

VESSNA PERUNOVICH

LINE RITUALS & RADICAL KNITTING





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MSAC
MACDONALD STEWART ART CENTRE



Line Rituals & Radical Knitting is an exhibition by Serbian/Canadian artist Vessna Perunovich of works that she has created since 2004 through artist residency programs in Banff (Alberta), Bursa (Turkey), Berlin (Germany), Brooklyn (New York), and Prijepolje (Serbia). Perunovich's practice includes performance, video, and installation (among other disciplines), through which she dwells, emotionally and philosophically, on the subject of boundaries, personal intimacy, and societal constructs. Through her continuous line drawings in ink, graphite, and elasticized string, Perunovich reinvents man-made barriers, such as walls and fences, and represents them in soft configurations and as woven, permeable structures.





Using cultural displacement as a starting point, Perunovich simultaneously investigates the autobiographical yet universal experience of migration as a space of both immobility and movement. Merging the personal and political, the intimate and public, Perunovich's multi-disciplinary work hovers between irony and beauty, hope and despair.

Vessna Perunovich: Line Rituals & Radical Knitting, on view at the Macdonald Stewart Art Centre in Guelph, Ontario from January 24 to March 31, 2013, was curated by Dawn Owen, Curator of Contemporary Art. The Macdonald Stewart Art Centre gratefully acknowledges the support of the Canada Council for the Arts and the Ontario Arts Council.



The exhibition *Line Rituals & Radical Knitting* opens with a modestly scaled, black and white video displayed on a monitor. A stationary camera captures the interior of a bare room, its lens positioned frontal to a bank of open windows. A breeze pushes at the curtains that obscure the outside world. The fabric billows, flattens against the windowpanes, and then billows again, like a slow meditative breath. The raking sun makes long linear shadows, as if drawn by hand, across the curtains. Busy birds, heard but not seen, suggest a warm summer day. This is a place of memory: its muted tonality is relegated to the past, its imagery both indistinct and familiar. As the video plays, a voice says, "I love you." There is a pause, then again: "I love you." Pause and again. It is a woman's voice;



her words are sometimes spoken gently, then punctuated with a laugh, then louder and less gently, then earnest and tender again.

Serbian/Canadian artist Vessna Perunovich made the video *Finding Love* in the summer of 2012, soon after her arrival in New York, where she spent four months as artist-in-residence at the renowned International Studio & Curatorial Program (Brooklyn). The video is indicative of Perunovich's practice—responsive, intuitive, and personal—and in its depiction of place: in this case, the artist's studio. On dressing the tall windows with curtains, which she did for privacy and to make the open space more intimate, Perunovich recognized the

aesthetic and emotive potential of the window-scape. *Finding Love* is one of two works in which she used her newfound creative environment as subject matter for her art.

For the second work, Perunovich choreographed a private performance recorded in photographic stills. *Online* is composed of seven digital C-prints, each 3 by 2 feet, depicting the artist dressed in black. An elasticized band of wide black ribbon is stretched end-to-end across the width of the room. In each image, Perunovich grasps the band or twines it around her body. Her poses vary: on her hands and knees with the band taut around her torso; standing against the far wall with the band seemingly stretched to its limit



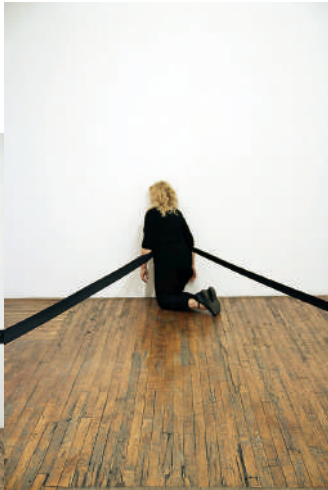
and held against the wall with only her forehead; face down on the floor with her legs and arms outstretched, hands grasping the band like a lifeline. With this work, Perunovich was intent on acquiring a precise and physical understanding of this new place in which she would live and make art.

Perunovich studied traditional painting at the University of Belgrade (BFA 1984, MFA 1987) before emigrating from the former Yugoslavia to Canada with her husband and young daughter in 1988. The impact of emigration on her art is significant. As Perunovich adapted, her work evolved to include process and time-based mediums: performance, film, video, photography, and installation.

Perunovich's approach was unfettered: her lack of specific knowledge about these mutable art forms enabled her to embrace their myriad properties without fear of breaking with convention. Although mark making, particularly through processes that reveal the artist's hand—principally drawing, painting, and sculpture—remain essential to her practice.

Since 2004 she has engaged residency programs in Banff (Canada), Bursa (Turkey), Berlin (Germany), Brooklyn (New York), and Prijepolje (Serbia) and, in 2014, she will live and work in Beijing (China) for three months. *Line Rituals & Radical Knitting* is composed solely of works created in each of the residencies that Perunovich has undertaken to date.







Residencies are inherently process-based, often emphasizing the immersion of international artists into distinct cultural communities, a fertile environment for the creation of new work. The art made in the milieu of a residency is inevitably experiential, befitting of Perunovich's practice perhaps more so than most. The fluidity with which she moves through the world has engendered in her art a kind of perpetual oscillation between place and space, public and private, object-based materiality and performance-based immateriality.

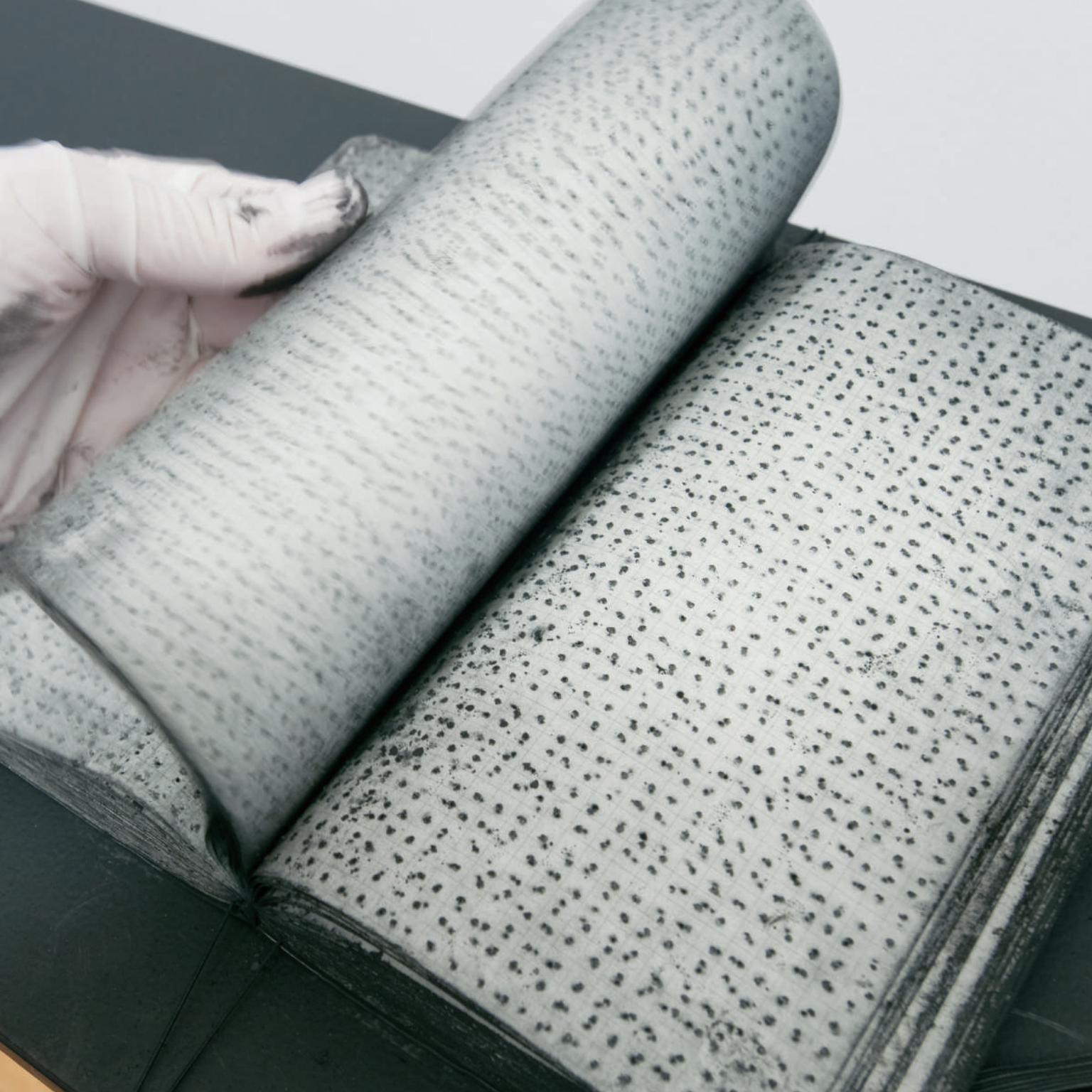
Perunovich's ritualistic line making is clearly evident in *Line Rituals & Radical Knitting*, primarily through her sculptural and photographic works, but also in her

drawings in ink and graphite on paper. Her art is linear in its formal construction and relational within the context of an exhibition—lines are literally drawn within the works and metaphorically drawn between the works. Many are feats of protracted labour, the result of repetitive actions that are simultaneously symbolic and representational. Perunovich's art adheres to a strict formalist framework that dictates a palette of white, black, and red: perhaps essentially so, as much of her work is composed of gestures and sentiments that are indicative of human nature, its strengths and weaknesses, resilience and vulnerabilities.

