

Some information on this page is only available in Dutch

KEELEY HAFTNER

Keeley Haftner is a Canadian artist based in The Netherlands whose sculptural practice deals with garbage as a material and as a philosophic construct

As an interdisciplinary artist, I work with garbage as a material and as a philosophical construct. I am driven by a desire to convert garbage from a burden to a limited resource, and address ideas around change, fragility, scarcity, and human effort. Within my practice I am interested in the intersecting and often contradictory perceptions which govern the perceived value of objects, such as nature and culture, or public and private realms, and the relationships between art, design, and activism. Using materially-driven processes centred around physical transformation, I seek to recognize, expose, and ultimately disrupt human-facilitated patterns and systems of ecological destruction, utilising waste materials and multidisciplinary processes of unmaking and remaking. For the last six years, my research has centred on a rhombic pattern called 'tumbling blocks,' which defies binaries: it is both modern and ancient, refined and kitsch, structural and superficial, two- and three-dimensional. Its infinite geometric framework is simultaneously at odds with and sympathetic to the natural world, itself a contradiction of order and chaos, representing a deeply human, capitalistic understanding of volume and efficiency. The tumbling blocks pattern, and patterns in general, occupy a symbolic space in my work, and are directly connected to my process of reusing and recycling discarded materials - a means of making sense of chaos. My personal struggles with mental health, including repetitive and destructive behaviours, have shaped how I exist and evolve in the world, and correspond with how my methodologies have developed. I believe that environmentally-conscious art and design can combat solastalgia, the distress specifically caused by environmental change, and that care itself is a medium. Exposing and disrupting the anthropocentric patterns that lead to environmentally-destructive actions and the creation of garbage illuminates a crucial facet of ecological forethought. Recognising a pattern is the first step in breaking it

WEBSITES

Artwork by Canadian artist Keeley Haftner

www.keeleyhaftner.com

SOCIAL MEDIA

www.instagram.com/keeleyhaftner/

www.vimeo.com/keeleyhaftner

www.twitter.com/KeeleyHaftner

www.facebook.com/keeleyhaftner.biz

EDUCATION

2014 - Master of Fine Arts (Studio), Fiber and
2016 Material Studies School of the Art Institute
of Chicago, Chicago, Illinois, USA diploma

2007 - Bachelor of Fine Arts (Studio), triple major
2011 in Sculpture, painting and Printmaking
Mount Allison University, sackville, New
Brunswick, canada diploma

EXHIBITIONS

2021 Still Life The Franklin Outdoor Chicago , United States Having a relationship with my surroundings is linked to my sense of being consciously present in one place. The natural world and all its life force nourishes and enables our planet to survive. We should welcome the embrace as it fosters life on our planet. I am navigating new surroundings while thinking through a familiar set of old concerns: geography, transience, shifts, slippage, belonging, community, identity, home. I notice the subtle

PROJECTS

2020 Sunlight in Winter New York, United States donnacollective.com/ A series of short films curated by Donna Collective and friends. Join us for a special screening of our favorite short and experimental films, cartoons, and videos. Sunny snacks, warming drinks, good company and a surprising amount of yellow guaranteed. A little bright spot for the middle of the cold months.

- changes and movements in my surroundings. I respond to the environment, the spaces, the places and the objects around me. I try to create new meaning and logic by rearranging them. If I'm thinking about the cosmos, my relationship is entangled and really really old. If I'm thinking about DNA my relationship is my grandmother, my great grandparents, and their journeys across seas, an ocean, and colonized land to a place called the 'middle-west.' If I think about the cosmos I know that there is no upside-down, or north, or 'western' and that is useful. And if I look around myself I think about people I love who love me as well. Not only do psychedelics re-connect us with nature but that connectedness also makes us feel better. When I see, my eye is the material for the reception of the image. My toes touch soil of the same chemical cocktail as my foot. When I go, I'll return what I've borrowed.
- Still Life at THE FRANKLIN Opening reception: Saturday, October 16 from 6-8PM. On view from October 16, 2021 to March 12, 2022. No appointments necessary / outdoor event. Mask is required for indoor access. THE FRANKLIN is a Cultural and Organizations partner for the Chicago Architecture Biennial. Satellite partners for this exhibition and events include Garden Apartment Gallery @gagchicago and Compound Yellow @compoundyellow. Please visit <https://thefranklinoutdoor.tumblr.com/> for more information. THE FRANKLIN: 3522 W Franklin Blvd, Chicago, IL 60624 (312)823-3632 @thefranklinoutdoor thefranklinoutdoor.tumblr.com/ Group
- 2021 Terrain Biennial Open House Group Show Compound Yellow Chicago, United States Join us throughout the day on October 9th as we open our space as a host site for Terrain Biennial 2021. We'll be inviting back our collaborators from this year for a group show of installations, performances, garden tours, and more. compoundyellow.com/events/terrain-biennial-open-house-group-show Group
- 2021 Sincere or Sinister? Garden Apartment Gallery Chicago, United States Garden Apartment Gallery and the Chicago Architecture Biennial present "Tesselescence (Garden Apartment Gallery)" by Keeley Haftner. "Tesselescence" is a series which combines the concepts of "tessellation" (a two-dimensional pattern with a three-dimensional effect) and "obsolescence," be it unintentional or planned. "Tesselescence (Garden Apartment Gallery)" uses the tumbling blocks tessellation pattern to create an installation for the Garden Apartment Gallery in three tones: the found overgrown garden (cropped), sod, and bird/butterfly-friendly seeds in open soil. After the winter, these perennial seeds, the grass, and the weeds will work to "rewild" the yard, transitioning the space from the strict geometry of this "anthropo-logical" pattern to a naturalized, ecologically-friendly urban garden. Made possible with generous support from the Canada Council for the Arts and the Hyde Park Arts Center's Artist Run Chicago Fund.
- 2018 Energy Well Spent: Complexity and Complicity in Ecologic Production Queens Museum, New York, NYC, USA New York City, United States openengagement.info/session/energy-well-spent-complexity-and-complicity-in-ecologic-production/ Garbage is a state, not an objects, and states change. But phase transitions require energy expenditure. In the studio, Haftner employs numerous transformational processes: "recycling" trash via 3D printing, glassmithing, metallurgy, and lapidary methods, among others. Through her work, she will discuss the complexity and complicity of using energy to salvage the material exiles of our failing human systems, and the "hopeful nihilism" required for the task.
- 2018 Haak met plastic zakken Remai Modern, Saskatoon, SK, Canada Saskatoon, SK, Canada remaimodern.org/program/exhibitions/exhibition/what-can-i-learn-from-you-what-can-you-learn-from-me-critical-workshop-thomas-hirschhorn As part of the inaugural exhibition Field Guide, Thomas Hirschhorn has produced an immersive Critical Workshop at Remai Modern. What can I learn from you. What can you learn from me. is the artist's first "Presence and Production" project in Canada. Hirschhorn has completely transformed the Connect Gallery into a workshop space where he invites people to share their knowledge, skills and histories with one another. For my own workshop, I taught Thomas and the workshop attendees how to create a seamless yarn with very little waste from plastic bags, and crochet objects with it, such as my sculpture backpack, called Film-pack.
- 2017 "Waste Patterns: Transforming Trash, Obsolescing, Tessellating, and Other Related Complexities" Struts Gallery & Faucet Media Arts Centre and Owens Art Gallery, Sackville, NB, Canada Sackville, NB, Canada www.handmadeassembly.com/2017/ In her artist talk, Haftner will discuss her obsession with "rhombille", or "tumbling block" pattern, and how it relates to her parallel obsession with transforming garbage into art objects. Haftner has an ongoing blog where she documents found instances of the pattern (www.rhombillion.tumblr.com), and engages processes ranging from 3D printing disposable cups to blowing glass from shards found on the street in her efforts to completely transform waste materials.
- 2016 "Closed Loop 3D Printing" Milieux Institute for Arts, Culture, and Technology Montréal, QC, Canada milieux.concordia.ca/feature/milieux-presents-closed-loop-3d-printing-

