

Home Address and *Grazing Couple* deal with space in a variety of ways. In both images the Canada geese sit in constructed artificial visual spaces. The paintings were made in three layers, one, a flat abstract ground, a telephone pole and a goose or geese. The layering is ambiguous, giving both the impression that the hydro infrastructure shares space with the geese and that it does not. In *Home Address*, the grassy ground the goose sits on is elevated to the height of the crossbeam of the hydro pole, and in *Grazing Couple* the upright goose floats in midair, its feet covered by the back of its partner. This illusory, contradictory visual space underscores the growing need for wildlife such as Canada geese to find habitats in shared, constructed, urban spaces.

Over the years, **Brian Longfield** has exhibited works on video, installations, and paintings as well as exploring performance and theatre and avant-garde music. His acrylic paintings are made with original photos and a data projector. His work incorporates an interest in biodiversity, ecology, science and empathy. Brian has recently returned to painting after exhibiting video-based work with the now defunct collective, Viewing Method Group and performance-based work as part of the duo 6. Through his various projects, Brian has had work exhibited at The New Music Festival, Nuit Blanche, Video Pool, Graffiti Art Programming, Frame Arts Warehouse, and as part of the Winnipeg Fringe Festival.

Brian holds a BFA from the University of Manitoba and an MFA from the University of Western Ontario. He has curated exhibitions, both at Frame Arts Warehouse and at his own former Gallery, Tumble Contemporary Art. He lives in Winnipeg with his partner Charla and their children, Aria and Zephyr.