

Kasper Feyrer: Turn Toward

OCT 20 - DEC 16, 2023

AUDAIN GALLERY

## List of Works

### 1. *Slow Wheel: Double Rainbow*

Flameworked borosilicate glass, crushed glass, bits of artwork *Corpse* (2018), motor, pulleys, belt, bearing mount, emoji sand bags, wooden dowel, 2023

Produced with assistance of Lucas Clarke, SFU Glass Blower. Courtesy the Artist

### 2. *O'on*

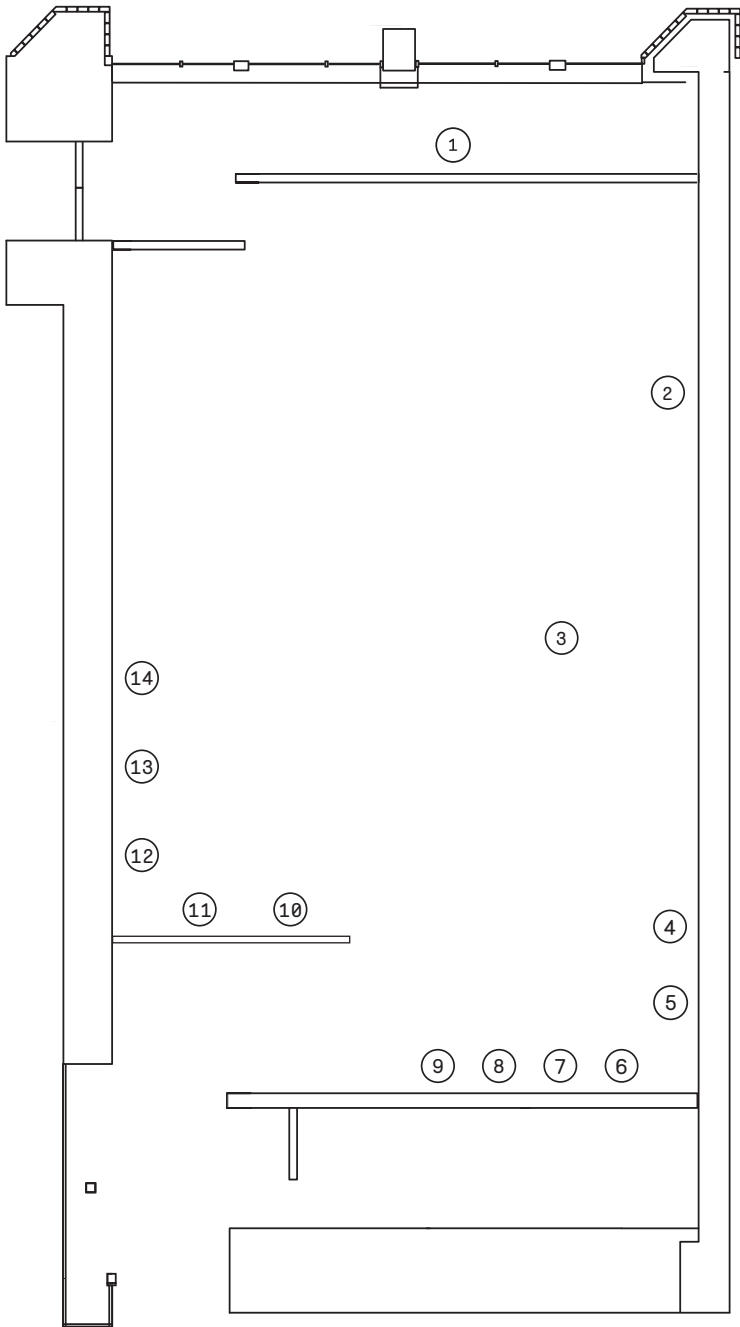
16mm transferred to digital video with sound, 9 minutes, 2023