- Curated by Edra Soto at The Franklin Outdoor, and Marlene Krygowski of the Garden Apartment Gallery. www.instagram.com/p/CVON7RalonT/Group
- 2020 2020 Winifred Shantz Award for Ceramics Digital Exhibition The Canadian Clay & Glass Gallery Kitchener, ON, Canada The 2020 Winifred Shantz Award for Ceramics Winner, Joon Hee Kim of Oakville, Ontario is celebrated in this exhibition alongside finalists Magdolene Dykstra (St Catharines, ON), Keeley Haftner, (Den Haag, Netherlands), Grace Han (Coquitlam, BC), Toni Losey (Dartmouth, NS), and Jessica Sallay-Carrington (Montreal, QC). www.theclayandglass.ca/exhibitions/digital-exhibitions/2020-shantz-exhibition/Group
- 2020 Life as we know it InterAccess gallery Toronto, ON, Canada Most plant, animal, fungal, and bacterial species possess knowledge that allow them to live together—interdependently and renewably—on this earth. Human industrialism disrupts this symbiosis, imposing upon the timeworn cycles that have allowed nonhuman life to thrive. Faced with the worsening effects of climate change, governments and industries of all kinds are seeking to learn from, and work in harmony with, other species to ensure the survival of our own. Decentering human intelligence, leaders now look to prairies, coral reefs, and old growth forests as experts in efficiency and sustainability. This interest in nonhuman knowledge has inspired the growing field of biomimicry, in which engineers, architects, and technologists emulate the structures and systems of nature's design. Life as we know it is a group exhibition exploring the emergence of biomimicry within new media arts. Participating artists Ananda Gabo & Anastasiya Yatsuk, Keeley Haftner, Robert Hengeveld, Shawn Johnston, Emily Shanahan, and Sultana Zana erode the human/nature binary by studying, collaborating with, and emulating nature's forms and processes. Challenging biomimicry's often extractive and instrumentalist perspectives toward the natural world, Life as we know it examines more-than-human knowledge in relation to place, history, and a more sustainable future. interaccess.org/exhibition/life-we-know-it/Group
- 2020 RMG Exposed Online Exhibition The Robert McLaughlin Gallery Oshawa, ON, Canada RMG Exposed is adapting to our current situation and we are combining our popular annual photography fundraiser with our fun, community-oriented RMG Fridays event. We bring you: RMG Fridays: Focused. rmgfridaysfocused.com/focusedonlineexhibition/#itemId=5f871322231b5007abda116d/Group
- 2020 ART-IN-PLACE CNL Projects The Hague/Chicago, Netherlands ART-IN-PLACE is a collaboration between CNL Projects and Terrain Exhibitions that invites artists to exhibit an original work of art outside their home or from a window visible to the public between May 20-
- 2015 "Closed Loop 3D Printing" AASHE 2015 Conference and Expo: Transforming Sustainability Education, Minneapolis, MN, USA Minneapolis, MN, United States www.aashe.org/conference/ Presentation regarding the logistics of turning failed prints and waste plastics into new filament for 3D printing as a hypothetical endless "Closed Loop." The Association for the Advancement of Sustainability in Higher Education (AASHE) is an annual conference is the largest stage in North America to exchange effective models, policies, research, collaborations and transformative actions that advance sustainability in higher education and surrounding communities.
- workshop-with-keeley-haftner-on-sept-28/ Closed Loop 3D Printing is an introductory workshop into the exciting new field of recycled 3D printing. The workshop will begin with a brief visual presentation which will introduce types of 3D printing, materials participants can recycle, and the equipment being used in the workshop. Disposable cups will be collected, washed, dried and shredded to make shrapnel similar to plastic pellets. Using this shredded material, participants will extrude their own filament and experiment with some basic 3D printing. The process will form a closed loop, in which the participants can see material transform from disposable waste to a print of their own making. Failed prints, rafts, and other 3D printing waste can also be reprocessed into usable filament.