Take, for example, Perunovich's *Book of Regrets* (2010–2011), one of seven

bookworks included in the exhibition. *Book of Regrets* is a bound notebook of gridded paper. On every page Perunovich has pierced the centre of each square with a pin. The burred edges of the tiny holes, like the tissue around a puncture wound in living skin, cause the pages to swell. Onto each page, Perunovich then rubbed powdered black pigment. In the exhibition, *Book of Regrets* sits open, its spine cracked and loose, on a small metal table. Next to the book, a bowl of gloves invites viewers to turn the book's pages with a gloved hand. With this work, Perunovich inverts the role and expectation of the participants. Firstly, the gloves are latex, not the white cotton variety typically used in museums for



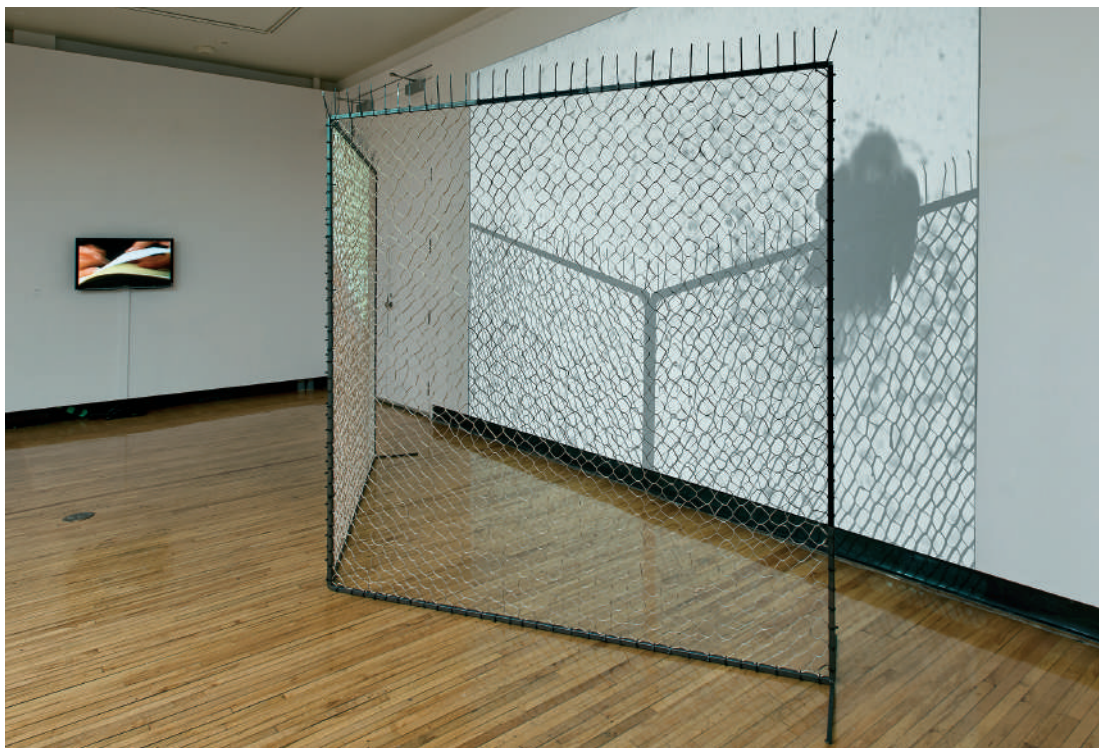




the handling of art. Perunovich chose latex gloves because they are thin and skin-like, enabling the wearer to interact more directly with the book. Secondly, while the gloves prevent the wearer from depositing damaging fingerprints on the book, they in turn become smeared with black pigment, thereby still marking the viewer as transgressor. The dirty gloves are then deposited in a second bowl, located beneath the table. Perunovich will collect the gloves at the end of the exhibition (what she will do with them remains to be seen).

The making of *Book of Regrets* is also the starting point for another of Perunovich's installations, *Open Ended* (2010), which is composed of two videos. The first video,

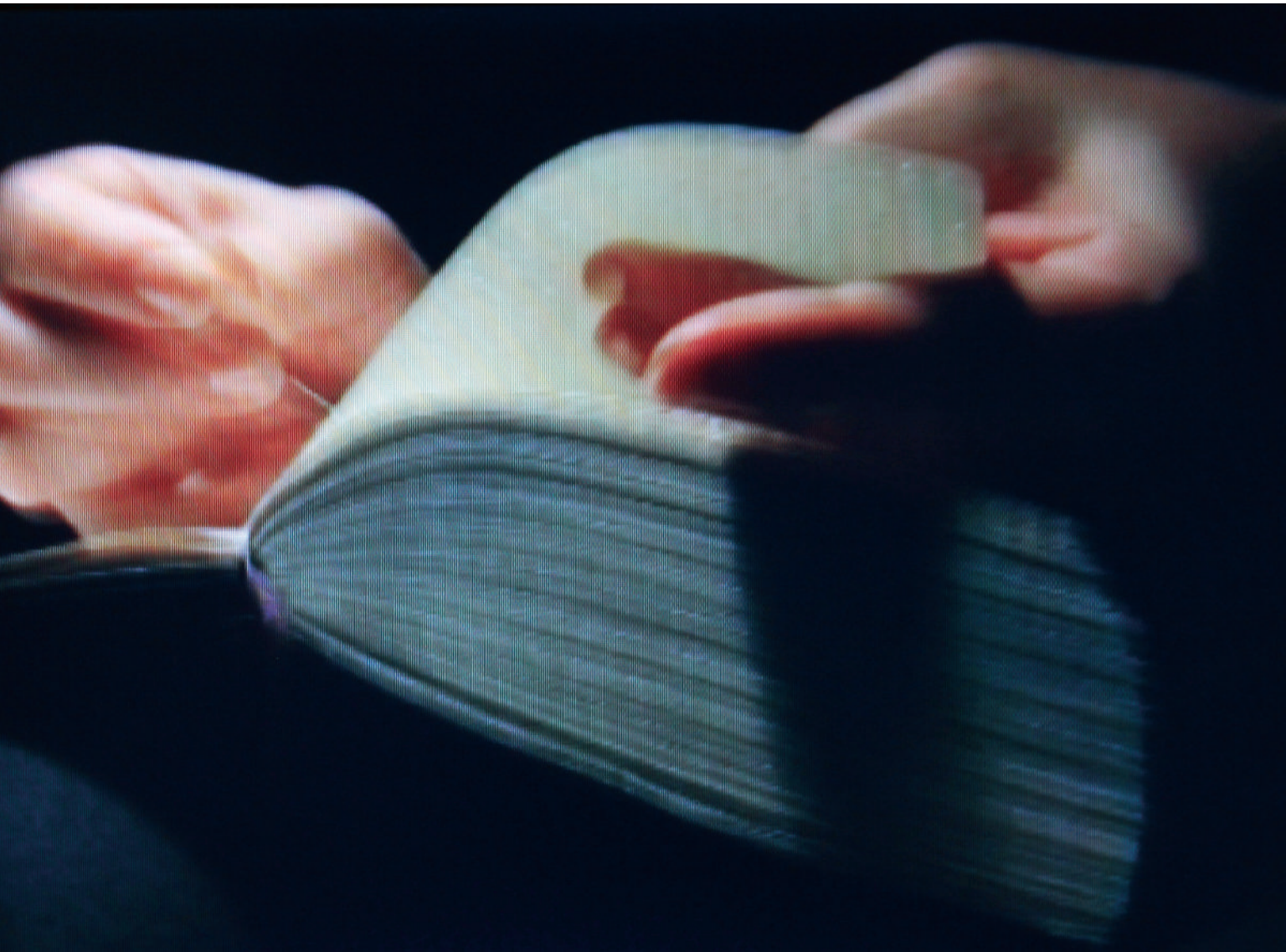
shown on a monitor in a 3:30 minute loop, depicts a close-cropped view of Perunovich pricking the pages in the bound notebook. The camera angle is low and discretely focused on the underside of the page. Perunovich holds the page taut with her left hand; the pin's sharp point pushes through the paper just millimetres from the fleshy pads of her fingers that guide her progress. Her pinwork is initially slow, but it quickly builds in pace, emitting a sound like that evokes the dits and dahs of Morse code. The ambient noise provides the sound track for the second video in which a woman (Perunovich) walks in a continuous circle. Shot from above (through the window of the artist's studio in Berlin) onto a courtyard covered



in a thin layer of fresh snow, the video shows the woman making and tracing her own circular path, in forward motion and then in reverse. The video, 7 minutes in duration (looped), is projected on the wall through a freestanding fence structure composed of two wings that are hinged like a book. The fence, its two nets made from rubber bands and staples suspended from a metal frame, casts a menacing shadow over the projected image of the

walking woman, her pace matching the click-clack of Perunovich's punishing pin.

There are three distinct themes that perpetuate throughout Perunovich's work: tension, protracted labour, and the absence/presence of the visceral body. The tension created in *Open Ended* is both literal and implied. While the rubber band fence is benign in its materiality, both malleable and nonthreatening, its shadow resembles chain links that are hard and



Open Ended, 2010





Open Ended, 2010

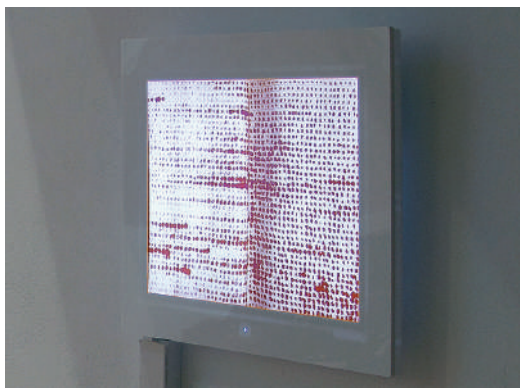
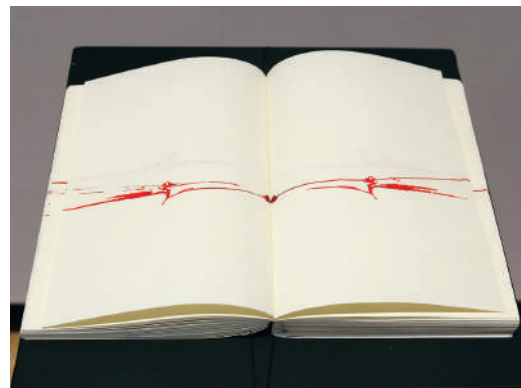
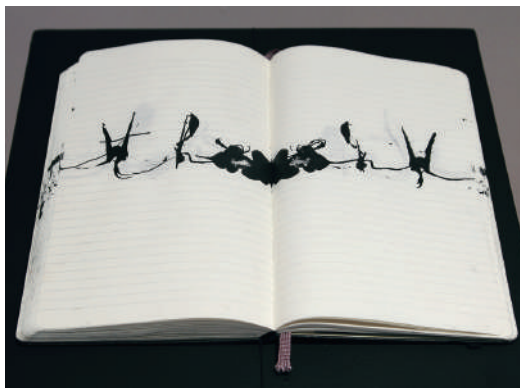
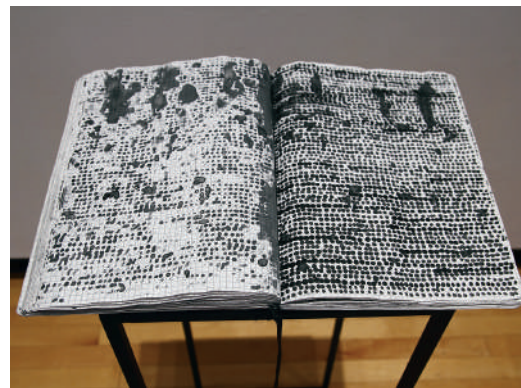
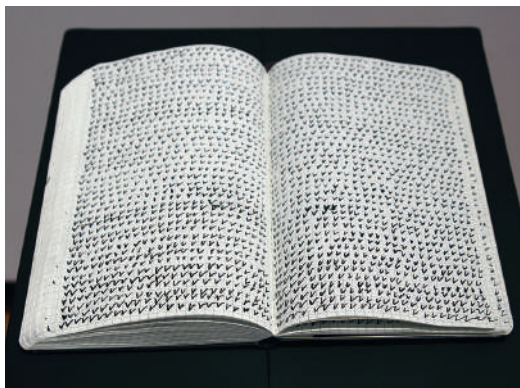


unyielding. Although the fence structure stands freely, a sculpture in the round that invites the viewer to move in front of it and behind, the walking woman appears caged. Her movements are too quick, paced to the amplified staccato of Perunovich's pinpricks. Although the source of the sound is apparent to the viewer, the dual performance of the prickling and pacing is discomfiting and pervasive.

