

EDUCATION

- 1993 Emily Carr College of Art and Design,
Vancouver, British Columbia
- 1991-1992 San Francisco Art Institute,
San Francisco, California

SOLO EXHIBITIONS

- 2008 Witte de With,
Rotterdam, Netherlands
- Musée d'art contemporain de Montréal,
Montréal, Quebec
- 2007 The Drawing Room, *The Last Two Million Years*,
London, England, and Spacex, Exeter, England
- 2006 Catriona Jeffries Gallery, *Airliner Open Studio*,
Vancouver, British Columbia
- 2005 The Power Plant, *A Pale Fire Freedom Machine*,
Toronto, Ontario
- 2004 Catriona Jeffries Gallery,
Vancouver, British Columbia
- 2002 Contemporary Art Gallery, *The Blacking Factory*,
Vancouver, British Columbia
- 2001 Catriona Jeffries Gallery, *Catriona Jeffries Catriona*,
Vancouver, British Columbia
- 2000 Art Gallery of Ontario, *Hunchback Kit*, curated by Matthew Teitelbaum,
Toronto, Ontario

GROUP EXHIBITIONS

- 2009 National Gallery of Canada, *Nomads*,
Ottawa, Ontario
- 2008 Tramway (T4), *The Human Arc*,
Glasgow, Scotland
- Brussels Biennial 1,
Brussels, Belgium
- National Gallery, *Caught in the Act. Viewer as Performer*,
Ottawa, Ontario
- Johnen + Schöttle, *I Am Never At Home*,
Cologne, Germany
- i8, *pleinairism*,
Reykjavik, Iceland

Johnen Galerie, *I Am Never At Home*,
 Berlin, Germany
 Sydney Biennale, *Revolutions – Forms That Turn*,
 Sydney, Australia

Justine M. Barnike Gallery, *Storytellers*,
 Toronto, Ontario

Het Gebouw, *Master Humphrey's Clock*, by de Appel's Curatorial Programme,
 Leidsche Rijn, Utrecht

ICA Boston, *The World as a Stage*,
 Boston, Massachusetts

National Gallery of Canada, *Encounters: Art as Experience*,
 Ottawa, Ontario

2007 Tate Modern, *The World as a Stage*,
 London, England

The Biennale de Montréal 2007, *Crack the Sky*,
 Montréal, Quebec

Contemporary Art Gallery, *Gasoline Rainbows*,
 Vancouver, British Columbia

Chelsea Space, *Ice Trade*,
 London, England

2006 Catriona Jeffries, *274 East 1st*,
 Vancouver, British Columbia

Art Gallery of Alberta, *Make Believe*,
 Edmonton, Alberta

El Lavante, *Dibujos*,
 Rosario, Argentina

2005 Catriona Jeffries Gallery, *Mix with care*, Vancouver, British Columbia

Vancouver Art Gallery, *Classified Materials*,
 Vancouver, British Columbia

Artspeak Gallery, *Set: Room 302*
 Vancouver, British Columbia

Museum Van Hedendaagse Kunst Antwerpen, *Intertidal: Vancouver Art and Artists*
 Antwerp, Belgium

2004 University of Lethbridge Main Gallery, *A Few of My Favourite Things:
 On Collecting Series*, University of Lethbridge, Centre for the Arts,
 Lethbridge, Alberta

Charles H Scott Gallery, *I've Done This For You*,
 Vancouver, British Columbia

- 2003 Bluecoat Gallery, *Hammertown*, curated by Reid Shier,
Liverpool, England
- Mead Art Gallery, University of Warwick, *The Beachcombers*, curated by Katherine Stout,
Coventry, England
- Catriona Jeffries Gallery, *I Sell Security*,
Vancouver, British Columbia
- Seoul Museum of Art, *MosaiCanada: Sign and Sound*, co-organized by The Power Plant
Gallery, Seoul Museum of Art, and the Canadian Embassy in Korea, Seoul, Korea
- Catriona Jeffries Gallery, *Seethe*,
Vancouver, British Columbia
- 2002 Gasworks, *The Beachcombers*, curated by Katherine Stout,
London, England
- Middlesbrough Art Gallery, *The Beachcombers*, curated by Katherine Stout,
Middlesbrough, England
- Villa delle Rose, *Officina America*, curated by Renato Barilli,
Bologna, Italy
- Fruitmarket Gallery, *Hammertown*, curated by Reid Shier,
Edinburgh, Scotland
- 2001 Contemporary Art Gallery, *Promises*, curated by Christina Ritchie,
Vancouver, British Columbia
- Solo Exhibition Space,
Toronto, Ontario
- Blackwood Gallery, *Universal Pictures 3*,
Mississauga, Ontario
- Plug-In Gallery, *Universal Pictures 3.1*,
Winnipeg, Manitoba
- Edmonton Art Gallery, *The Alien Project*,
Edmonton, Alberta
- 2000 Illingworth Kerr Gallery, *Message by Eviction: New
Art from Vancouver*, curated by Ron Moppett,
Calgary, Alberta
- Catriona Jeffries Gallery, *Self-Conscious*, curated by Kyla Mallett and Melanie O'Brian,
Vancouver, British Columbia
- Konstakuten Gallery,
Stockholm, Sweden
- 1999 Melbourne International Biennial, *Universal Pictures*, curated by Kitty Scott,
Melbourne, Australia
- Monte Clark Gallery, *Universal Pictures II*, curated by Kitty Scott,