Courtesy the Artist

### 3. *Lab Life*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, light panels, plywood, glass, mirrors, plexiglass shelving, shelving hardware, petri dishes, paper collage, liquid mushroom cultures in jars (*Pleurotus djamor*, *Hericium erinaceus*, *Schizophyllum commune*, *Ganoderma lucidium*, *Ganoderma applanatum*, *Pleurotus columbinus*) grain spawn, toys, laboratory glassware, glass funnel, alcohol lamp, roll of mylar, mushroom leather tests, test tube, dried pink oyster mushroom (*Pleurotus Djamor*), plastic blister packaging, hydrogen peroxide and Lysol spray containers, metal whisk, marbles, retina scan images with spore prints, geological marbles, magnifying glasses, eye glasses, novelty glasses, quartz sphere, broken ceramic formwork, coloured metal wire coils, dinosaur figures, coloured sand in a glass bottle, injection port jar lids, syringe, cast alginate foot, glow in the dark stars and moon shapes, paper punches, plastic alphabet letters, plastic toy ears, day of the week di, continent di, old petri dish fungi cultures (care of Paul Kroeger) poly fill, cotton balls, 2 ostrich eggs, metal basket, plastic frogs, tin bug molds, prisms, glass dots, camera lenses, glass lenses, small mirrors, glass beads, bug and frog stickers, plastic chain, drum stick, candle stick holder, coloured gels, padlock, giant paperclips, Duplo blocks, mycelium

# Exhibition Map



filled latex glove (care of Willoughby Arevalo), question mark stamp, levels, plastic coins, metal key, month di, happy face di, body part di, aluminum foil, broken wooden ruler, peach pits, mussel shell, plastic containers, papier-mâché feet, puzzle pieces, netting, metal hinge parts, contact lens packets, orthodontic mirror, mini-calculator, metal coins, buttons, long match-sticks, box of stockinette cotton tubular, cast plaster and plasticine butt cast, cast wax feet, copper wire, zipper, La Croix cans, frayed rope, vitamins, plastic animal figurines, alcohol wipes, phosphorous pellets in a Ziplock bag, bubble wand, measuring tape, post-operative binder, mycelium test with collage in a butterfly shape, quartz, plastic gemstones, metal canister, magnetic stirrer, dehydrated mycelium butt, cast glass pieces, plastic hook, ceramic flowers, cast silicone ruler, plaster face mold, cast iron head mold, letter stamps, foam bits, bouncy balls, brass cymbal, rubber grapes, scissors, part of a deflated globe, USB stick, red tacks, sensitive plant seed packet, toy snake, wristbands, mushroom cultivation notes, frog stuffy, cast silicone hand, rocks, Kinder Surprise egg, sieve, keyboard letter keys, melted petri-dishes, humidity thermometer, nuts and bolts, used children's activity books, Fungi Magazine and other mixed media, 2023

Courtesy the Artist

#### 4. *Who: rings*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, paper collage, fused glass, borosilicate glass hook, 2022

Courtesy the Artist

#### 5. *What: peels*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, paper collage, bisqued ceramic, apple peels, borosilicate glass hook, 2022

Courtesy the Artist

6. *Where: piece*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, paper collage, fused glass, borosilicate glass hook, 2022  
Courtesy the Artist

7. *Why: field*

Dehydrated Artist Conk (*Ganoderma applanatum*), paper collage, bisqued ceramic, borosilicate glass hook, 2022  
Courtesy the Artist

8. *When: alphabet*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, paper collage, magnetic letters, borosilicate glass hook, 2022  
Courtesy the Artist

9. *How: flutter*

Dehydrated Artist Conk (*Ganoderma applanatum*) mycelium, paper collage, bisqued ceramic, glass hook, 2022  
Courtesy the Artist

10. *Slow Wheel: Self-similarity*

Flameworked borosilicate glass, shredded testosterone gel packets, 2023  
Produced with assistance of Lucas Clarke, SFU Glass Blower  
Courtesy the Artist

11. *Slow Wheel: Granular Thoughts*

Flameworked borosilicate glass, pencil crayon shavings, bearing mount, 2023  
Produced with assistance of Lucas Clarke, SFU Glass Blower  
Courtesy the Artist

12. *Slow Wheel: Counter-clockwise*

Flameworked borosilicate glass, broken hourglasses, bearing mount, 2023

Produced with assistance of Lucas Clarke, SFU Glass Blower

Courtesy the Artist

13. *Slow Wheel: Seed Saver*

Flameworked borosilicate glass, old seeds, bearing mount, 2023

Produced with assistance of Lucas Clarke, SFU Glass Blower

Courtesy the Artist

14. *Slow Wheel: Imaginal Disc*

Flameworked borosilicate glass, egg shells, bearing mount, 2023

Produced with assistance of Lucas Clarke, SFU Glass Blower

Courtesy the Artist



## Exhibition Text

Vancouver-based artist Kasper Feyrer presents a series of new works that connect creative research in mycology to understandings of care, more-than-human relations, and queer intimacies through visibility and embodiment. Feyrer's long-standing material engagement in filmmaking uses the camera as an extension of the human sensorium, as a "device through which one can feel time and mirror perception, expanding one's embodied experience of the world."