Perunovich's seven book works are distillations of discrete and laboured private performances, enacted by the artist as diarist. All but one sit atop narrow metal plinths: each is a self-contained art object and, simultaneously, an artifact of Perunovich's artistic process.







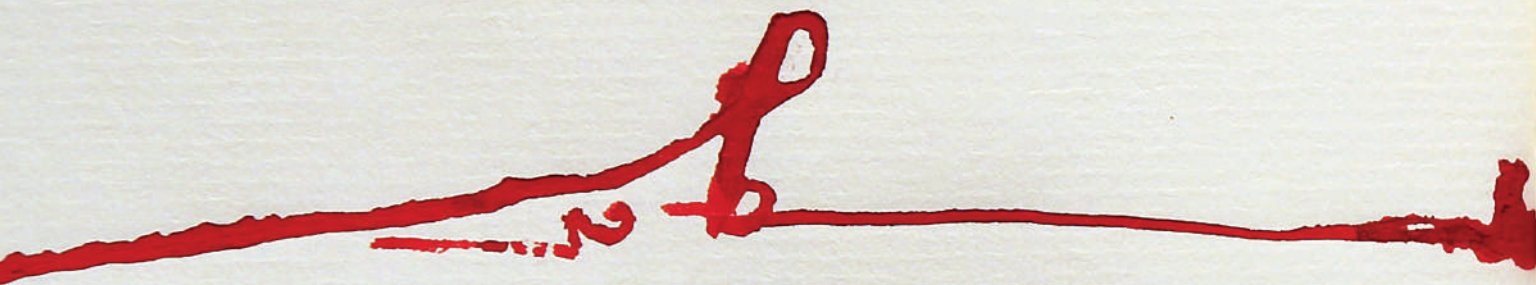
Clockwise from lower left:
Bad News Keeps Coming, 2012
The End, 2012
Ticking Off All the Boxes, 2012
Half Way Through, 2010–2011
Keep Going, 2011

Opposite: *Walls*, 2011–2012



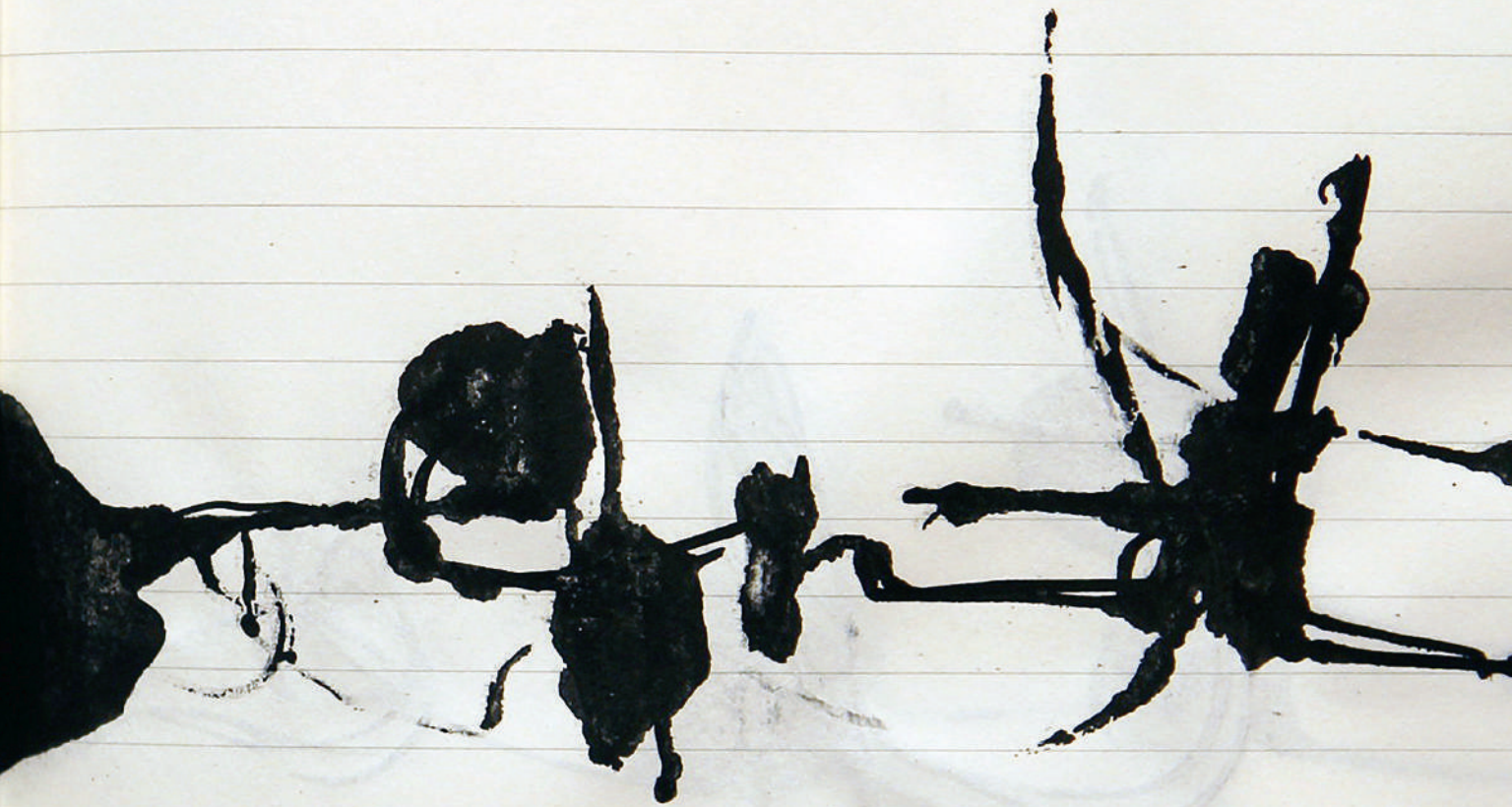
There are five ledgers of gridded pages. In *Ticking Off All the Boxes* (2012) each square is marked with a tiny check in black felt tip pen. In *Half Way Through* (2010–2011) the centre of each square is stained with a dot of black ink. *Book of Regrets* (2010–2011) is prickled and sooted. *Bad News Keeps Coming* (2012) is a mediated bookwork shown on a monitor, its gridded

pages automated to fade one into the next, its dots of red ink have bled heavily, pooled, and dried in the notebook's seam. In *Walls* (2011–2012), Perunovich has handwritten in red script the word "walls," repeated over 450 times on each page. She does not seem to lift her pen between the words: "walls" becomes "swallows," positing an image that is



Handwritten signature in red ink, possibly reading "R. K. L.", written across a horizontal line.







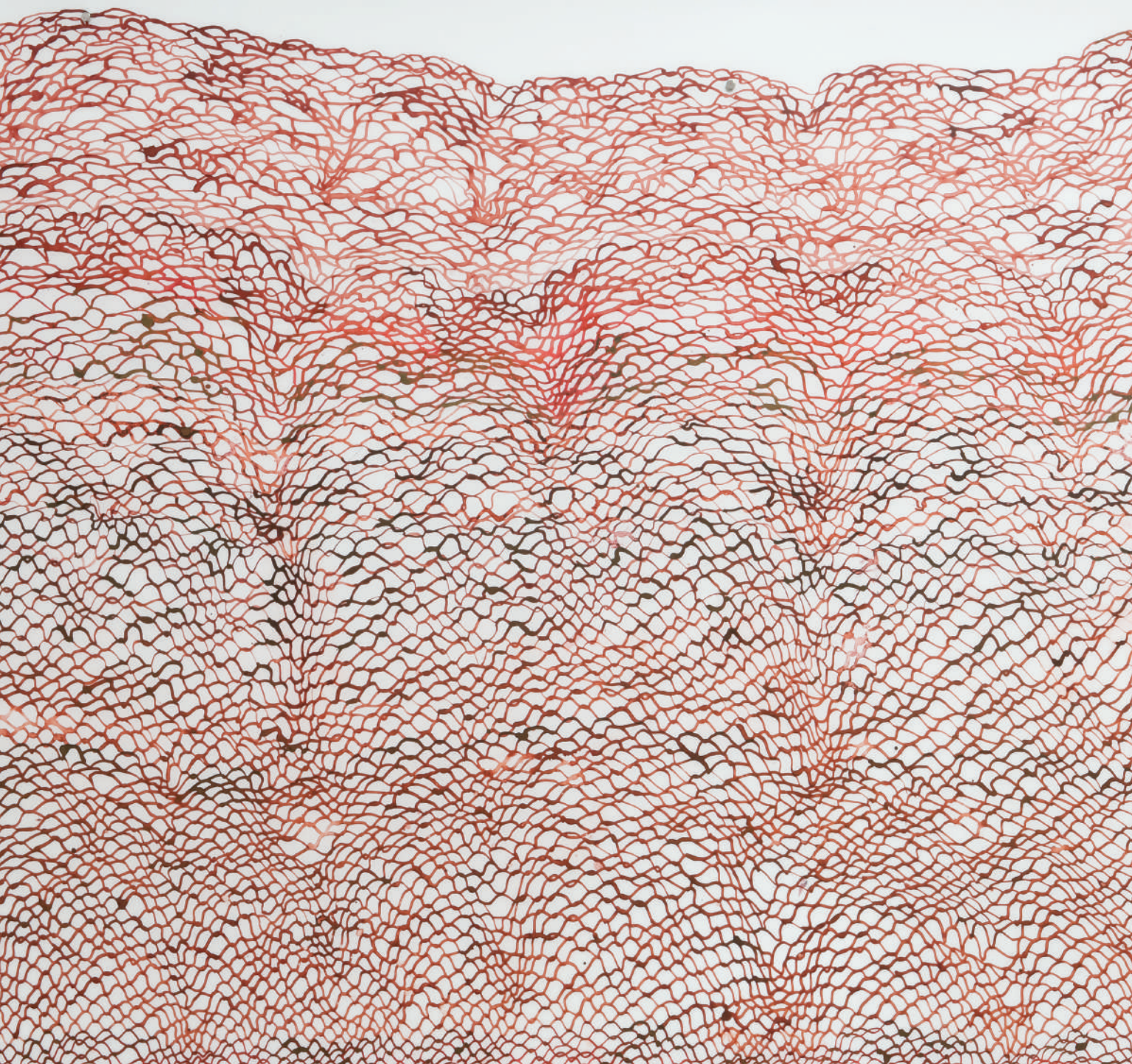
perhaps more visceral than the artist may have intended. In *The End* (2012), a notebook of lined paper, Perunovich has penned the phrase “the end” in black ink, the letters large and looping. In *Keep Going* (2011), a notebook of blank paper, she has drawn an undulating line through the centre of each page, a pulsing lifeline in red ink.