Vancouver, British Columbia

- 1998 Ottawa Art Gallery, *Close Encounters*,
Ottawa, Ontario

National Gallery of Canada, *Fragile Electrons*,
Ottawa, Ontario (publication)

Plug-In, *Draaw, Stranger Draaw*,
Winnipeg, Manitoba

- 1997 Morris and Helen Belkin Gallery, *6: New Vancouver Modern*, curated by Scott Watson,
Vancouver, British Columbia

CATALOGUES

Geoffrey Farmer.

Musee d'art contemporain de Montreal, essays by Pierre Landry, Jessica Morgan,
and Scott Watson, Montreal, Quebec, 2008.

Geoffrey Farmer.

Contemporary Art Gallery, essays by Peter Culley and Reid Shier,
Vancouver, British Columbia, 2003.

MosaiCanada: Sign & Sound.

Seoul Museum of Art, Seoul, Korea, 2003.

Hammertown.

Essays by Michael Turner and Reid Sheir, The Fruitmarket Gallery,
Edinburgh, Scotland, 2002.

The Beachcombers.

Essay by Andrew Renton, for The Drawing Room, London, England, 2002.

Officina America.

Villa delle Rose, Bologna, Italy, 2002.

Signs of Life.

Melbourne International Biennial, Melbourne, Australia, 1999.

6: New Vancouver Modern.

Morris and Helen Belkin Gallery, Vancouver, British Columbia, 1998.

PUBLISHED WRITING ON GEOFFREY FARMER

- 2008 Adler, Dan. "Geoffrey Farmer: Musée d'art contemporain de Montréal."
Art Forum, September 2008: 47.

Henderson, Lee. "Quasi Models: Thising and Thating in the World of Geoffrey Farmer."
Border Crossings, no. 106, spring 2008: 62–68.

Pil and Galia Kollektiv. "The World as Stage."

Art Papers, Jan/Feb 2008: 50–51.

Lehmann, Henry. "History Shown As Montage, and as Rigidly Linear."

The Gazette, Montreal, Feb. 9, 2008.

- Milroy, Sarah. "The Expressive Potential of Detritus."
The Globe and Mail, February 23, 2008.
- Landry, Pierre. "Geoffrey Farmer."
Le journal, Musée d'art contemporain de Montréal, Spring 2008: 2–3.
- Sandals, Leah, "Deconstruction Junction."
The National Post, February 15, 2008.
- Szewczyk, Monika. "Changes in the work of Geoffrey Farmer."
Anthology of Exhibition Essays 2006/2007, CJ Press, Vancouver, British Columbia, 2008.
- 2007 Milroy, Sarah. "The Expressive Potential of Detritus."
The Globe and Mail, Saturday, February 23, 2008: R4.
- Bonacina, Andrew. "Entrepreneur alone returning back to sculptural form."
Uovo 13, Torino, Italy 2007: 254–281.
- Brown, Colleen. "There is a Horizon."
Fillip 5: Volume Two, Number Two, Vancouver: Projectile Publishing Society,
Spring 2007: 3–5.
- Charlesworth, J.J. "The Last Two Million Years."
Time Out London, June 13 – 19, 2007: 48.
- Clintberg, Mark. "Geoffrey Farmer: The Drawing Room."
Canadian Art Winter 2007: 94.
- de Brugerolle, Marie, Jessica Morgan and Catherine Wood. "The World as a Stage I-II."
Tateetc Issue 11, Autumn 2007: 66–75.
- Heather, Rosemary. "Geoffrey Farmer: Catriona Jeffries Gallery."
Flash Art, January/February 2007: 126.
- Morgan, Jessica. "Top Five: what to see this month."
ArtReview, June 2007: 44.
- 2006 Burnham, Clint, "Artworks challenge and intrigue,"
The Vancouver Sun, Saturday, June 3, 2006, F3
- Burnham, Clint. "The plane wonder of it all."
The Vancouver Sun, Saturday November 11, 2006: F2.
- Carson, Andrea. "Geoffrey Farmer and Joelle Tuerlinckx."
Art Papers January/February 2006: 70.
- Dault, Julia. "A Room of One's Own." *The National Post*, Thursday, June 15, 2006: B6.
- McFadden, Sarah. "Intertidal: Vancouver Art and Artists."
Art Papers, May/June 2006: 52.
- Miller, Earl. "Law and Ordering: On Evaluating Recent Canadian Neoconceptualism."
C Magazine 91, Autumn 2006: 30–35.
- Morgan, Jessica. "First Take: Jessica Morgan on Geoffrey