August 23, 2020. This collective action provides artists and community members in Chicagoland neighborhoods (and beyond) with a sense of hope and connectivity through the experience of public art during an unprecedented moment of isolation. In a world that is turned on its head and much needed reflection and awareness is taking place, we would like ART-IN-PLACE to serve as a means to provoke, promote and reflect on our current climate. The exhibited works will be featured in a curated collection of postcards made available for purchase in the coming weeks with proceeds benefiting the Arts for Illinois Relief Fund to support local Illinois artists and arts organizations. Original artwork will also be available for sale; please reach out to cortney@cortneyleder.com for more information. www.cnlprojects.org/artinplace
Group

2020 Fe*Mail*Art A.I.R. Gallery New York, United States Co-opting the estranged and increasingly automated system of the postal service, the Mail Art movement of the 1970s took correspondence as an opportunity for unexpected encounter and intimate transmission. Re-fashioning the bureaucratic tool of the rubber stamp into an artistic strategy and highlighting the democratic implications of serially published artworks, this generation of artists borrowed popular institutional and commercial aesthetics to radical ends. Pioneering correspondence artists such as Anna Banana, Cosey Fanni Tutti, Genesis Breyer P-Orridge, Pauline Smith, and Irene Dogmatic, found freedom from censorship in this network, using it to marshal and gather non-normative sub-cultures around identity, politics, and punk. For its 2020 annual postcard show—to be held from February 14 to March 15, 2020—A.I.R. Gallery is issuing an open call for submissions that engage this format of personal and political messaging through the mailed art object. The exhibition intends to celebrate this history of mail art and call attention to its relevance today, when means of corresponding have proliferated so dramatically and when the physical post has become almost exclusively a means of circulating commodity culture through advertisement and delivery. www.airgallery.org/fe-mail-art-2020-postcardshow
Group

2019 Artists for Future Global 3000 Berlin, Germany “Artists for Future”: Climate protection, ecological footprint and a too slowly happening reversal – what do artists contribute to the world of the future? Artists Petra Abroso, Tom Albrecht, Anna Borrie, Georg Cevales, Olga Drachuk-Meyer, Lioba von den Driesch, Keeley Haftner, Alexa Helbig, Astrid Indricane, Marte Kiessling, Clementine Klein, Maria Korporal, Nadine Lemke, Uwe Molkenhain, Yamka Muna, Rolf Pilarsky, Rosa Schmidt, Sissy Schneider, Maria Vedder Objects, active objects, photos, photo collage, videos, audio work, walk-in assemblage, interactive installation, dance performance, hybrid walking act, music performance from and with 19 artists. A confessional for ecologic sins is ready for use.

www.artconnect.com/events/group-global-3000-artists-for-future-1-11-13-12-2019
Group

- 2019 Currents 826 Currents 826 Santa Fe, United States Join us for the unveiling of several new works—including virtual reality, robotics, 3D printing, augmented reality prints, and more—at CURRENTS' year-round exhibition and experience space. Artists include Morgan Green, Keeley Haftner, Richard Lowenberg, Jenny Filipetti, Jakob Kudsk Steensen, Ziv Schneider, Billie Mitchell, and Laurie McDonald.
www.facebook.com/events/currents-new-media/currents-826-opening/2165317213720491/
Group
- 2018 Edging Forward International Print Center New York New York City, United States This was the International Print Center New York's (IPCNY) fifty-seventh presentation of its New Prints Program, a biannual, juried open call for prints and print-based work created in the preceding twelve months. Titled Edging Forward, the exhibition was selected from a record 1,313 applicants, who submitted work from all 50 states as well as Europe, Asia, South America, and Africa. Countries represented in the exhibition include India, the Netherlands, South Africa, and Ukraine, among others. A panel of jurors composed of print experts and stakeholders in contemporary art pored over the submissions, and their choices reflect the highly experimental nature of contemporary printmaking, which is wide-ranging in both its content and techniques. Masterful lithographs, etchings, and relief prints are deployed in deeply felt personal narratives, but above all, the artists on view in Edging Forward are tenacious explorers, testing the limits of their field one work at a time. The New Prints Program is singular in its role as a democratic forum, displaying the work of emerging artists alongside more established names in the field.
www.ipcny.org/past-exhibitions?category=New+Prints
Group
- 2017 limitless future, limited reflection Paris London Hong Kong Chicago, IL, United States This solo exhibition at PLHK, the artist's first in the United States, was part of a series of installations made in response to the artist's two-line poetry called "Compound Machines." The resultant works combine rhombille patterning and allusive visual elements in an attempt to create an affective, site-specific context. These contexts serve as frameworks in which to consider sculptures produced by the artist through the transformation of waste materials.
www.keeleyhaftner.com/limitless-future-limited-reflection/
Solo
- 2017 In Your Head Chicago Artists Coalition Chicago, IL, United States Chicago Artists Coalition is pleased to present In your head, a HATCH Projects exhibition featuring Keeley Haftner,

Daniel Hojnacki, and Chris Zain. In your head is curated by Meg T. Noe. A song can quickly trigger recollections of a memory once forgotten. The struggle of remembering is a process of the mind rendering images and words that lead us back to a particular story. Beings and objects that contain sentiment connect us to a narrative that was once clear but over time has become fuzzy. Riddled by confusion, melancholy, desire and distortion, our memories are trapped in our bodies' histories of touches and resurface like weathered puzzle pieces mashed together. In your head is an exhibition that considers the idea of memory as information transformed through material and time. Developed out of conceptual practices, the artists' specific connections to memory vary from the study of cognition to the body and domestic space, as a vessel for our individual lives and experiences, and the lab-like transmutation of discarded sculptors' sculptures. Each artist approaches their material through a process of experimentation, generating objects, images, and installations that bare traces of a former life or a moment past.

www.wv.chicagoartistscoalition.org/programs/hatch-projects/your-head-0
Group

2017 Drawing Randy Alexander Chicago, IL, United States Group show curated by Randy Alexander, including Diane Christiansen, Keeley Haftner, Erin Hayden, Shane Huffman, Jaclyn Jacunski, Clare Koury, Gary LaPointe, Brian T. Leahy, Angela Lopez, Gabriel Moreno, Ellen Nagel, Jeff Prokash, Kayla Risko, Elaine Rubenoff, Shoshanna Utchenik, Susan Wexler.