Perunovich’s continuous line drawings are both intimate (as in the bookworks) and monumental in scale. Consider *Blood Line* (2008), *Fencescape* (2008), and *Light at the End* (2009), which are also included in the *Line Rituals & Radical Knitting* exhibition.

At 90 feet in length and just 4 inches in width, *Blood Line* is a ticker tape drawing



***Blood Line*, 2008 (installation view and detail)**





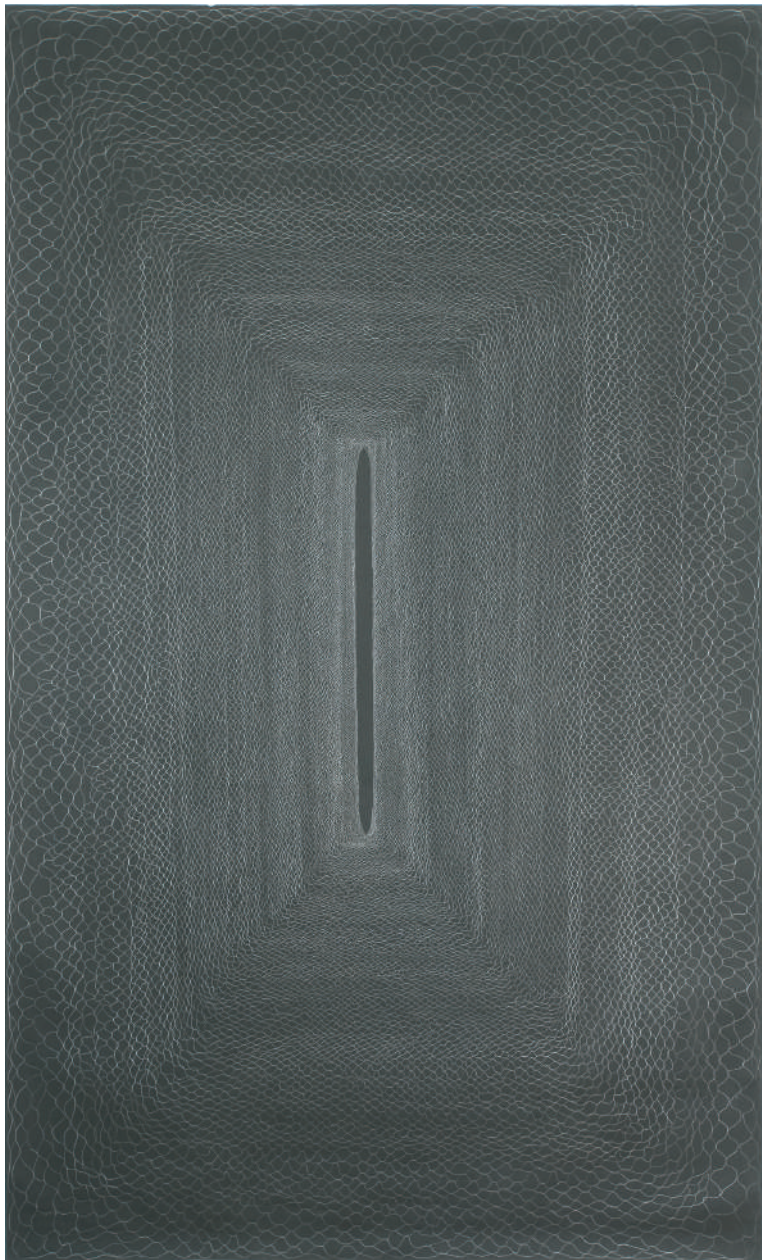


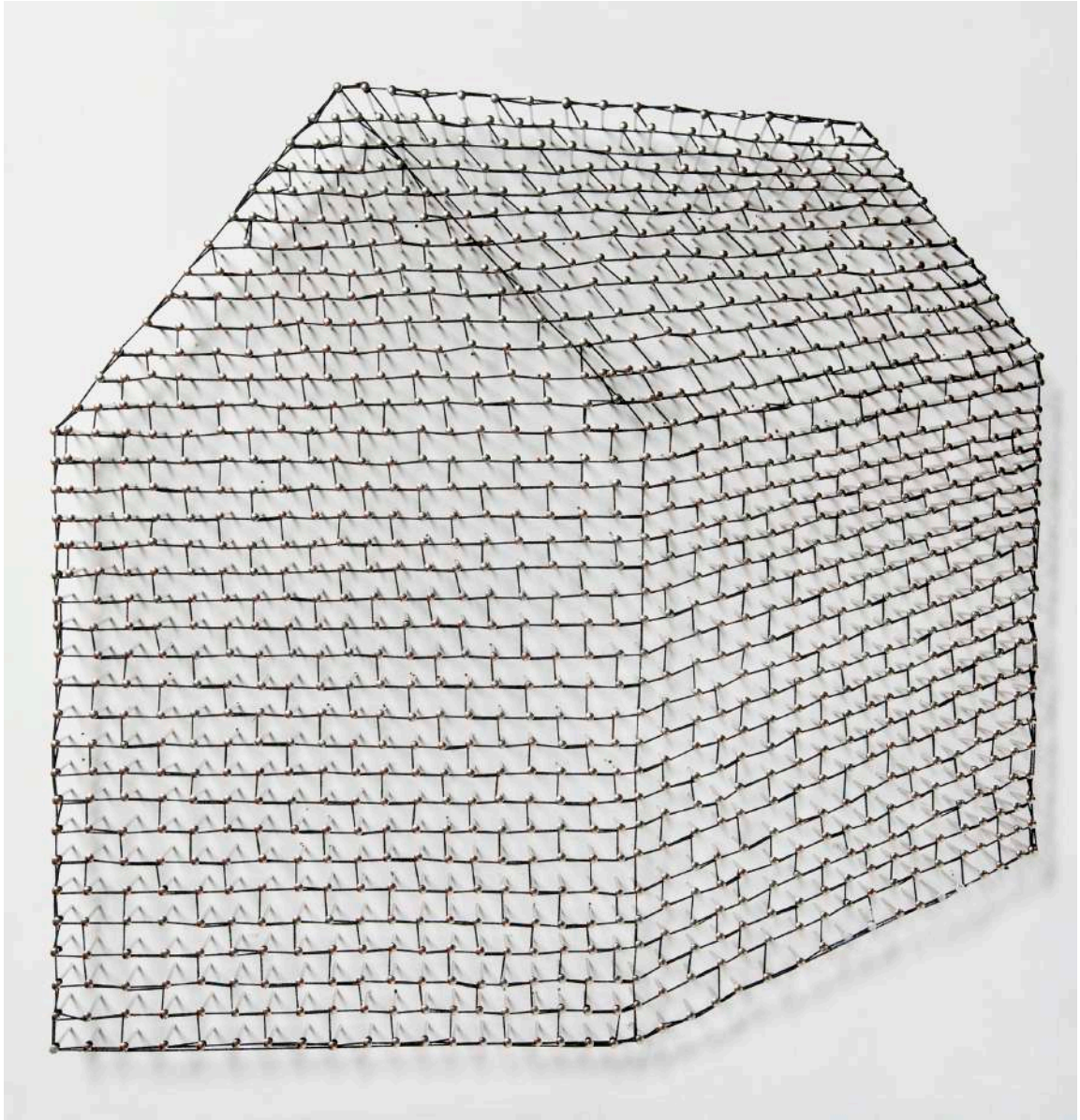
rendered in red ink on Mylar that is mounted 16 feet up the gallery's tallest wall. Its spooled ends are hung shoulder width apart: the drawing snakes down the wall, onto the floor, up and over the seat of a straight-backed white chair, and back up the wall again. Despite its extraordinary length, *Blood Line* references the scale and substance of the human body. The viewer would be compelled to sit in the chair if not for the drawing draped over its seat, a discrete barrier but no less absolute in its message. The drawing is a rivulet of blood red ink—a tourniquet unbound—and so the association to the human life force is immediate and resolute.