The environment of works in *Turn Toward* uphold powerful queer ideas of ecology, which inherently demonstrate qualities of lived sensitivity towards more relational ways of being. *Turn Toward* debuts the film *O'on* (2022), a haunting mythology of transformation. "O'on" is the phonetic root form of the word "egg" — suggesting a cosmic interrogation of self-concepts and emergent identities through metaphors of queerness, birth, growth, sexuality and embodiment, death, and loss.

Alongside the film, Feyrer has produced sculptural works made of the mycelium from Artist's Conk (*Ganoderma applanatum*), a decomposer-fungi which plays an important role in the cycling of nutrients through forest ecologies. The sculptures were composed and cultivated in Feyrer's studio, which doubles as a mushroom cultivation lab.

In a further series of works, the practical tools of mushroom cultivation — such as liquid cultures, petri dishes, and chemistry glass — are reformed into imaginary objects, inspiring the scenographic backdrop for a future iterative film work. A series of cyclical hourglass wheels are additionally presented, made in collaboration with SFU Chemistry glassblower Lucas Clarke. Each hand-blown glass wheel is a self-contained time-keeping device: keeping time instead of telling it.



Feyrer shares knowledge learned from their ongoing collaboration with fungi, realized through a network of artworks within an impermanent, living timeline: disrupting the dualities of subject and object through de-centering human ontologies. By extending affirmative and regenerative symbolism toward transgender allegories, *Turn Toward* poetically transcribes a cultural understanding of the aliveness and associative resonances of fungi as collaborators.

An artist book connected to the exhibition will be co-produced and distributed by SFU Galleries and Publication Studio 66B. Research and production assistance towards the exhibition was gratefully provided to the artist by SFU Biologist Dr. Zamir Punja and SFU Chemistry glass artisan Lucas Clarke.

Curated by Kristy Trinier

## Biography

Kasper Feyrer was born in lək<sup>w</sup>əŋən Territory, and now lives and works on the unceded territories of the səlilwətał, Sk̲w̲x̲w̲ú7mesh and x<sup>w</sup>məθk<sup>v</sup>əyəm. They root their practice in an embodied engagement with celluloid filmmaking and sculpture, with emphasis on the body's relationship to these media. They conceive of the camera as a bodily extension of the human sensorium — a device through which one can feel time and perception, and thereby aid or alter one's experience of the world. Feyrer has an interest in queer ecologies which relates to this experimentation in aiding and altering perception.

In their approach to sculpture, they use material-based research to explore notions of the imaginal and unstable questions of ontology. Incorporating a wildly poetic mess of materials and objects into sculptural props and film set installations—from hair and fused glass to mirrors, coins, and herbal remedies. Feyrer often links their film to their sculptures, by employing “practical film effects”: physical objects and non-digital special effects made for the verisimilitude of the camera.

Feyrer graduated with a Meisterschülerin from the Städelschule in Frankfurt, Germany in 2010, and received a Bachelor of Media Arts, Emily Carr Institute of Art + Design in 2004. They have held solo exhibitions at Dazibao, Montreal (2019); Catriona Jeffries, Vancouver (2018); POTTS, Los Angeles (2017); Western Front, Vancouver (2014); Catriona Jeffries, Vancouver (2012); and Artspeak, Vancouver (2010). Their work has been included in group exhibitions at the Vancouver Art Gallery (2017, 2016); the Art Gallery of Alberta, Edmonton (2013); and Presentation House Gallery, North Vancouver

(2012). In collaboration with artist Tamara Henderson, Feyrer has presented exhibitions at Bonniers Konsthall, Stockholm (2016); Morris and Helen Belkin Art Gallery, Vancouver (2016); Institute of Contemporary Art Philadelphia (2015); and Walter Phillips Gallery, Banff (2013).

## Events

### Opening Reception

THU, OCT 19 / 7PM

Audain Gallery

### Nature Walk with Willoughby Arevalo and Kasper Feyrer

SAT OCT 28 / 2 - 4PM

To RSVP email [audaingallery@sfu.ca](mailto:audaingallery@sfu.ca).

Join mycologist Willoughby Arevalo, artist Kasper Feyrer, and SFU Galleries Curator Kristy Trinier for a fungi nature walk in connection with the Audain Gallery exhibition, *Kasper Feyrer: Turn Toward*.