randyalexandergallery.com/previous-exhibitions/
Group

2017 On the Far Side of the Marchlands Schering Stiftung Berlin, Germany The exhibition On the Far Side of the Marchlands explores the potential of radically new topographies through border regions (marchlands) created by the artists, composed from inextricably linked realms of experience, culture, and materiality. The 3D Additivist Cookbook, conceived and edited by Morehshin Allahyari and Daniel Rourke, is the point of departure for the exhibition, bringing together radical projects by over one hundred artists, activists, and theorists. The exhibition at the Schering Stiftung includes works by Morehshin Allahyari, Cathrine Disney, Keeley Haftner, Brittany Ransom, and Daniel Rourke who examine 3D printing for its revolutionary potential.

scheringstiftung.de/en/projektraum/on-the-far-side-of-the-marchlands/
Group

2017 We need to talk... Petzel Gallery New York City, United States "We need to talk...: Artists and the public respond to the present conditions in America" is on view at Petzel in New York through Saturday, February 11. According to its press release, the group exhibition "will try to address the myriad issues presented by the election results of November 8." Participating artists include Yael Bartana, Judith Bernstein,

Andrea Bowers, Troy Brauntuch, AA Bronson, Cecily Brown, Paul Chan, Mark Dion, Sam Durant, Charles Gaines, Rainer Ganahl, Hans Haacke, Rachel Harrison, Dana Hoey, Jenny Holzer, Jonathan Horowitz, Josh Kline, Barbara Kruger, Sean Landers, Louise Lawler, Glenn Ligon, Robert Longo, Allan McCollum, Adam McEwen, Sarah Morris, Joyce Pensato, Stephen Prina, Raha Raissnia, Peter Saul, Dana Schutz, Amy Sillman, Gary Simmons, Dirk Skreber, Slavs and Tatars, Henry Taylor, Andrew Tider/Jeff Greenspan, Rirkrit Tiravanija, and Meg Webster. The gallery devoted one room to screening film clippings, shorts, vignettes that in some way tackle today's issues, which were added to a loop and screened in the gallery. As Super Vague (Keeley Haftner and Dr. David Saunders), our work "Plunge" was a part of this rotating loop. www.petzel.com/exhibitions/we-need-to-talk?view=slider
Group

2016 Occupation(s) Studio XX Montréal, QC, Canada Christina Battle, Keeley Haftner, grlrm collective (Natalie Blaustone-Dye, Melissa Geppert, Kate Holub, Olivia No, Eden Redmond) Studio XX invites you to the presentation of a group of artists, who redefine the limits between the public and the private, by occupying actual spaces that range from the bedroom to actual streets. studioxx.org/activities/occupations/
Group

2016 The Virtual Object form & concept Santa Fe, NM, United States In conjunction with the Currents New Media Festival, Virtual Object opens in form & concept's upstairs gallery on Friday, June 10 from 5-7 pm. Virtual Object will showcase objects made or influenced by the exciting new processes emerging from the realm of 3D printing. form & concept was founded to "explore relationships between art, craft and design. Handmade and computer-made processes need not be at odds with each other," said form & concept Director Frank Rose. "As technology increasingly expands into our lives, I think it is important to use these tools consciously and investigate what kinds of artistic communication may be possible. It's equally important to recognize and support handmade craft practice, as a balance. They both emerge from humanity, after all!" Virtual Object was curated by Frank Ragano and Mariannah Amster from Currents New Media festival and Frank Rose at form & concept. Artists included in Virtual Object are: Nick Bontrager (TX), Jenny Filipetti (CO), McArthur Freeman (FL), Keeley Haftner (IL), Joshua Harker (MI), Arthur Hash (RI), Robert Krawczyk (IL), Leisa Rich (GA), Kristin Stransky (CO), Friedrich Foerster and Sabine Weissinger (Germany), and Rosalie Yu (NY). www.formandconcept.center/event/opening-of-virtual-object/
Group

2016 Under New Management SAW Gallery, New Gallery, Odd Gallery, Third Space, Union Gallery, Judith & Norman Alix Art Gallery, Access Gallery Canada (touring), Canada Video Rental Store by

Under New Management (curated by Suzanne Carte and Su-Ying Lee) The Video Rental Store was one iteration of Under New Management. Under New Management is a co curatorial collective of Suzanne Carte and Su-Ying Lee and the title of an exhibition that took place in a storefront in 2010. Under New Management: Video Rental Store is an exhibition that takes the form of a video rental store. Rather than offering popular entertainment, the store lends out artists' videos. The project employs the familiarity of the retail environment to connect to a broad audience while, repositioning the gallery's intermediary role. The Video Rental Store positions the gallery as a conduit, giving viewers direct access to art, rather than limiting the space of engagement to the area within the gallery walls. We are currently on the cusp of the dematerialization of the video rental business. Large corporate chains and family run businesses have shared in the same fate. The most unfortunate loss is that of the local independent operation that carried rare titles, cult favorites, documentaries, sections devoted to directors, experimental films, and foreign titles. Under New Management: Video Rental Store provides audiences easy access to content that is not produced strictly by Hollywood blockbuster aspirations. The roles of artist, curator and audience can also be understood as akin to that of producer and consumer – terms that are typically applied to economics rather than to contemporary art and its audience. Under New Management employs this in an explicit manner to acknowledge that while cultural production is a mode of production with its own language and specificities, is not apart from or outside such systems. www.su-yinglee.com/video-rental-store/
Group

2014 Potsherds (Iceland) Haunt Gallery Various locations, Iceland Haunt is pleased to present Potsherds, a special project by Keeley Haftner. Scattered porcelain fragments are volatile markers intimating the artist's chosen path during an expansive wandering across Iceland in April of 2014. Only faintly recognizable to the trained eye, the trail of tumbled toilet shards offers a corporeal passageway to elusive landscapes, inviting occupation of far-off places by way of vessel for universal experience. While Potsherds remains indefinitely, Haunt adds emphasis to the project July 3 to 10, 2014, acting as primary audience, providing information and assisting with travel from Reykjavik to selected sites. For further information please contact info@hauntgallery.ca Keeley Haftner is a Saskatoon-based artist whose practice is developing in the context of investigating value-based hierarchies. She obtained her bachelor of fine arts degree in 2011 from Mount Allison University. Locations: Seljavallalaug (Natural Hot Spring) Meðallandsvegur [Highway 204]/Þjóðvegur [Highway 1] (Moss-Covered Lava Fields) Svínafellsjökull (Glacier Valley) Jökulsárlón (Blue Glaciers) Breiðdalsa (Waterfalls and River) Dettifoss (Largest Waterfalls)