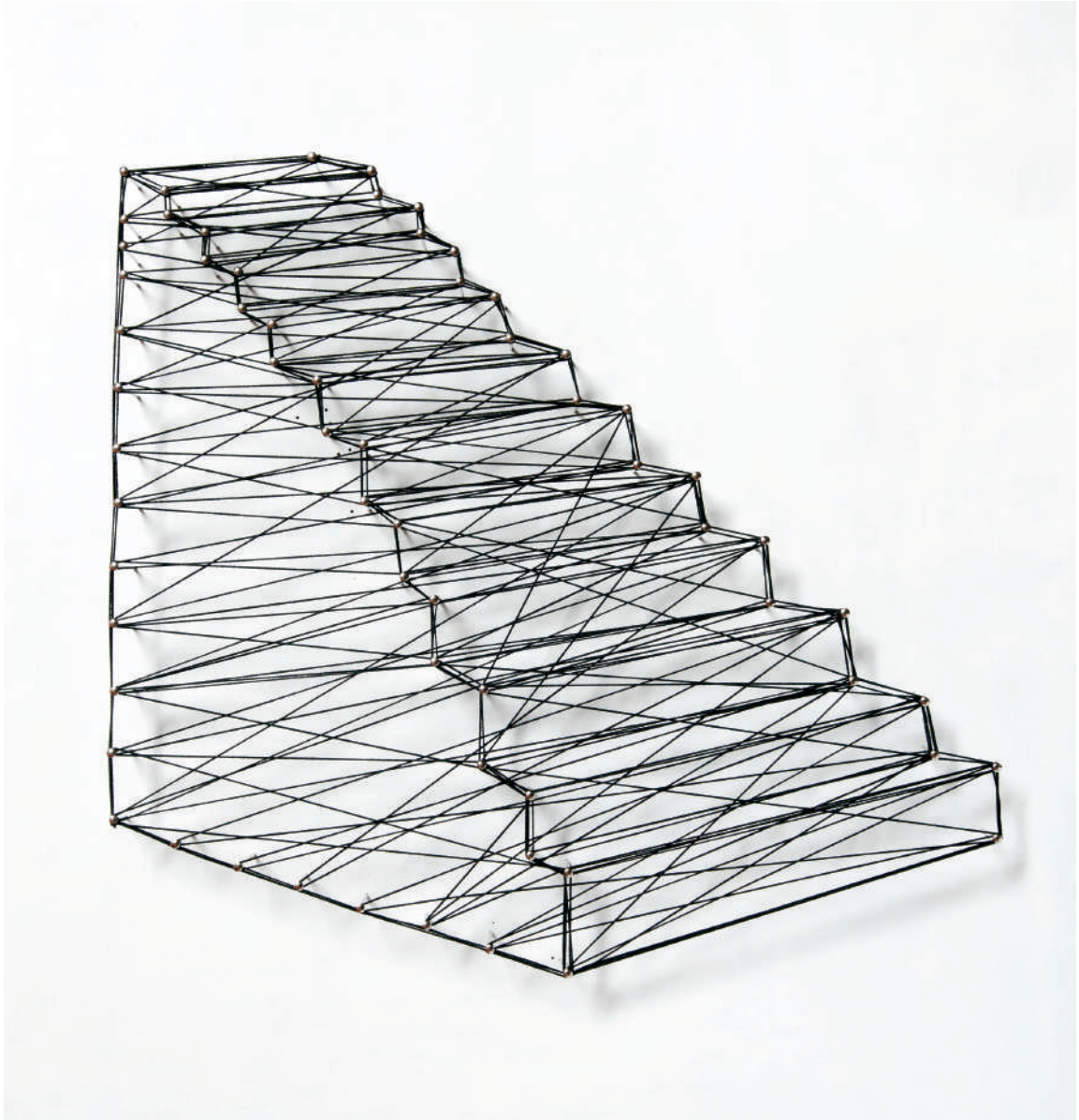
Fencescape, also red ink on Mylar, measures 4.5 feet in height and 28 feet in

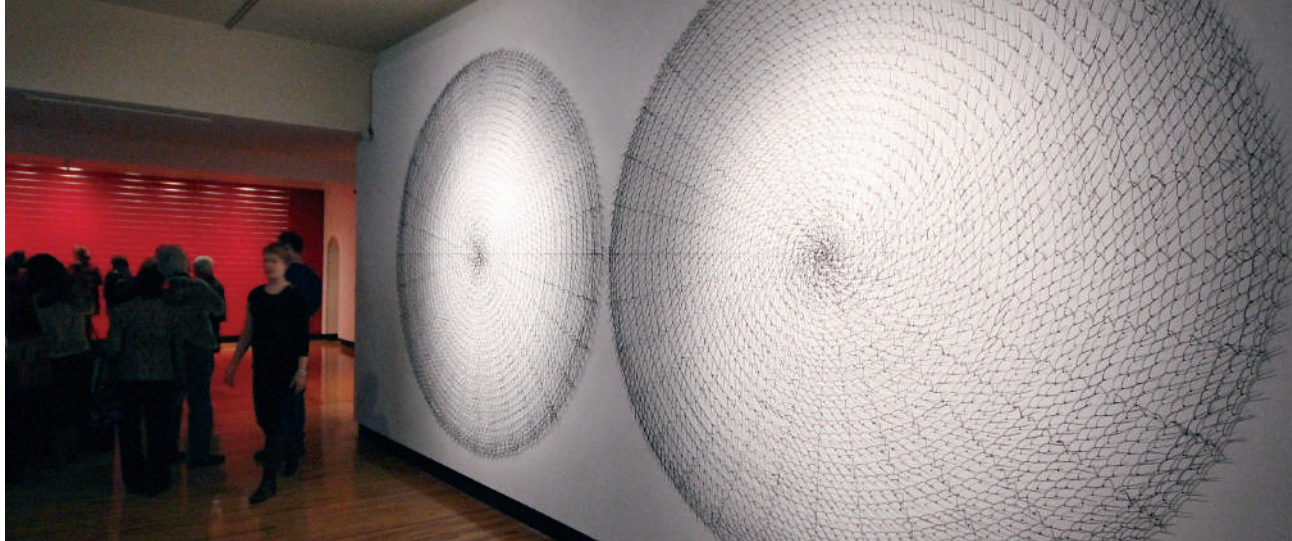
length. As its title suggests, it is a rendering of a fence, something meant to keep in and keep out, but it is also a landscape with its long and impressive horizon line. Indeed, it is a virtuoso effort: a continuous line, forming a thousand eyelets of red, at times thinning to pink or coagulating in reddish brown pools.

Comparatively, *Light at the End* is an exercise in subtlety. Still sizable at 8 by 5 feet, *Light at the End* is a drawing in graphite on black paper that is optimally viewed in low light. When the eye adjusts to its muted tonality, the silvery pencil line forms from the drawing's outer edge a concentric, slightly angular vortex that narrows to a long slit: a discernible pathway to, and through, the centre of the drawing.



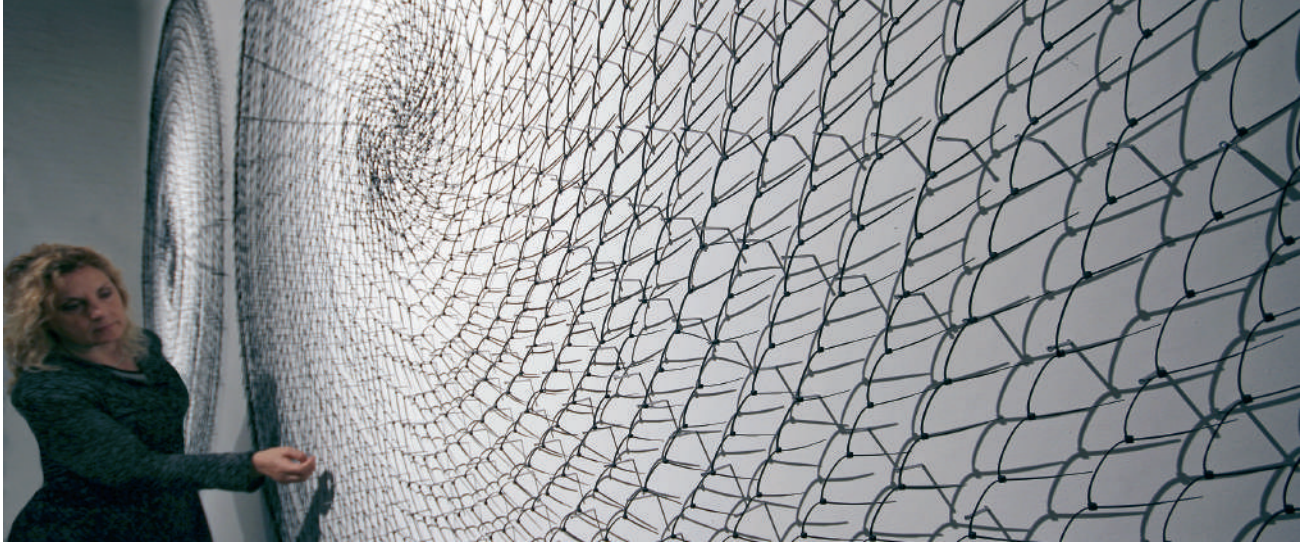






In 2004, Perunovich produced two small perspective drawings, each only 16 by 18 inches, made from finishing nails wound with elastic thread and framed in shadow boxes. *Walled In* depicts a peak-roofed structure in single point perspective, not unlike a house that a child might draw. *Going Nowhere* depicts a staircase in two-point perspective that rises eleven short steps and stops at nothing. These works can be seen as precursors to two major wall works: *Two Worlds* (2012), made from over 2,500 nails and zip ties; and the site-specific installation *Infinite Wall* (2006-2013), which in the exhibition *Line Rituals & Radical Knitting* is made from 2,054 nails, elasticized string, and red house paint.

Repeating the concentric circles in *Open Ended* and *Light at the End, Two Worlds* is composed of two side-by-side wall-mounted mandalas that, in installation, measure 11 feet in height and 23 feet in total width. Straight nails provide the structures around which ropes of plastic zip ties are wound. As individual units of construction, these materials seem innocuous; however, in Perunovich's hands they are transformed. A binding mechanism designed for holding cables and wires in neat bundles, a zip tie forms a knot and a tapered tail when pulled tight. When hundreds of zip ties are knotted together, formed into a rope, and twisted into a concentric circle by the artist, the tails appear like spikes,

