify to a profound understanding of form and material, and suggest the deep influence of the resource-rich West Coast both culturally and ecologically. Her experimental approach to ceramics is evident in her expanded ceramic practice,



in the potential in breaking with tradition and thinking through the possibilities of form as seen in *Pink Rock* (2022), made of clay, and *Meteor Moon 1 (red)* (2022), which is a scanned and 3D printed plastic form from a clay sculpture that enables not only seriality, but a play on terrestrial material and a colour palette that would not be possible in ceramics.



Gailan Ngan, *Meteor Moon 1 (red)*, 2022.  
Photo: John Dean. Courtesy of Esker Foundation

**Jerry Pethick** (Canadian, 1935–2003) was a visual artist who bridged artistic and scientific fields through a study of optics and perception. His work gained popularity during the 1960s and 70s, as it aligned with counterculture concepts including alternative experiences of reality, op-art and mysticism. Pethick studied art



Jerry Pethick, *Sundogs/Actual and Virtual*, 1980–81.  
Photo: Vancouver Art Gallery

in London, UK, at Chelsea Polytechnic and the Royal College of Art, where he completed graduate studies in 1964. Pethick's interest in technology and the possibilities of visual perception led to experiments with unconventional materials in his art practice such as plastics and lenticular lenses. A key strategy in his experimentation was obscuring perspective, either through lenses or sculptural assemblages, which was reflective of his critique of modernism and linear progress. *Sundogs Actual/Virtual* (1980–81) refers to an optical phenomenon – an ice halo – in which the sun has a bright spot to one or either side of it, effectively appearing to double (or triple) the sun. The doubling, the actual and the virtual, takes on a vastly shifted meaning since 1980.

**Dana Qaddah** (b. 1996, Beirut, Lebanon) is an interdisciplinary artist of Palestinian, Syrian and Lebanese descent who lives in Vancouver. They hold a BFA from Emily Carr University. Qaddah uses archives of personal and itinerant cultural knowledge in installation, sculpture, photography and video works to forefront ideas of Arab futurism and storytelling. Qaddah's artistic practice builds from, and through, colonial legacies, environmental and economic deterioration, and the condition of abstraction from one's own sense of self and place, such as in *We're not the only ones but....., the special ones* (2023). This lightbox not only addresses the weight of photography in Vancouver, but thinks through the advertising form as a portal to connect Vancouver to other places globally, especially through food and consumable goods.



Dana Qaddah, *We're not the only ones but....., the special ones*, 2023

**Gordon Smith** (Canadian, 1919–2020) was a key figure in contemporary Canadian art who, since the 1950s, worked continuously to expand the dialogue between abstraction and representation. Over the course of his 75-year career he made paintings employing a process of looping and overlapping, the movement of line to line, texture into texture, and colour into colour. His painting, collage and sculpture sought a balance between abstraction and his love of the West Coast landscape. *Untitled* (c. 1995) and *Gloved Hand* (2001) are experiments in form for Smith. Working with collaged papier-mâché was an ongoing process for the artist and the work is reminiscent of a small, misshapen globe, while the bronze hand is sheathed, rising and spectre-like, helping to remind viewers of the processes of making.



Gordon Smith, *Untitled*, c. 1995

**Mark Soo** (Canadian, b. 1977) was born in Singapore and lives and works in Berlin. Graduating from Emily Carr Institute of Art and Design in 2001, Soo works in a variety of media including photography, sound and video, which he uses to investigate notions of perception, modes of representation and considerations of social space. As part of a critical reflection on image-making, he is interested in how information technology and popular media put the human body into question and, in turn, create composite categories of representation and emotion. Bridging varied references while examining slippages between their cultural values, Soo allows viewers to reimagine relationships between their forms and the dynamics of their meanings



Mark Soo, *Monochrome Sunset (English Bay - Oppenheimer Park)*, 2006

such as in *Monochrome Sunset (English Bay–Oppenheimer Park)* (2006). This installation experientially speaks to the control of public space using a coloured photograph of the sunset at English Bay and sodium lamps that have been used in Vancouver's innercity Oppenheimer Park to drain all colour from the surroundings.