Namafjall Hverir (Geothermal Mud Pots) Hverfjall
 (Volcano) Látrabjarg (Bird Cliffs, West Fjords)
 Hvalsker (Beach, West Fjords) Strokkur (at
 Geysir) Bláa Lónið (Blue Lagoon) Sólfar,
 Reykjavík (Sun Voyager)
www.hauntgallery.ca/potsherds/
 Solo

INTERNATIONAL EXCHANGES/RESIDENCIES

- 2021 EKWC - European Ceramic Workcenter, Oisterwijk, NL Oisterwijk, Netherlands European Ceramic Workcentre Project Residency
sundaymorning.ekwc.nl/participant/keeley-haftner/?lang=en
- 2019 Medalta AIR Medicine Hat, Canada Het Artists in Residence-programma vormt de kern van creativiteit bij Medalta. Kunstenaars van over de hele wereld komen naar Medalta voor een periode van een dag tot een jaar om een gemeenschap te vormen die risico's valideert en creativiteit koestert. Deze creativiteit wordt overgedragen aan de gemeenschap via zowel onze tentoonstellingen- als onderwijsprogramma's. De huiskunstenaars geven ook les in ons onderwijsprogramma dat curriculaire en co-curriculaire programmering omvat, evenals zomerkampen. De huiskunstenaars spelen een cruciale rol bij het leveren van programmering in ons programma voor levenslang leren. Als organisatie is The Friends of Medalta Society een leider geweest in het ontwikkelen van creatieve paden op het gebied van museologie, sociaal ondernemen en betrokkenheid van de gemeenschap.
medalta.org/creativity/miair/
- 2017 Open Studio residency at Struts Gallery & Faucet Media Arts Centre, Sackville, NB, Canada Sackville, NB, Canada Struts & Faucet hosts a series of five-week artist residencies in the gallery each year. Artists in residence can continue their practice or develop a project or site-specific work and are encouraged to creatively engage with the community through screenings, talks, workshops, projects, or events. Struts & Faucet offers an artist fee and per diem, covers the cost of travel and any materials associated with workshops or other public events, and provides accommodation for the artist in the Struts & Faucet apartment. Residencies are selected by a committee of Struts & Faucet members after an open call for proposals.

COMMISSIONS

- 2020 Tesselescence (van Dreven '81) Private client The Hague, Netherlands Custom commissioned painting on the painting of another artist
www.keeleyhaftner.com/paintings-from-other-painters-paintings finished
- 2017 Galleryfill Canada Council for the Arts and Third Space Gallery Saint John, NB, Canada "Galleryfill" is a permanent public installation commissioned by Third Space Gallery for Tin Can Beach in Saint John, New Brunswick. To produce the installation, unwanted artworks were collected from artists in the City of Saint John, and Chicago, Illinois. These works were used to produce an underground gallery installed to landfill standards by layering stones, sand, clay, leachate barriers and felt.
thirdspacegallery.ca/?portfolio=06-23-17-reasonable-grounds-i-galleryfill-by-keeley-haftner finished
- 2016 Potsherds (AIC) Art Institute of Chicago Chicago, IL A site-specific installation of "Potsherds" for the Art Institute of Chicago's 150th Gala. www.artic.edu/ finished
- 2013 Found Compressions One and Two Placemaker Program Saskatoon, SK, Canada "Found Compressions One and Two" was a site-specific sculpture consisting of two cellophane-wrapped bales of compacted mixed and film plastics. The bales were found objects produced by collaborator Loraas Recycle, the contents of which were sourced from Saskatchewan and processed in Saskatoon - a relatively new public service in 2013. The work was accompanied by a blog that served as an online public forum for and about the project, which provided a biographical snapshot of the employees of Loraas who sort Saskatoon's recycling. It became controversial when, after a long Canadian winter, it emerged from the snow weather-beaten, like other "garbage" in the spring. The work received local, national, and international press for its politically-fraught content and general lack of visual appeal, and continues to provoke dialogues around public art, waste, and aesthetics.
www.saskatoon.ca/sites/default/files/documents/communi-services/planning-development/urban-design/found_compressions_one_two_placemaker_final_re finished