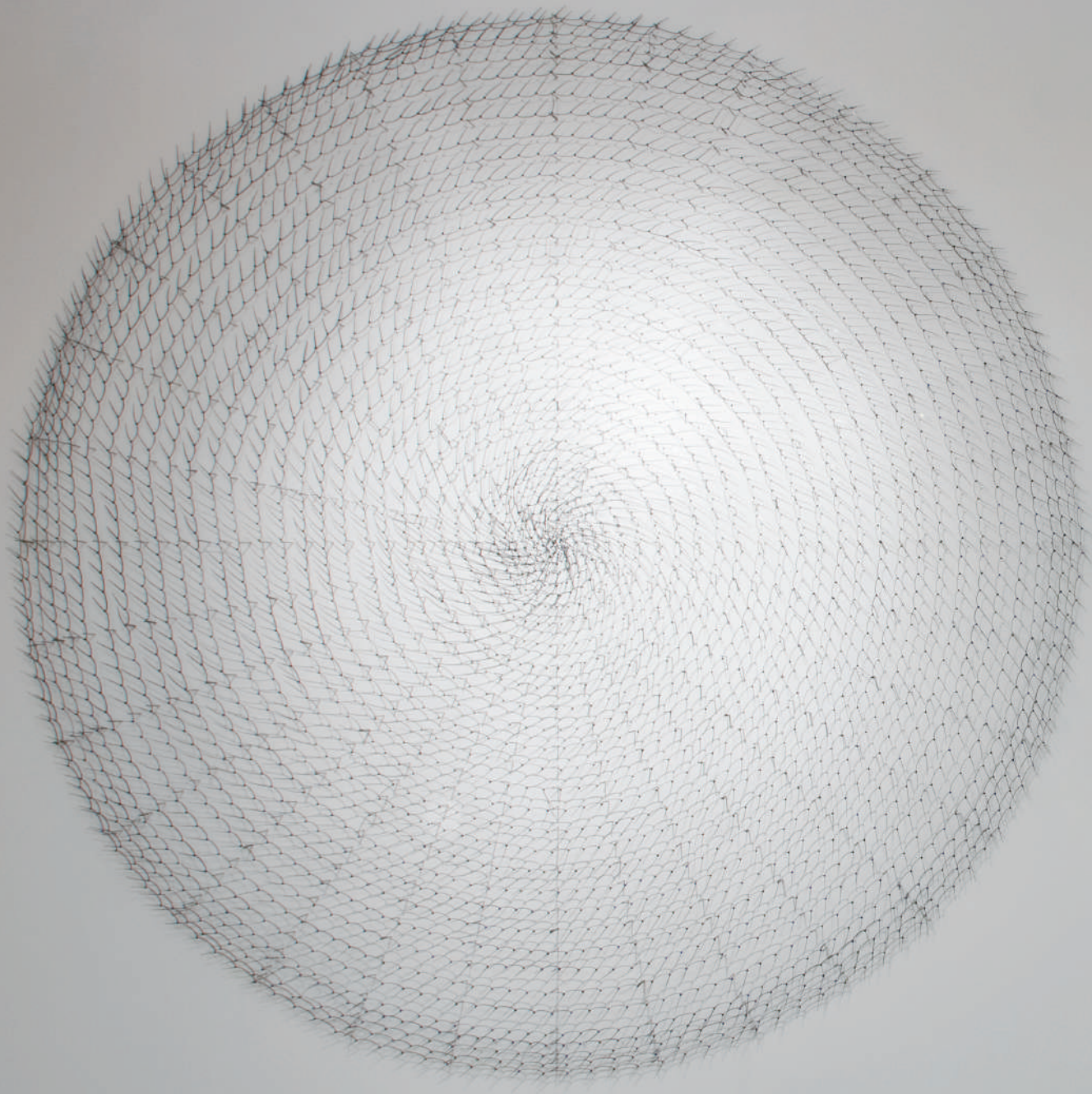


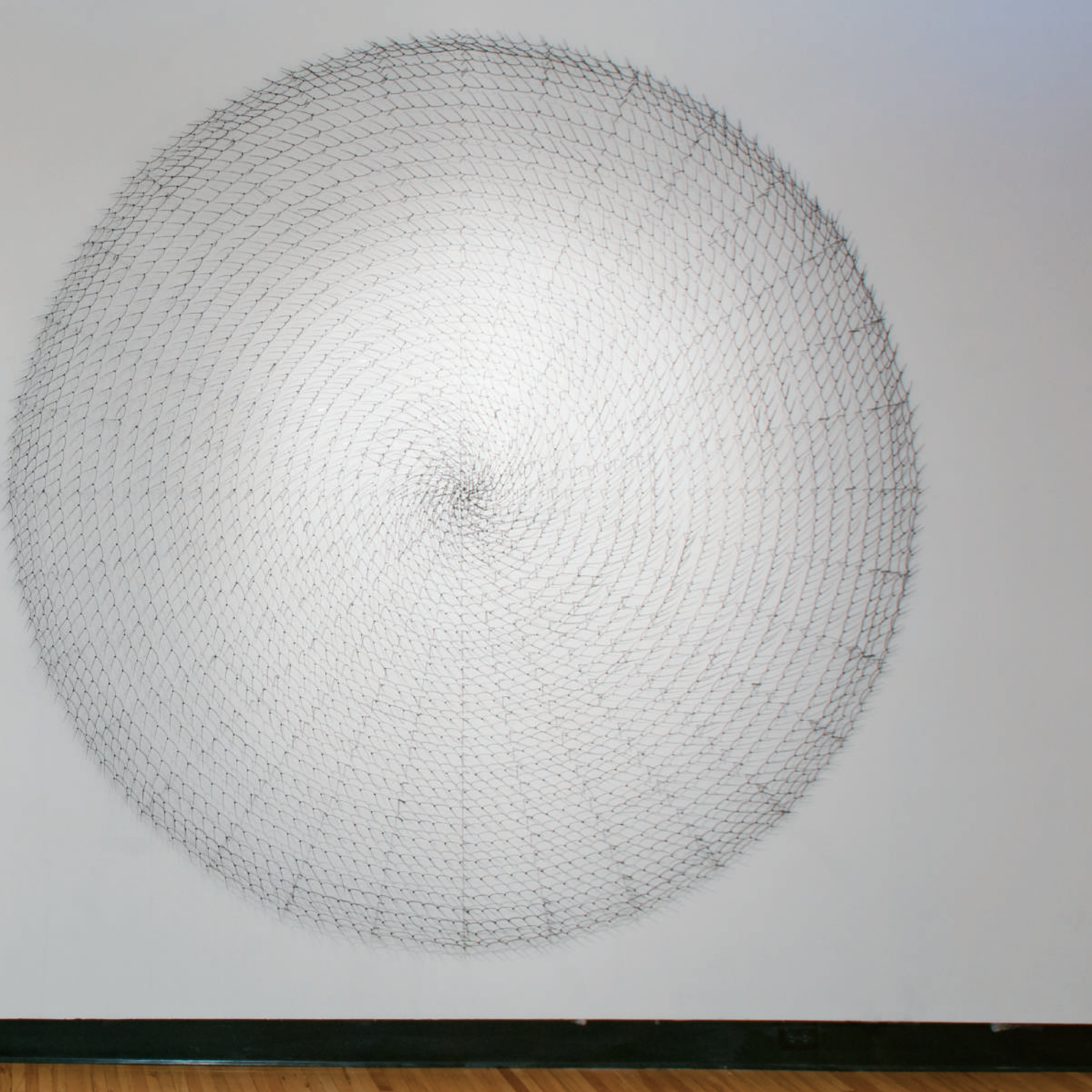
rigid and threatening, in counterpoint to their original form and function, also in contradiction to their new ritualistic trajectory as the mandala is a symbol of holistic health and wellbeing.

Perunovich's most traveled work, *Infinite Wall*, is a massive site-specific installation that was previously included in the solo exhibitions *Emblems of the Enigma*, which toured across Canada from 2007–2009, and *Borderless*, which toured internationally from 2010–2011. In *Line Rituals & Radical Knitting*, the piece measures 9 by 32 by 4 feet, consuming the full length of one wall, which Perunovich painted a rich red. Straight finishing nails inserted at 5-inch intervals form a grid of 26 rows of 79 nails each. Perunovich then

wrapped elasticized string around each nail, starting at the top left corner and working downward in a step formation to the floor. Four feet from the red wall is a fence of elasticized string, anchored at the ceiling and floor, with openings at either end.

At certain sightlines and depending on the height of the viewer, the optics of *Infinite Wall* replicate a red brick wall that, in this exhibition, mimics the red brick exterior of the building in which the installation is situated. From a distance, the elastic fence both completes the illusion and intercepts it. In between the wall and the fence, the viewer's perception and experience of the piece is wholly changed: they are now positioned on the









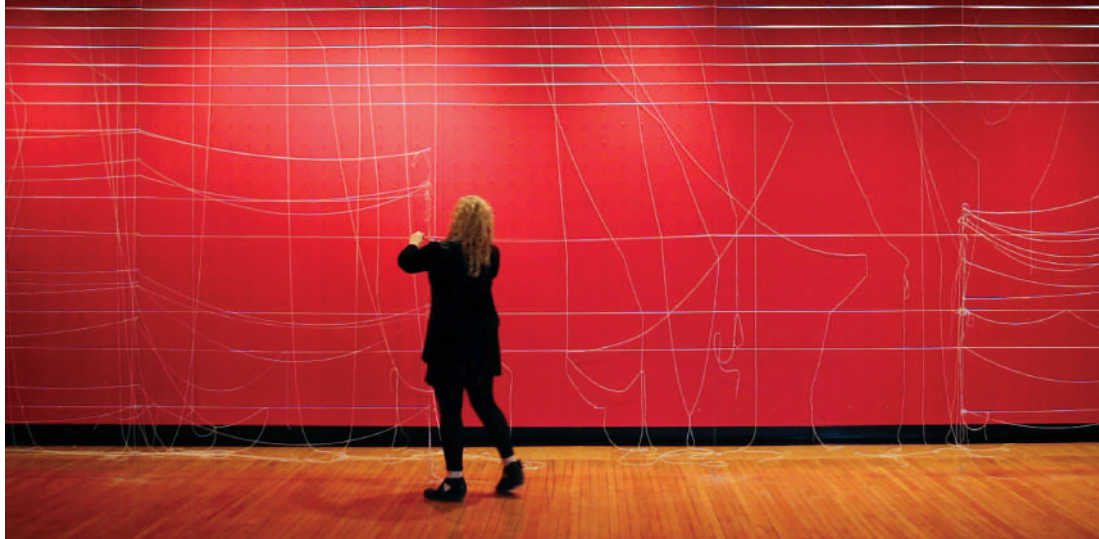


inside looking out and gazed upon by those who are on the outside looking in. As in *Book of Regrets*, the role reversal in *Infinite Wall* is subtle, yet it profoundly influences the reading of the work.

In close proximity to the red wall is a video diptych depicting the artist in the act of making *Infinite Wall*, shown as a mirrored image similar to the spread of a book. The creation of the piece takes a number of days, so the video actually displays the dismantling of the installation, sped up and in reverse, and played back in a 3:45 minute continuous loop. The optical trickery is blatantly apparent and, as such, it is not a hindrance to the viewer who readily accepts and participates in the inversion.

Much of Perunovich's work functions similarly. As the *Infinite Wall* takes shape, Perunovich hums *Ode to Joy*, Beethoven's last completed symphony and perhaps the best known of classical compositions. As the composer intended, the sound is uplifting. Perunovich's voice is raw and real, accompanying her as she builds and rebuilds the wall in awkward, stilted movements produced by the reversed motion video.

The videos *Finding Love* and *Infinite Wall* bookend the *Line Rituals & Radical Knitting* exhibition. One depicts a curtained window on a fine summer day, captured in nostalgic tones of black and white and overlaid with Perunovich's professions of love. The other depicts the



construction of a wall, representing both a barrier and a structure that contains and preserves, performed to Perunovich's hummed rendition of *Ode to Joy*.