With the hands of an artist, eyes of an ecologist, and the heart of a deeply connected human, Willoughby Arevalo brings the practical and the joyful together through the science and wonder of mycology, interdisciplinary visual and performing arts, and education. In his lifelong relationship with fungi, he has spent over a decade sharing mycology in his home communities and across North America. Together with his life partner and collaborator, Isabelle Kirouac, he facilitates the Art & Fungi Project, which offers collaborative artistic workshops and residencies in schools, community centers, art spaces and parks around Western Canada and beyond. These experiences invite community participants to not only learn from fungi, but to grow their true earthly relationships. He is the author of *DIY Mushroom Cultivation: Growing Mushrooms at Home for Food, Medicine, and Soil* (2019), a book that decomposes barriers to small scale mushroom growing. Raised by parents of Jewish, Peruvian, and Western European ancestry in Arcata, California, on Wiyot and Yurok Territories, he lives and strives to be a good guest on Coast Salish Territory

in Vancouver, BC, and wherever he goes. When not hanging out in the forest with his mushroom friends, he can be found cooking up magic in his kitchen, playing out imaginary scenarios with his kid, drumming in the neighbourhood brass band, or weaving giant sculptures out of living willow.

Kasper Feyrer and Lucas Clarke Artist Talk  
with Book Launch  
SAT, DEC 2/ 2 – 4PM  
Audain Gallery

Join artist Kasper Feyrer and SFU Glassblower Lucas Clarke for a talk and tour of the exhibition, *Turn Toward*. Facilitated by SFU Galleries Curator Kristy Trinier, Feyrer and Clarke will share their experiences in creating the glass artworks for the exhibition.

This event will feature the launch of Kasper Feyrer's publication *a scrapbook of popcorn*, co-published by SFU Galleries with Publication Studio 66B/Edmonton. A limited-edition series of hand-bound publications with full colour illustrations will be available for purchase at the launch (and online at [sfugalleries.ca](http://sfugalleries.ca)), with a black and white edition available through the Publication Studio network thereafter.

## Bibliography

Willoughby Arevalo, *DIY Mushroom Cultivation: Growing Mushrooms at Home for Food, Medicine, and Soil* (Gabriola Island: New Society Publishers), 2019

Dr. Lushiim Arvid Charlie and Nancy J. Turner, *Luschiim's Plants: Traditional Indigenous Foods, Materials and Medicines* (Madeira Park: Harbour Publishing), 2021

Gina Beunfeld and Martin Clark ed., *The Botanical Mind: Art, Mysticism and The Cosmic Tree* (Camden: Camden Arts Centre), 2021

Rob Burbea, *Seeing That Frees: Meditations on Emptiness and Dependent Arising* (Troubadour Publishing), 2014

Kasper Feyrer, *Fruit Body* (Mayne Island, BC: Perro Verlag Books by Artists), 2013

Tamara Henderson and Kasper Feyrer, *Bottles at the Round Table* (Mayne Island, BC: Perro Verlag Books by Artists), 2013

Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton: Princeton University Press), 2015

Clem Macleod ed., *Worms (Three) Magazine: "Biomythography Issue"* (Worms Magazine), 2020

Bernadette Mayer, *Poetry State Forest* (New York: New Directions Publishing Corp.), 2008

Fred Moten, "Entanglement and Virtuosity", *Black and Blur: consent not to be a single being* (Durham, Duke University Press), 2017

Giordano Nanni, *The Colonisation of Time* (Manchester: Manchester University Press), 2012

Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds & Shape Our Futures* (New York: Random House), 2020

Paul Stamets, *Mycelium Running: How Mushrooms Can Help Save the World* (Berkeley: Ten Speed Press), 2005

Anja Charbonneau, Stephanie Madewell, Ellen Freeman, Zoe Sigman, Lauren Yoshiko, and Mennlay Golokeh Aggrey, eds., *Mushroom People: A Magazine for Mycophiles*, (HQ located on the homeland of the Chinook, Cowlitz, and Clackamas Nations: Broccoli Magazine), 2021

#### Artist Acknowledgements:

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Situated in Vancouver and Burnaby, SFU Galleries occupies the unceded territories of x̣ṃəθkẉəỵəm, Skwxwú7mesh, Səḷíḷẉətał, and ḳʷiḳʷəχ̣əm Nations. Acknowledging that the activities of SFU Galleries unfold on colonized Indigenous territories is both a recognition that settler colonialism is an ongoing structure and a commitment to support the capacity of art to unsettle these conditions.

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