- www.strutsgallery.ca/keeley-haftner/
- 2016 HATCH Projects residency at the Chicago Artist's Coalition, Chicago, IL, USA Chicago, IL, United States HATCH Projects is a yearlong, juried incubator for contemporary Chicago artists and curators that strives to support an ecology of curatorial and artistic practice. HATCH fosters shared experimentation, exchange, and creativity to produce ground-breaking exhibitions and programs. www.wv.chicagoartistscoalition.org/programs/hatch-projects/2016-2017/keeley-haftner
- 2015 Ox-Bow School of Art and Artists' Residency, Michigan, USA Saugatuck, MI, United States Painting meets sculpture and the imaginary meets the real in this multi-level class exploring the visionary landscape. Students scavenge the external landscape for source material to assemble, graft, and fabricate uncanny juxtapositions and unnatural alterations of found objects using fast sculptural techniques that allow for maximum permutations and experimentation. Readings and films range from John Muir's musing on nature to Mary Shelley's descriptions of gothic landscapes in Frankenstein. Students develop projects that merge the psychological with the visible by reasserting their sculptural creations back into the natural environment and using them as inspiration for visionary drawings, paintings, installations and/or another series of sculptural objects. www.ox-bow.org/2015-summer-course-descriptions/2015/6/1/altered-states
- 2014 SÍM residency at SÍM, Iceland Reykjavik, Iceland The SÍM Residency in Reykjavík, is an international residency program for artists with two locations in Iceland. The main objective of the SIM Residency is to function as a direct link between visual artists, both nationally and internationally by bringing them together from different parts of the world to work in close company with each other. The SIM Residency seeks to promote an environment of reflection, study and play by providing artists with a working environment that supports the artistic process. sim.is/about/
- 2011 Residency at Vermont Studio Center, Johnson, VT, USA Johnston, VT, United States Each month, VSC welcomes over 50 artists and writers from across the United States around the world to our historic campus in northern Vermont. vermontstudiocenter.org/residencies/
- 1022 The Franklin Outdoor Chicago, IL,
- 2012 Gordon and Sheila Kenderdine Gordon Kenderdine Turtle Lake, SK, Canada Portrait painting of Gordon and Sheila Kenderdine commissioned by Gordon Kenderdine. Gordon was the grandson of Augustus Kenderdine, founder the famous Kenderdine Campus in northern Saskatchewan, also known Emma Lake School. The school was attended by famous modernists including Frank Stella, John Cage, Agnes Martin, and Clement Greenberg. On account of his grandfather's legacy, Gordon had a great passion for the arts, and owned an original Group of Seven painting which hung in his living room. A great patron of my work, Gordon was like an adopted grandfather to me. He passed away a year after the portrait was painted. finished
- 2012 Find my Woodcut Nuit Blanche Toronto, ON, Canada Find My Woodcut is a 600 woodcut prints on sticker paper, which were then distributed to the attending public in Graven Feather Gallery during the 12-hour span of Nuit Blanche, Toronto. Participants were encouraged to take the prints and mount them wherever they deemed fit, curating the context and significance for their own 'floating galleries'. Images of these situations were then posted to a Tumblr to create an online exhibition for the work. www.toronto.ca/explore-enjoy/festivals-events/nuit-blanche-toronto/ finished

United States Our Artists in Residency program provides time, space and exposure to national and international artists that would like to work closer to our community. This program is currently by invitation only.
thefranklinoutdoor.tumblr.com/AIR

SALES/WORKS IN COLLECTIONS

- 2021 "Carbon Copy (Frances Whitehead 13"/"[...]18" from "Sculptures From Other Sculptors' Sculptures" series EKWC Temporary Collection Oisterwijk, Nederland Large-scale drawing and ceramic sculpture
- 2021 Teselescence (Woven Photographs) 01 Anonymous (Private Auction) Sackville, NB, Canada Three unwanted photographs woven into a single image
- 2021 Material Bias in Glass (Broken Bottles, Humboldt Park) The Franklin Collection Chicago, Verenigde Staten Material Biases is a series of condensed installations predicated on the idea that the word 'material' itself is a bias which implies that matter is 'for human use.' They are playful material discoveries used to experiment for new works in other series' without producing waste, or simply to play. The materials list comprehensively tracks the chemical composition of each sculpture, which has been made almost exclusively from waste materials.
- 2020 Teselescence (Woven Photographs) 04 Anonymous (Private Auction) Chicago, Verenigde Staten Three unwanted photographs woven into a single image
- 2019 "Bricks for Walls or Windows" from "Sculptures From Other Sculptors' Sculptures" series Contemporary Collection, Medalta International Artists in Residence, Medalta in the Historic Clay District Medicine Hat, AB, Canada Ceramic sculpture made from ceramic artworks by other artists
- 2018 Black Block Anonymous (Private Auction) Sackville, NB, Canada Two oil paintings (2002/2004) by the artist (cut/laminated), masonite panel provided by Owens Art Gallery, Struts Gallery & Faucet Media Arts Centre, laser engraving, oil, lacquer. Produced for "Sweetest Little Thing" with Struts and the Owens Art Gallery.
- 2016 With One Hand My Other Hand (01) Anonymous (Private Auction) Rossland, BC, Canada With One Hand My Other

PUBLICATIONS

- 2019 "Open Studio (05-2017 – 12/2018)", essay: "Teselescence and the Rhombillion Effect" Book Struts Gallery & Faucet Media Arts Centre and Owens Art Gallery, Sackville, NB, Canada Fauteaux, Amanda et al. Sackville, Canada
www.strutsgallery.ca/home/residencies/ Struts & Faucet hosts a series of five-week artist residencies in the gallery each year. Artists in residence can continue their practice or develop a project or site-specific work and are encouraged to creatively engage with the community through screenings, talks, workshops, projects, or events. The resident artists then participate in the production of a publication from the year they participated, with their own writings or with commissioned writings about their work.
- 2017 Property Book Roman Susan Rogers Park/West Ridge Historical Society and Roman Susan Art Foundation Chicago, IL, United States romansusan.org/property Online and printed exhibition catalogue
- 2017 Digital Dark Catalog Public Access Keeley Haftner, Veronica Sines Chicago, IL, United States webrecorder.io/dvdjhl/public-access/list/public-access-archive/b5/20181023174638/https://www.publicaccess.io/ Catalogue on Digital Dark exhibition, featuring works by Heather Dewey-Hagborg, Cybertwee (Gabriella Hileman, Violet Forest and May Waver), !Mediengruppe Bitnik (Carmen Weisskopf and Domagoj Smoljo) and Damon Zucconi. Their projects engage the murky boundaries between the physical-metaphysical and the emotional-cybernetic, from shallow expressions of our genetic code to the depths of the dark web. Essay by Veronica Sines. Curated by Keeley Haftner.
- 2017 What Is? Catalog Public Access Keeley Haftner, Michael Golec, Hannah Pivo Chicago, IL, United States webrecorder.io/dvdjhl/public-access/list/public-access-archive/b9/20181023174344/https://www.publicaccess.io/ Catalogue on What Is? an exhibition featuring works with materials that lie. Artists include Felipe Steinberg, Karen Reimer, Tammi Campbell and Ai Weiwei*. From the coin dies of a speculative ISIS currency, to a romance novel in which