**Stephanie Stein** (German, b. 1972) is a Berlin-based artist who studied at the Gerrit Rietveld Akademie, Amsterdam, the Cooper Union School for the Advancement of Science and Art, New York and Staatliche Kunstakademie Düsseldorf. Her abstract minimalist works are precisely coordinated with spatial parameters such as light and shadow, dimension and motion. Stein's work alters the perception of an entire spatial structure, while her graphic works appear to be definitions of interspaces. In her interest in form and space, the works reference architectural fragments, art history, social systems and natural history. *OASE* (2022), which translates to oasis from the German, is a video and sound installation that, in its abstraction, points to a history of painting, minimalist practices (Dan Flavin for one), sunrise and sunset, carceral spaces and the use of lights as part of human-made techniques for control.



Stephanie Stein, *OASE* (still), 2022



## List of Works

All works are from the Collection of the Morris and Helen Belkin Art Gallery

Joan Balzar

*Fusion*, 1967

acrylic on canvas and neon light

148.0 x 213.5 cm

Gift of Alexander Cotter, 1998

Tom Burrows

*Eben Rexford*, 2010

polymer resin and thread

122.0 x 122.0 x 3.5 cm each

Gift of the artist, 2014

Kate Craig with Jane Ellison, Hank Bull and  
Eric Metcalfe

*Piranha Farms costume*, 1978

fabric, plastic and velcro

dimensions variable

Gift of Western Front and Hank Bull, 2024

Gabi Dao

*Uncharismatic*, 2023

4 marionettes of clay and glaze, found  
objects, fabric, metal, wood and fishing line  
dimensions variable

Purchased with support from the Canada  
Council for the Arts and the Morris  
and Helen Belkin Foundation, 2024  
(3 marionettes); Gift of the artist, 2024  
(1 marionette)

Sarah Dobai

*Bond Street II*, from *The Overcoat* series,  
2015/18

C-print on paper

75.9 x 96.5 cm

Gift of the artist, 2023

Sarah Dobai

*Ivry Interieur*, from *The Overcoat* series,  
2015/18

C-print on paper

75.9 x 97.3 cm

Gift of the artist, 2023

Sarah Dobai

*Mile End*, from *The Overcoat* series,  
2015/18

C-print on paper

75.9 x 94.5 cm

Gift of the artist, 2023

Sarah Dobai

*New Bond Street*, from *The Overcoat*  
series, 2015/18

C-print on paper

76.0 x 97.2 cm

Gift of the artist, 2023

Sarah Dobai

*The Overcoat*, 2015  
book

29.3 x 22.0 cm

Gift of the artist, 2023

Jesse Gray

*Mesomonuments: Scrap Figures after*  
*Elza Mayhew*, 2020

19 bronze sculptures cast from plastic trash  
in the lost-wax method atop painted scrap  
wood plinths

dimensions variable

Purchased with support from the Canada  
Council for the Arts and the Morris and  
Helen Belkin Foundation, 2021

Antonia Hirsch  
*Equal Countries A–Z*, from the *World Map Project*, 2006  
giclée print on paper, edition 5/5  
100.0 x 100.0 cm  
Anonymous gift, 2023

Antonia Hirsch  
*World Flag*, 2009  
ink on silk, unnumbered edition of 8  
78.5 x 130.5 cm  
Purchased with support from the Morris and Helen Belkin Foundation, 2024

Antonia Hirsch  
*Stoppages*, from the *World Map Project*, 2011  
polyester straps, aluminum tags and aluminum case  
dimensions variable  
Anonymous gift, 2023

Tiziana La Melia  
*Class room (private eyes)*, 2013  
watercolour on linen  
112.2 x 68.8 cm  
Gift of Lee Plested and Eric von Mueller, 2023

Tiziana La Melia  
*writing the black fruits*, from the *purple Proses* series, 2014  
oil on board  
83.7 x 55.6 cm  
Gift of Lee Plested and Eric von Mueller, 2023