The last work encountered in the exhibition reveals the very nature of Perunovich's art making, which is inherently a process of construction, deconstruction, and reconstruction. She habitually documents, in stills and video, both the installation and de-installation of her work. *Finding Love* and *Infinite Wall* (the video) reveal a lightness of being that is often obscured by Perunovich's aesthetic formalism and labourious processes. *Line Rituals & Radical Knitting* is indeed about love and joy, soot and blood, and everything in between.

The Macdonald Stewart Art Centre is delighted to announce the acquisition of three works by Vessna Perunovich for the gallery's permanent collection:

Finding Love, 2012

(video, 3:05 min. loop, sound)

Gift of the Artist, 2013

Macdonald Stewart Art Centre Collection

News, 2012

(acrylic and ink on board, 60" x 48")

Gift of the Artist, 2013

Macdonald Stewart Art Centre Collection

All is Well that Ends Well, 2012

(acrylic and ink on board, 60" x 48")

Gift of the Artist, 2013

Macdonald Stewart Art Centre Collection





1. *Finding Love*, 2012
(video, 3:05 min. loop, sound)
2. *Ticking Off All the Boxes*, 2012
(ink on paper, bound notebook, 8.5" × 5.5")
3. *The End*, 2012
(ink on paper, bound notebook,
8.5" × 5.5")
4. *Bad News Keeps Coming*, 2012
(video, 8:00 min. loop)
5. *Online*, 2012
(7 digital C-prints, each 3' × 2')
6. *Two Worlds*, 2012
(wall installation, nails and zip-ties,
11' × 23')
7. *Walls*, 2011-2012
(ink on paper, bound notebook, 10" × 7.5")



8. *Infinite Wall*, 2006–2013
(site-specific installation, nails, elastic string, and house paint, 9' × 32' × 4')
9. *Keep Going*, 2011
(ink on paper, bound notebook, 8" × 5")
10. *Half Way Through*, 2010–2011
(ink on paper, bound notebook, 11" × 8.5")
11. *Book of Regrets*, 2010–2011
(prickle, black pigment, and notebook, 8.5" × 5.5", metal bowls, latex gloves, dimensions variable)
12. *Open Ended*, 2010
(installation: video projection, 7:00 min. loop, silent; video shown on monitor, 3:30 min. loop, sound; metal frame, rubber bands, staples, zip-ties, dimensions variable)
13. *Light at the End*, 2009
(graphite on paper, 5' × 8')
14. *Fencescape*, 2008
(ink drawing on Mylar, 4.5' × 28')
15. *Blood Line*, 2008
(ink on Mylar film, spools, 90' × 4")
16. *Infinite Wall*, 2007
(video diptych, 3:45 min. loop, sound)
17. *Walled In*, 2004
(shadow box, nails, and elastic thread, 16" × 18")
18. *Going Nowhere*, 2004
(shadow box, nails, and elastic thread, 16" × 18")

Education

- 1985–1987 MFA, Academy of Fine Arts,
University of Belgrade, Yugoslavia
- 1979–1984 BFA, Academy of Fine Arts,
University of Belgrade, Yugoslavia

**Selected Solo Exhibitions
and Special Projects**

- 2015 *Border Stitching*, Oboro, Montréal,
QC
- 2014 *Seamless Crossings*, MAI (Montréal
arts interculturels), Montréal, QC
- 2013 *Neither Here Nor There*, Robert
McLaughlin Gallery, Oshawa, ON
- STILLS: Moments of Extreme
Consequence*, Angell Gallery,
Toronto, ON
- Line Rituals & Radical Knitting*,
Macdonald Stewart Art Centre,
Guelph, ON
- 2012 *Border Stitching*, Centre d'artistes
Vaste et Vague, Carleton-sur-Mer,
QC
- NETworks*, ISCP (International
Studio & Curatorial Program) Artist
Residency, Brooklyn, New York,
USA
- Neither Here Nor There*, Tom
Thomson Art Gallery, Owen Sound,
ON
- 2010–2011 *Borderless* (touring exhibition):
The Cultural Centre of Belgrade,
Belgrade, Serbia; Museum of
Contemporary Art, Vojvodina, Novi
Sad, Serbia;
- Museum of Modern Art of
Republika Srpska, Banja Luka,
Bosnia and Herzegovina; Nadežda
Petrović Memorial Art Gallery,
Čačak, Serbia;
- Gallery of Contemporary Art, Niš,
Serbia
- 2010 *Swing*, Angell Gallery, Toronto, ON
- On Exhibit*, Special Projects Space,
Paul Petro Contemporary Art,
Toronto, ON

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|-----------|---|------|--|
| 2009 | <p><i>Displacement</i>, Fleck Dance Theatre, Harbourfront Centre, Toronto, ON</p> <p><i>Exile</i>, Factory Media Centre, Hamilton, ON</p> | 2006 | <p><i>Transitory Places</i>, Langage Plus, Alma, QC</p> <p><i>Independents Liverpool Biennial–International Festival of Contemporary Art</i>, The Projection Gallery, East London, UK</p> <p><i>XIII International Biennial of Art</i>, Museum of Modern Art, Vila Nova de Cerveira, Portugal (also 2003)</p> <p><i>Territories of Desire</i>, Lonsdale Gallery, Toronto, ON</p> |
| 2008–2009 | <p><i>Emblems of the Enigma</i> (touring exhibition): Saint Mary’s University Art Gallery, Halifax, Nova Scotia; Kelowna Art Gallery, Kelowna, BC; Cambridge Galleries, Cambridge, ON; Art Gallery of Mississauga, Mississauga, ON; Art Gallery of Algoma, Sault Ste. Marie, ON</p> | 2005 | <p><i>Parallel World–The Architecture of Survival</i> (touring exhibition): Espace Virtuel centre d’artistes, Chicoutimi, QC; Aceartinc., Winnipeg, Manitoba</p> <p><i>The Other Side of the Ocean</i>, La Galerie du Nouvel-ON, Sudbury, ON</p> <p><i>XIII International Biennial of Art</i>, Museum of Modern Art, Vila Nova de Cerveira, Portugal</p> |
| 2008 | <p><i>Transitory Places</i>, Occurrence Espace d’art et d’essai contemporains, Montréal, QC</p> <p><i>Borderless</i>, Stride Gallery, Calgary, AB</p> | 2004 | <p><i>Of Giants & Lilliputians</i>, The Other Gallery, The Banff Centre for the Arts, Banff, AB</p> <p><i>Soft Grids, Elastic Walls</i>, Glide Hall, The Banff Centre for the Arts, Banff, AB</p> <p><i>Diaspora</i> (performance), Rialtosantambrogio, Rome, Italy</p> <p><i>VI Vrsac Biennial</i>, Serbia & Montenegro</p> <p><i>Cradle</i>, Kitchener-Waterloo Art Gallery, Kitchener, ON</p> <p><i>(W)hole/House of Exile</i>: Hamilton Artists Inc., Hamilton, ON; A Space, Toronto, ON</p> |
| 2007 | <p><i>Midnight Mirage</i> (performance), Nuit Blanche, Toronto, ON</p> <p><i>Displacement</i>, Art Gallery of Hamilton, Hamilton, ON</p> <p><i>A Sudden Appearance of Many Marys</i>, Toronto International Art Fair, Toronto, ON</p> <p><i>Emblems of the Enigma</i>, Art Gallery of Peterborough, Peterborough, ON</p> <p><i>Parallel World–The Architecture of Survival</i>, Alternator Gallery, Kelowna, BC</p> <p><i>XIV International Biennial of Art</i>, Museum of Modern Art, Vila Nova de Cerveira, Portugal</p> <p><i>Soft Grids, Elastic Walls</i>, Bjornson Kajiwarra Gallery, Vancouver, BC</p> | | |

- 2003 *I Hug the World and the World Hugs Me Back* (performance), Tate Modern, London, UK
- Transitory Places* (traveling performance project): Ponte de Academia, Venice, Italy; Torre de Belem, Lisbon, Portugal; Malacon, Havana, Cuba
- Second Tirana Biennial*, National Gallery of Arts, Tirana, Albania
- 8th Havana Biennial*, Havana, Cuba, Pabelon, Cuba
- Selected Group Exhibitions and Projects**
- 2014 Cargo East, National Taiwan Museum of Fine Arts, Taichung City, Taiwan
- 2012–2013 *Blood*, Slovak National Gallery, Bratislava, Slovakia
- 2011 *Open Ended*, TH&B2, Hamilton, ON
- 2010 *Some Enchanted Evenings* and *Midnight Mirage*, Nuit Blanche, Toronto, ON
- What Remains*, Confederation Centre for the Arts, Charlottetown, PEI
- Home Sweet Home*, Werkstatt der Kulturen, Berlin, Germany
- 2009 *Veiling–Unveiling*, Kunstraum Kreuzberg/Bethanien, Berlin, Germany
- Recent Work (Open Studios)*, GlogauAIR (Artist in Residence) Program, Berlin, Germany
- 2008 *Nine Stops to Stratford*, E:vent Gallery, London, UK
- Library–Open Balkan Book*, Colegium Publicum, Sarajevo, Bosnia
- 2006 *Load of Breath*, Viva | Performance Lab: International Festival, Montréal, QC
- Placed*, York Quay Gallery, Toronto, ON
- Hidden Content* (performance), Toronto Alternative Art Fair International, Toronto, ON
- Infinite Wall* (video), Toronto International Art Fair, Toronto, ON
- Trampoline: Platform for New Media Art*, International Festival, Nottingham, UK
- (In) place of fear*, 8th International Multimedia Art Festival, Odzaci, Serbia
- Story Girls* (with Aganetha Dyck, Michele Karch Ackerman, and Tina Poplawski), Cambridge Galleries, Cambridge, ON
- Festimage*, International Image Festival, Chaves, Portugal
- 2005 *Crossing the Bridge*, Toronto Alternative Art Fair International (through Lonsdale Gallery, Toronto ON; Bjornson Kajiwara Gallery, Vancouver, BC), Toronto, ON
- There Are Saints & Than There Are The Rest Of Us*, Lonsdale Gallery, Toronto, ON
- Fiberworks: A Biennial of Canadian Fiber Art*, Art Gallery of Peterborough, Peterborough, ON
- The Knot Show*, Lonsdale Gallery, Toronto, ON
- Shadow Box*, Textile Museum of Canada, Toronto, ON