- Farmer." *ArtForum*, January 2006: XLIV, No.5: 186–187.
- 2005 Burnham, Clint. "A body of work that somehow makes us forget it's art at all."
The Vancouver Sun, Saturday November 5, 2005: F3.
- Burnham, Clint. "Scattered and Sublime."
The Vancouver Sun, Saturday November 26, 2005: F3.
- Fowler, Richard. "A Lawyer Steps into Room 302."
Postscript 16, Artspeak exhibition publication, 2005: 21–11.
- Morgan, Jessica. "Future Greats 2005."
ArtReview, Volume IX, December 2005: 68.
- Roelstraete, Dieter. "1, 986,965 (2001 Census) An Intertidal Travelogue."
Intertidal: Vancouver Art and Artists. Muhka, Antwerp and Morris and Helen Belkin Art Gallery, Vancouver, 2005: 127–156.
- Shier, Reid. "Buddies, Pals."
Intertidal: Vancouver Art and Artists. Muhka, Antwerp and Morris and Helen Belkin Art Gallery, Vancouver, 2005: 79–90.
- Szewczyk, Monika. "At what distance...(between pictures and performance in Vancouver)."
Intertidal: Vancouver Art and Artists. Muhka, Antwerp and Morris and Helen Belkin Art Gallery, Vancouver, 2005: 91–112.
- Turner, Michael. "Glass and Mirrors."
Intertidal: Vancouver Art and Artists. Muhka, Antwerp and Morris and Helen Belkin Art Gallery, Vancouver, 2005: 17–30.
- Wood, William. "The Insufficiency of the World."
Intertidal: Vancouver Art and Artists. Muhka, Antwerp and Morris and Helen Belkin Art Gallery, Vancouver, 2005: 63–78.
- Van Evra, Jennifer. "Where the truth really lies."
The Globe and Mail, Friday October 28, 2005: R8.
- 2004 Burnham, Clint. "Aperto Vancouver."
Flash Art, Vol. XXXVII, No. 239, November/December 2004: 57–59.
- Campbell, Deborah. "The New School."
Vancouver Guestlife, 2004.
- Henderson, Lee. "Artist's exploded parade float shoots decorative shrapnel."
The Vancouver Sun, April 17, 2004: F21.
- Scott, Kitty. "What Are You Looking At? New Art Through the Eyes of Ten Professionals."
Art On Paper, Vol. 8, No. 5, May/June 2004: 69.
- 2003 Brayshaw, Christopher. "Security and Anxiety Post-9/11."
The Georgia Straight, June 5-12, 2003: 56.
- Culley, Peter. "The Mnemosyne Atlas of Geoffrey Farmer."
Geoffrey Farmer, Contemporary Art Gallery, Vancouver, British Columbia, 2003.