- Hand pays homage to documentarian and artist Agnès Varda's "The Gleaners and I", a documentary about people who 'glean' left over fruits and vegetables from the fields of France after harvest as a continuation of a historic local practice. In the film, Varda is seen taking footage of her aging hands, discussing their uncanny unrecognizability and how they represent her impending death. Using the observation of my own hand via painting on these waste surfaces becomes a means to exercise a desire to paint, to reclaim unwanted paintings, and potentially to observe my own eventual decay over time.
- 2015 Looseleaf (Commitment) Anonymous (Private Auction) Saskatoon, SK, Canada Looseleaf is a series of handmade paperworks created by macerating unwanted blue jeans and t-shirts and 'couching' the t-shirt onto the base sheet of denim using a decal box and hand-cut template. The resulting sheets have rag edges and blue backs. The word "Commitment" hand-painted on this sheet to resemble graphite refers to Theodor Adorno's essay of the same title. It is accompanied by a non-functioning eraser made of cast plastic.
- 2015 Looseleaf Anonymous (Private Auction) Chicago, IL, Verenigde Staten Looseleaf is a series of handmade paperworks created by macerating unwanted blue jeans and t-shirts and 'couching' the t-shirt onto the base sheet of denim using a decal box and hand-cut template. The resulting sheets have rag edges and blue backs.
- 2015 Looseleaf (Qualities) Anonymous (Private Auction) Athens, Griekenland Looseleaf is a series of handmade paperworks created by macerating unwanted blue jeans and t-shirts and 'couching' the t-shirt onto the base sheet of denim using a decal box and hand-cut template. The resulting sheets have rag edges and blue backs. The word "Qualities" hand-painted on this sheet to resemble graphite refers to Robert Musil's "The Man Without Qualities," a unfinished modernist novel centred around characters living in the Austro-Hungarian monarchy's last days. Musil worked on the book for more than twenty years.
- 2014 Tesselescence (Waterfall) Anonymous (Private Auction) Houston, TX, Verenigde Staten Tesselescence (Glicées) is een doorlopende reeks prints en schilderijen gemaakt door een responsieve aangepaste bitmap van een kubusvlaksel op afdrukken van schilderijen toe te passen, 'glicées'
- words have been rearranged alphabetically, these artists' works assert themselves materially in ways that are misleading, affirming, dangerous, or strange. Each exhibits an 'untruth to materials', which is perhaps revealing. Essays by Michael Golec, Hannah Pivo, and Keeley Haftner. Curated by Keeley Haftner.
- 2016 The 3D Additivist Cookbook Book The Institute of Network Cultures (Amsterdam) Ed. by Morehshin Allahyari & Daniel Rourke Amsterdam, Netherlands additivism.org/cookbook Book (published in print/online)

genaamd, die worden geproduceerd om de plaats in te nemen van beeldende kunst in het huis. Dit decor is op de een of andere manier verouderd - misschien is het saai, gedateerd, ongewenst, beschadigd of ontworpen voor snelle consumptie. De kubusvormige vlakverdeling (ook wel 'tumbling blocks' of 'rhombille' genoemd) is daarentegen 'tijdloos'. Gevonden in verschillende bronnen, variërend van oude middeleeuwse tegels en minimalistische beeldhouwkunst tot quiltpatronen en hedendaagse reclame, dit patroon verraaft een diep menselijk begrip van volume en efficiëntie. Tesselescence (Waterfall) was een van de eerste experimentele werken in deze serie.

REVIEWS

- 2017 Art, Waste, and the Hyperobject: Keeley Haftner's Landfill of Unwanted Art Magazine Geordie Miller Halifax, NS, Canada visualartsnews.ca/ Article about Galleryfill installation at Saint John, New Brunswick.
- 2017 Artist of the Week: Keeley Haftner Website LVL 3 Gallery Chicago, IL, United States lv3official.com/artist-of-the-week-keeley-haftner/#.WdfZoopryqB Interview (published online)
- 2017 Documented Dialogues No. 2: Keeley Haftner & Mark Booth Website David Hall Chicago, IL, United States www.chicagoartistsresource.org/articles/introducing-documented-dialogues-artists-interviewing-artists-digitally Interview, audio and written, (published online)
- 2017 20 Shows We Want to See in 2017 Magazine Canadian Art Magazine Toronto, ON, Canada canadianart.ca/features/20-shows-we-want-to-see-in-2017/ Online article, number 1 of 20 exhibitions featured
- 2017 Alumni Story: Keeley Haftner '11 Website Mount Allison University Sackville, NB, Canada www.mta.ca/Prospective/Community_Stories/2017/Keeley_Haftner Interview (published online)
- 2017 Akimbo Hit List: Keeley Haftner Website Akimbo Toronto, ON, Canada akimbo.ca/hitlist/?id=422 Interview (published online)
- 2017 Tin Can Beach turns to waste for art's sake Newspaper Emily Haws Saint John, NB, Canada Artikel over Galleryfill-installatie in Saint John, NB.

AWARDS AND GRANTS

- 2021 Research and Creation Grant Canada Council for the Arts The Hague, Netherlands Grant to spend eight consecutive months in the full-time production of artwork for future exhibitions
- 2021 Sunday Morning Grant European Ceramic Work Centre, Den Bosch Oisterwijk, Netherlands Generous support provided for the sundaymorning@ekwc project residency
- 2021 Artists Run Chicago Fund Hyde Park Arts Center Chicago, United States We are excited to announce the Artists Run Chicago Fund: a two-phase regrants initiative providing over half a million dollars in support of the artist community in Chicago. The first phase will grant awards of \$8,000 to each artist-run space that participated in the 2020 exhibition Artists Run Chicago 2.0 (ARC 2.0). Through the Artists Run Chicago Fund, these initial 50 grants are part of a larger initiative that aims to infuse the Chicago artist-run scene with flexible funding during the challenging years of the COVID-19 outbreak. Following this first phase of the grant, there will be a second phase with an open call for artist-run spaces that did not participate in ARC 2.0 to apply for funding. This initiative is being funded by an anonymous donor and is being fully administered by Hyde Park Art Center.
- 2021 This Art Fair Mondriaan Stichting, Prins Bernhard Cultuurfonds Zuid Holland, Fonds 1818, OBR Rotterdam, CBK Rotterdam, gemeente Den Haag, ANWB Fonds, Fonds Schiedam/Vlaardingen, Stroom HCBK, Rotterdamse Kunststichting, Stichting Cultuurfonds van de Bank Nederlandse Ge Amsterdam, Netherlands Stroom and Prins Bernhard Cultuurfonds generously provided