Damian Moppett  
*Bike*, 2023  
oil and enamel on aluminum  
110.0 x 45.2 x 1.0 cm  
Gift of the artist, 2024

Damian Moppett  
*Foot*, 2023  
oil and enamel on aluminum  
36.5 x 26.5 x 1.0 cm  
Gift of Carvel Creative, Calgary, 2025

Nadia Myre  
*Tethered*, 2021  
video, edition 1/5  
8 m 56 s  
Purchased with support from the Morris and Helen Belkin Foundation, 2024

Gailan Ngan  
*Amass*, 2022  
clay, slip and glaze  
55.5 x 54.0 x 58.0 cm  
Purchased with support from the Morris and Helen Belkin Foundation, 2023

Gailan Ngan  
*Meteor Moon 1 (red)*, 2022  
3D-printed plastic and paint  
25.7 x 25.0 x 30.5 cm  
Produced in part with support from the Esker Foundation Commission Fund  
Purchased with support from the Morris and Helen Belkin Foundation, 2023

Gailan Ngan  
*Pink Rock*, 2022  
clay and glaze  
30.5 x 30.3 x 25.5 cm  
Purchased with support from the Morris  
and Helen Belkin Foundation, 2023

Jerry Pethick  
*Sundogs/Actual and Virtual*, 1980–81  
glass, plaster, silicone, gold leaf and  
enamel  
154.3 x 112.4 x 61.9 cm  
Gift of the Canada Council Art Bank, 2003

Dana Qaddah  
*We're not the only ones but....., the  
special ones*, 2023  
photograph transparency on lightbox  
66.5 x 76.1 x 7.2 cm  
Purchased with support from the Canada  
Council for the Arts, 2023

Gordon Smith  
*Untitled*, c. 1995  
papier-mâché and acrylic paint  
21.8 x 17.5 x 16.0 cm  
Gift of F. Joan Tuey, 2023

Gordon Smith  
*Gloved Hand*, 2001  
bronze  
44.8 x 18.5 x 16.0 cm  
Gift of F. Joan Tuey, 2023

Mark Soo  
*Monochrome Sunset (English Bay–  
Oppenheimer Park)*, 2006  
duratrans, acrylic, street lamp heads,  
90W low-pressure sodium bulbs  
dimensions variable  
Purchased with support from the Canada  
Council for the Arts Acquisition Assistance  
Program and the Morris and Helen Belkin  
Foundation, 2007

Stephanie Stein  
*OASE*, 2022  
video, edition 1/3  
3 m 40 s  
Anonymous gift, 2023



*Another Green World: Works from the Collection* (June 20–August 10, 2025) brings together artists' works from the Belkin's collection, many of them recent acquisitions, to consider spaces that redraw the boundaries of power, play and form and includes work by Joan Balzar, Tom Burrows, Kate Craig, Gabi Dao, Sarah Dobai, Jesse Gray, Antonia Hirsch, Tiziana La Melia, Damian Moppett, Nadia Myre, Gailan Ngan, Jerry Pethick, Dana Qaddah, Gordon Smith, Mark Soo and Stephanie Stein

*Another Green World: Works from the Collection* is curated by Melanie O'Brian and made possible with the generous support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, our Belkin Curator's Forum members, and our individual donors who financially support our acquisitions and donate artworks to the collection.

To arrange an exhibition tour for groups and classes, email [belkin.tours@ubc.ca](mailto:belkin.tours@ubc.ca)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



BRITISH COLUMBIA  
ARTS COUNCIL  
An agency of the Province of British Columbia



MORRIS AND HELEN **BELKIN ART GALLERY**  
[belkin.ubc.ca](http://belkin.ubc.ca)

1825 Main Mall | Vancouver BC V6T 1Z2  
x"məθk"əyəm | Musqueam Territory  
Open 10–5 Tue–Fri | 12–5 Sat–Sun  
Closed Mondays and Holidays | 604 822 2759