- Gandesha, Samir. "Vancouver, British Columbia."
Art Papers, November/December 2003: 61.
- Richard, Suzanne. "Un magicien réaliste."
Voir, vol 03, No 31, August 7 – 13, 2003.
- Shier, Reid. "Everything Counts."
Geoffrey Farmer, Contemporary Art Gallery, Vancouver, British Columbia, 2003.
- Turner, Michael. "Wall and Void."
Modern Painters, Summer 2003: 39–41.
- 2002 Barilli, Renato, "Art Drifts."
Officina America, catalogue essay, Villa della Rose, Bologna, Italy, 2002.
- Falconer, Morgan. "London: Gasworks The Beachcombers."
Contemporary: 25.
- Giroux, Christian. "Rewind: Geoffrey Farmer."
Canadian Art, Spring 2002: 97–100.
- Hill, Mary Frances. "Contemporary Art Gallery blows up – well, kinda."
The Westender, 2002: 23.
- Lacayo, Richard. "Canada: The Next Generation."
Time, October 14, 2002: 58–59.
- Laurence, Robin. "Farmer Fabricates Objects out of Dream Factory."
The Georgia Straight, July 11 – 18, 2002: 58.
- Mayer, Marc et al. "The Next Generation."
Time, October 14, 2002: 58–65.
- Mottram, Jack. "Refreshing hits from the Canadian Club."
Sunday Herald, October 20, 2002.
- O'Brian, Melanie. "Promises: Espousal and Constraint."
Mix, Spring 2002: 50–51.
- Renton, Andrew. "Disappearing, dislodging and logging off in B.C."
The Beachcombers, The Drawing Room, 2002: 11–16.
- Scott, Michael. "Illusions, perceptions and the working man."
The Vancouver Sun, June 29, 2002.
- Shier, Reid. "Hammertown."
Hammertown, The Fruitmarket Gallery, Edinburgh, Scotland, 2002.
- Turner, Michael. "This Land is Your Land."
Hammertown, The Fruitmarket Gallery, Edinburgh, Scotland, 2002.
- 2001 Best, Beverly and Lindsay Brown. "Black Figure No Black Figure Black Figure."
Catriona Jeffries Catriona, exhibition essay, November 2001.
- Brayshaw, Christopher. "Geoffrey Farmer."
The Georgia Straight, November 15 – 21, 2001: 70.

- Coupland, Douglas. "Critical Mass."
The Globe and Mail, May 12 2001: V 1–2.
- Fischer, Barbara. "Smoke and Mirrors."
Universal Pictures 3, poster catalogue, 2001.
- Hayes, Kenneth. "Universal Pictures 3 at the Blackwood Gallery."
Mix, Winter 2001/02: 44–46.
- Milroy, Sarah. "The Best of the Rest."
The Globe and Mail, 3 November 2001: V7.
- Scott, Michael. "Domestic decay's big day in art."
The Vancouver Sun, Saturday, November 10, 2001.
- Scott, Michael. "Gallery lives up to Promises."
The Vancouver Sun, November 15, 2001: C4.
- Shier, Reid. "Hunchback Modern: The Art of Geoffrey Farmer."
Canadian Art, Summer 2001: 46–49.
- Wyman, Jessica. "Review: Universal Pictures 3."
C Magazine, Winter 2001: 43–44.
- 2000 Meredith, Pamela.
Self-Conscious: Geoffrey Farmer, Germaine Koh, Damian Moppett, Kelly Wood,
Catriona Jeffries Gallery, Vancouver, British Columbia.
- Scott, Michael. "The Excitement of the Everyday."
The Vancouver Sun, April 19 2000: C3.
- Teitelbaum, Matthew. "Hunchback Kit."
Present Tense: contemporary project series no. 16, Art Gallery of Ontario,
September/November 2000.
- 1999 Rooney, Robert. "In the spirit of collaboration and archivism."
The Australian, May 28, 1999.
- Scott, Kitty. "Universal Pictures."
Signs of Life catalogue essay, 1999: 145–149.
- Sommerman, Eileen. "Good and Far."
Canadian Art, Winter 16:4, 1999: 66–68.
- 1998 Baerwaldt, Wayne. "Building home, not my own."
Fragile Electrons: Celebrating Twenty Years of Collecting Video Art,
Recent Canadian Video Production, National Gallery of Canada, Ottawa, 1998.
- Laurence, Robin. "Slacker-Generation Artists Take out the Pop-Culture Trash."
The Georgia Straight, March 5-12, 1998.
- Lum, Ken. "Six: New Vancouver Modern."
Canadian Art, Summer, 1998: 15:2, 46–51.
- Milroy, Sarah. "An Eyeful of Irony."
The Globe and Mail, Saturday, Feb 14, 1998: C6.

Shier, Reid. "Browser: Artropolis '97."
Flash Art, vol. 31, no. 138, 1998.

Watson, Scott.
6: New Vancouver Modern, Morris and Helen Belkin Gallery, Vancouver, British Columbia, 1998.

1997 Knode, Marilu. "New Vancouver Art: Deliberately Pushy."
Art/Text, No. 59, Nov 1997 – Jan 1998: 47–49.

Shier, Reid. "Geoffrey Topham."
Poliester Magazine, Fall, Issue 19, 1997: 30–35.

PUBLISHED WRITING AND ARTIST'S PROJECTS BY GEOFFREY FARMER

2007 Farmer, Geoffrey. "Notes on a cover image."
Vancouver Art & Economies, Vancouver: Artspeak Gallery and Arsenal Pulp Press, 2007. cover, v.

2003 Farmer, Geoffrey. "Letter of Apology."
Geoffrey Farmer, Contemporary Art Gallery, Vancouver, British Columbia, 2003.