- 2004 *[FAT] Fashion Art Toronto*, Toronto Alternative Fashion Week, Drake Hotel, Toronto, ON
- 2004 *International Muslim Mulliqi Prize*, Kosovo Art Gallery, Prishtina, Kosovo
- Artiade*, Olympics Art Pavilion, Athens, Greece
- Art Auction 2004*, Art Gallery of Vancouver, BC
- Fiberworks: A Biennial of Canadian Fiber Art*, Cambridge Galleries, Cambridge, ON
- (W)hole/House in Exile*, Images Festival, A Space, Toronto, ON
- Diaspora*, Contemporary Performance and New Media Series, Art Gallery of Hamilton, Hamilton, ON
- Diaspora*, FADO Festival of Performance Art, Karen Schreiber Gallery, Toronto, ON
- Monkey See, Monkey Do*, Spin Gallery, Toronto, ON
- 2003 *Chasing Mirages*, Faculty of Arts and Letters, Havana University, Havana, Cuba
- [probingintothedistance]*, CAFKA Contemporary Art Forum, Kitchener, ON
- 9 inches of Distance*, Visualeyex, Latitude 53 Contemporary Visual Culture, Calgary, AB
- 3rd International Performance Art Festival of Barcelona*, Barcelona, Spain
- Intervals* (with Anna Yuschuk, Sadko Hadzihasanovic, and Penny Dimos), Kabat Wrobel Gallery, Toronto, ON
- International Media Festival, Center for Contemporary Art, Chisinau, Moldavia
- 2002 *(W)hole/House of Exile*, Cetinje International Art Biennial, Montenegro
- Toronto International Art Fair, Toronto, ON
- 2001 *"and then we take berlin"*, CAFKA Contemporary Art Forum, Kitchener, ON
- Red*, Textile Museum of Canada, Toronto, ON
- Residencies**
- 2014 Red Gate International Residency, Beijing, China
- 2012 Mileseva International Artists Residency, Prijepolje, Serbia
- ISCP (International Studio and Curatorial Program) Residency, Brooklyn, NY
- 2009 GlogauAIR Residency, Berlin, Germany
- 2005 Gülyazi International Artists Residency, Bursa, Turkey
- 2004 Informal Architectures Thematic Residency, Banff Centre for the Arts, Banff, AB

Selected Grants and Awards

- 2013 Canada Council for the Arts, Project Grant–Established Artists (also in 2010, 2008)
- 2012 Toronto Arts Council, Project Grant–Established Artists (also in 2007, 2008)
- Ontario Arts Council, Exhibition Assistance Grant (also in 2005, 2006, 2007, 2008, 2009, 2010, 2011)
- 2011 Ontario Arts Council, Chalmers Professional Development Grant
- Canada Council for the Arts, Travel Grant (also in 2001, 2003, 2007, 2010, 2012)
- 2010 Ontario Arts Council, International Residencies Grant
- 2009 Ontario Arts Council, International Residencies Program
- 2008 Ontario Arts Council, International Touring Grant
- Ontario Arts Council, Project Grant–Established Artists
- 2005 Toronto Arts Council Grant, Mid-Career Production Grant
- Toronto Friends of the Visual Arts Award
- 2004 Canada Council for the Arts, Mid-Career Production Grant
- Cambridge Galleries, Fiberworks Acquisition Award
- 2002 Department of Foreign Affairs and International Trade Grant
- 2000 Ontario Arts Council, Mid-Career Production Grant

Canadian Collections

- Alcan, Montreal, QC
- Art Gallery of Hamilton, Hamilton, ON
- Cambridge Galleries, Cambridge, ON
- Macdonald Stewart Art Centre, Guelph, ON
- Robert McLaughlin Gallery, Oshawa, ON

International Collections

- Art in Embassies, US Embassy, Belgrade, Serbia
- Cultural Centre of Belgrade, Serbia
- Museum of Contemporary Art, Republic of Srpska, Banja Luka, Bosnia and Herzegovina
- Museum of Contemporary Art, Vila Nova de Cerveira, Portugal
- National Gallery of Arts, Tirana, Albania
- Serbian Cultural Foundation, Belgrade, Yugoslavia

Teaching and Professional Affiliations

- 2005–2013 Artistic Director, [FAT] Fashion Art Toronto, Toronto Alternative Fashion Week, Toronto, ON
- 2005–2011 Sessional Instructor, OCAD University, Toronto, ON
- 2010 Guest Lecturer, “Craft works”– [FAT] Fashion Art Toronto, Toronto Alternative Fashion Week, OCAD University, Toronto, ON
- 2006 Higher Institute of Arts, International Artists’ Presentation, Havana, Cuba
- Guest Lecturer, OCAD University, Toronto, ON
- 2004 Artist Talk: Informal Architectures Symposium, Banff, AB

- Guest Lecturer: University of Guelph, Guelph, ON
- 1999 Guest Lecturer: Naked: Perpetual Crises I, Dundas Valley School of Art, Dundas, ON

Selected Reviews and Interviews

- Black, Anthea. "Daring Actions" in *Calgary's News & Entertainment Weekly*. Calgary, AB: April 10, 2008.
- Brackett, Donald. "Dynasty of Dissonance" in *Musicworks*. Toronto, ON: April 18, 2008.
- Caron, Jean-François. "Transitory Places" in *Voir*. Saguenay-Alma, QC: April 12, 2007.
- Ćinkul, Ljiljana. "Borders inside and around us" in *Politika*. Belgrade, Serbia: June 10, 2010.
- Dault, Gary Michael. "The Knot Show" in *The Globe and Mail*. Toronto, ON: August 6, 2005.
- Dault, Meredith. "Vessna Perunovich's tight squeeze" in *The Coast*. Halifax, NS: July 2, 2009.
- Dault, Meredith. "Vessna Perunovich" in *Border Crossings*. Winnipeg, MB: Winter 2009/10.
- Eichhorn, Virginia M. "Vessna Perunovich" in *Border Crossings*. Winnipeg, MB: Fall 2003.
- Eichhorn, Virginia M. "Robert Mason & Vessna Perunovich: The Fourth Cetinje Biennial" in *Espace Sculpture*, No. 64. Montréal, QC: Summer 2003.
- Hajdin, Nives, "Vessna Perunovich Moves Beyond The Walls" in *Canadian Art Online*. Toronto, ON: February 22, 2013.
- Hansen, Michael. "Opening: Vessna Perunovich: Swing" at *ArtSync.ca* Toronto, ON: Angell Gallery, January 14, 2011.
- Hume, Christopher. "For One Night Market Retreats" in *The Toronto Star*. Toronto, ON: September 30, 2007.
- Jager, David. "Primal Perunovich" in *Now Magazine*. Toronto, ON: January 31, 2013.
- Johnson, Mia. "Borderless" in *Preview: The Gallery Guide*. Vancouver, BC: April 2, 2008.
- Jafali, Ivon. *Still Awake with Ivon*. TV Studio B (interview). Belgrade, Serbia: June 25, 2010. Television.
- Lisgard, Dan. *CBC Radio* "Interview with Vessna Perunovich". Sudbury, ON: May 18, 2005
- Madra, Beral. "Gülyazi Social experiment" in *Turkish Daily News*. Istanbul, Turkey: August 27, 2005.
- Marinkovich, Ana. "Borders and Freedom" in *Politika*. Belgrade, Serbia: May 31, 2010.
- Milroy, Sarah. "Nuit Blanche" in *The Globe and Mail*. Toronto, ON: September 29, 2007.
- "Nuit Blanche Highlights" in *National Post*. Don Mills, ON: September 29, 2007.
- O'Rourke, Debbie. "Vessna Perunovich: Artworks 1998–2004" in *Espace Sculpture*, No. 69. Montréal, QC: Fall 2004.
- Paradise, France. "Transitory Places" in *Journal Le Lac St-Jean*. Saguenay-Alma, QC: March 30, 2007.
- "Parallel World: The Architecture of Survival" in *Preview: Canadian Art Magazine*. Toronto, ON: Spring 2008.
- Priegert, Portia. "Show Runs Between Visceral, Ethereal" in *eVent*. Kelowna, BC, September 9, 2009.
- Reid, Robert. "Walls Within" in *The Record*. Kitchener, ON: May 17, 2008.
- Reid, Robert. "Nature of Exhibit Will Bring Back Memories" in *The Record*. Kitchener, ON: May 26, 2006.
- Reid, Robert. "Vessna Perunovich: Cradle" in *The Record*. Kitchener, ON: May 28, 2004.



Renda, Emma. "Emblems of the Enigma" in *Echo Weekly*. Guelph, ON: May 15–21, 2008.

"Scotiabank Nuit Blanche" in *Now Magazine*. Toronto, ON: September 20–26, 2007.

"TIAF Preview" in *Preview: Canadian Art Magazine*. Toronto, ON: Fall 2007.

Tousley, Nancy. "The Natures of Borders" in *Calgary Herald*. Calgary, AB: May 4, 2008.

Wylie, Liz. "Perunovich's connecting threads emerge" in *Kelowna Capital News*. Kelowna, BC: August 26, 2009.

Publications

Svetlana Mladenov. *Borderless*. Art4media Productions (Toronto, ON) with: Museum of Contemporary Art of Vojvodina, Novi Sad, Vojvodina; Museum of Contemporary Art Republic of Srpska, Banja Luka, Bosnia & Herzegovina; The Contemporary Gallery of Fine Art, Nis, Serbia; Art Gallery Nadezda Petrovic, Cacak, Serbia. Contributing writers: Nikola Marinkovic, Svetlana Mladenov, Nancy Tously, and Zana Vukicevic. ISBN 987-86-84773-84-7 (120 pages, colour). 2011.

Donald Brackett. *Emblems of the Enigma*. Art4media Productions (Toronto, ON) with: Cambridge Galleries, Cambridge, ON; Art Gallery of Peterborough, Peterborough, ON; Art Gallery of Mississauga, Mississauga, ON; Art Gallery of Algoma, Algoma, ON; Saint Mary's University Art Gallery, Halifax, NS; Kelowna Art Gallery, Kelowna, BC. Contributing writers: Donald Brackett, Michael Burch, Pamela Edmonds, Ivan Jurakic, Andrew King, Robin Metcalfe, Debbie O'Rourke, and Stuart M. Reid. ISBN 978-0-0735085-2-9 (212 pages, colour). 2008.

Niki Dracos. *(W)hole*. Art4media Productions (Toronto, ON) with Lonsdale Gallery, Toronto, ON and Kitchener-Waterloo Art Gallery (Kitchener, ON). Contributing writers: Carly Butler, Virginia M. Eichhorn, and Jim Riley. ISBN 0-9735085-0-7 (128 pages, colour). 2004.

Vessna Perunovich is represented by Angell Gallery in Toronto, Ontario.
www.angellgallery.com



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