2017	Why bury art? That's a good question Newspaper Eric Elliot Saint John, NB, Canada Article about Galleryfill installation in Saint John, NB.		support for PS (Performance Site) to perform for This Art Fair (2021). PS invited me to perform two works from my "Carbon Copies (Frances Whitehead)" series, which involve me exhaling into ceramic sculpture from another sculptor and sealing it as a live performance.
2014	Bringing Waste to Public Spaces: A Discussion with Saskatoon Visual Artist Keeley Haftner Blog/Vlog Alex Zahara Saskatoon, SK, Canada alexzahara.wordpress.com/2014/04/29/bringing-waste-to-public-spaces-a-discussion-with-saskatoon-visual-artist-keeley-haftner/ Interview (published online)	2020	PRO Deo studio visit subsidy (sinds 2004) Stroom, Den Haag The Hague, Netherlands Non-financial support for activities that are focused on reflection, in-depth exploration and development and dialogue, for the purpose of developing the recipient's artistic practice or strengthening an initiative's substantive art programme; • Non-financial support for activities that are focused on strengthening of the recipient's position in the national and international art worlds and expanding the networks of individual artists and artist-run initiatives.
2012	Artist Hopes to Spark Discussion with Piles of Plastic Newspaper Jonathan Charlton Saskatoon, SK, Canada Article about Found Compressions One and Two installation in Saskatoon, SK.	2020	2020 Winifred Shantz Award for Ceramics Digital Exhibition Winifred Shantz Award for Ceramics Oshawa, ON, Canada Short- listed for the Winifred Shantz Award in Ceramics
		2018	Research and Creation Grant Canada Council for the Arts The Hague, Netherlands Grant to spend eight consecutive months in the full-time production of artwork for future exhibitions
		2018	Independent Arts Grant Saskatchewan Arts Board, Saskatchewan, Canada Regina, SK, Canada Grant spend to three consecutive months in full-time production of sculpture for future installation-based exhibitions.
		2017	Micro Grant Jeu de Paume, Paris, France Paris, France Exhibition support for Transmediale, Berlin
		2016	Arts, Science & Culture Collaboration Initiative Grant University of Chicago, Chicago, IL, USA Chicago, IL, United States Shared grant with PhD microbiologist Will McFadden for the production of research- based collaborative work.
		2015	SAIC Second Year International Graduate Scholarship School of the Art Institute of Chicago, Chicago, IL, USA Chicago, IL, United States Merit-based scholarship covering large sum of second-year tuition.
		2011	BMO Financial Group's 1st Art! Invitational Student Art Competition award winner Mount Allison University, Sackville, NB, Canada Toronto, ON, Canada BMO 1st Art! celebrates the creativity of art school students from over 100 post-secondary institutions across Canada. Every year BMO Financial Group invites the deans and instructors of undergraduate-level certificate, diploma, or degree programmes in studio art to select from their graduating classes three students whose ability and

imagination place them 1st among their peers.

SECONDARY ART-RELATED ACTIVITIES

- 2021 - Bad at Sports Writer in Residence
2025
- 2017 - Curator: "What is?" tentoonstelling bij
2017 Public Access gallery, (Tammi
Campbell, Felipe Steinberg, Karen
Reimer, Ai Weiwei *)
- 2016 - Public Access gallery (one of three
2017 founders/curators) 2016-2017
- 2016 - Graphic Designer (contract), Bernoulli
2017 Finance 2016-2017
- 2016 - Bad At Sports, "THINKS to Think"
2018 editorials/interviews, published online
2016-2018
- 2016 - Curator: "Digital Dark" exhibition at
2016 Public Access gallery. (Heather Dewey-
Hagborg, !Meddiengruppe Bitnik,
Damon Zucconi, Cybertwee)
- 2015 - Research Assistant, Textile Resource
2016 Center (Anne Wilson), School of the Art
Institute of Chicago
- 2014 - "Papermaking" (Andrea Peterson) "Oil
2016 Painting" (Magalie Guerin); "Politics of
Knitting" (Karolina Gnatowski);
"Hardcore Repeat" (Christine
Tarkowski) 2014-2016
- 2013 - Street Meet: Saskatoon's Annual Street,
2014 Public and Graffiti Art Festival
(curator/founder)



Carbon Copy (Frances Whitehead) 08, 2021
5:39

Graph Paper (Campbell & Albers) 06, 2021
Waste painting linen offcuts (from painter Tammi Campbell, pulped),
graphite, gouache, 22 x 31 per sheet



Carbon Copies (Frances Whitehead) 04", 2021
Unwanted ceramic sculpture by artist Frances Whitehead, waste clay,
breath from artist Keeley Haftner, gas cap, 24 x 24 x 25cm



Tesselescence (Garden Apartment Gallery), 2021
Grass paint, sod, perennial bird and butterfly friendly seeds, 610 x 610



Party Balloons (live at Compound Yellow), 2021
12:48



Carbon Copies (Frances Whitehead), 2021
Unwanted ceramic sculpture by artist Frances Whitehead, waste clay,
breath from artist Keeley Haftner, gas cap, Variable



Carbon Copies (Frances Whitehead), 2021
Unwanted ceramic sculpture by artist Frances Whitehead, waste clay,
breath from artist Keeley Haftner, gas cap, Various



Carbon Copy (Frances Whitehead) 13, 2021
Unwanted ceramic sculpture by artist Frances Whitehead, waste clay,
one hour of breath from artist Keeley Haftner, gas cap, 37 x 37 x 38cm



Carbon Copies (Frances Whitehead), 2021
Unwanted ceramic sculpture by artist Frances Whitehead, waste clay,
breath from artist Keeley Haftner, gas cap, Variable



Tesselescence (Woven Photographs) 12, 2021
Unwanted photographs, archival tape, 17 x 12.5cm