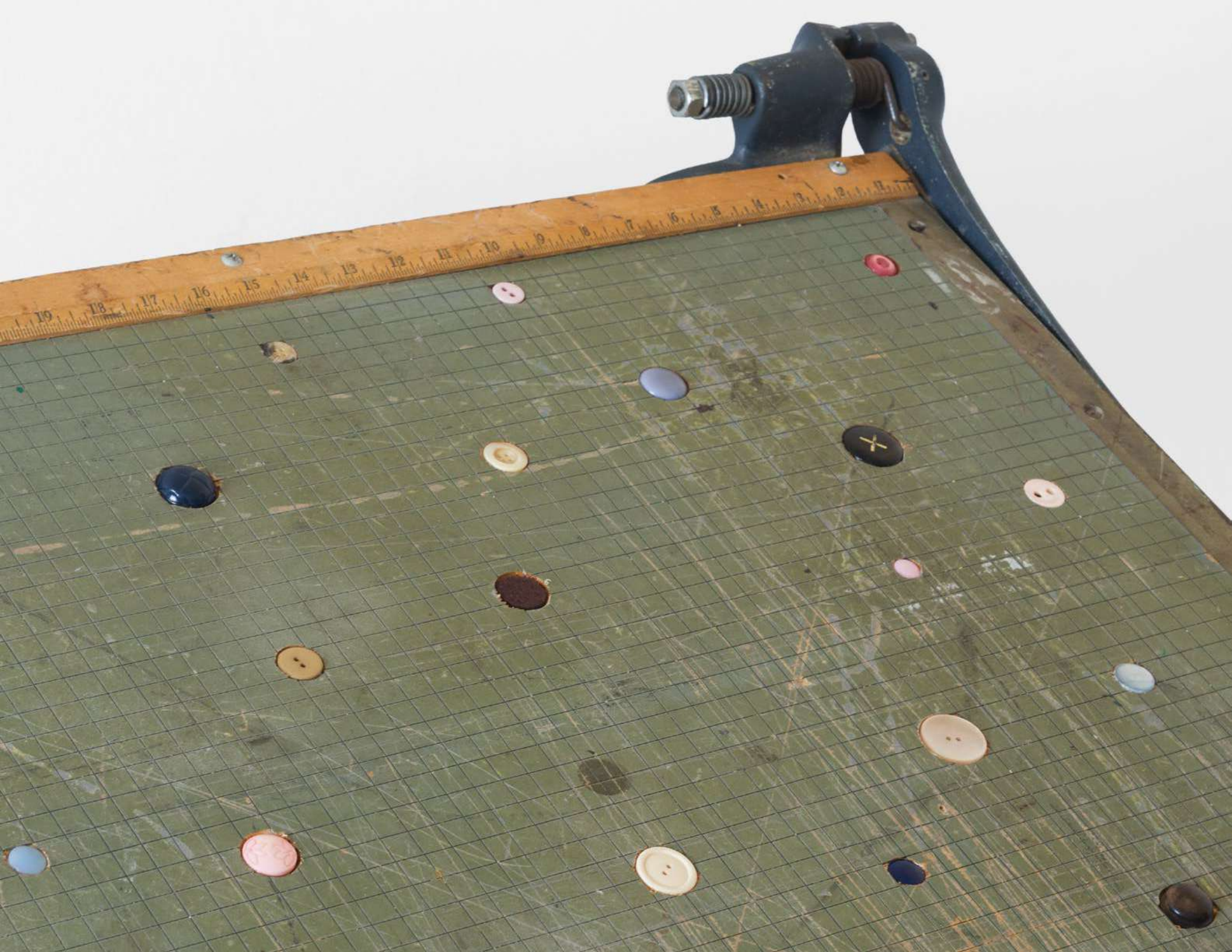


pangée

Liste Art Fair Basel
Bronson Smillie

Booth 14
June 15-21, 2026





pangée

In **Bronson Smillie's** solo presentation with Pangée at **Liste 2026**, Smillie is working between drawing and sculpture, expanding upon his ongoing *Felt Drawing* series with a new suite of works. Alongside this suite is a new group of *Paper Guillotine* sculptures that reference objects and forms that are designed to support paper.

The relationship between the *Felt Drawing* series and the *Paper Guillotine* works is symbiotic in nature: the guillotine depends on the existence of paper to fulfill its function, and the cut sheets of ledger rely on the precision of a blade. Without the need for either in our current material culture, both have been rendered obsolete. This presentation uses the visual language and physical materials of drawing and sculpture in order to bring these two decommissioned materials into a new type of dependency, reimagining their relationship as late capitalism's obsession with digital efficiency continues to push physical and analog technologies into the periphery.

For the *Felt Drawing's* in this series, Smillie cut and fixed together sheets of ledger and columnar paper to expand on the paper's design features, creating formats that don't exist commercially and reimagining their function outside of the bookkeeping they were produced for. Fixing felt pads to the paper's surface allows for a literal touch point while creating the drawings, making the paper easier to manipulate. They also serve to bring the composition into the realm of sculpture, pushing off the surface to evoke tactility and texture.

Where the felt pads serve to bring the two-dimensional drawing surface into the realm of the three-dimensional, in the *Paper Guillotine* works, buttons are nestled into the wooden face of the paper cutters as a way of repositioning the object as a two-dimensional drawing surface, housing an image and composition rather than performing the function of cutting down paper.



pangée



Bronson Smillie

Paper Guillotine Drawing Table, 2026

Paper guillotine, buttons, felt pad, walnut support

110 x 96 x 81 cm (43.5 x 38 x 32 inches)

pangée

Bronson Smillie

Paper Guillotine Podium, 2026

Paper guillotine, buttons, felt pad, walnut support

133 x 43 x 40.5 cm (52.5 x 17 x 16 inches)





pangée



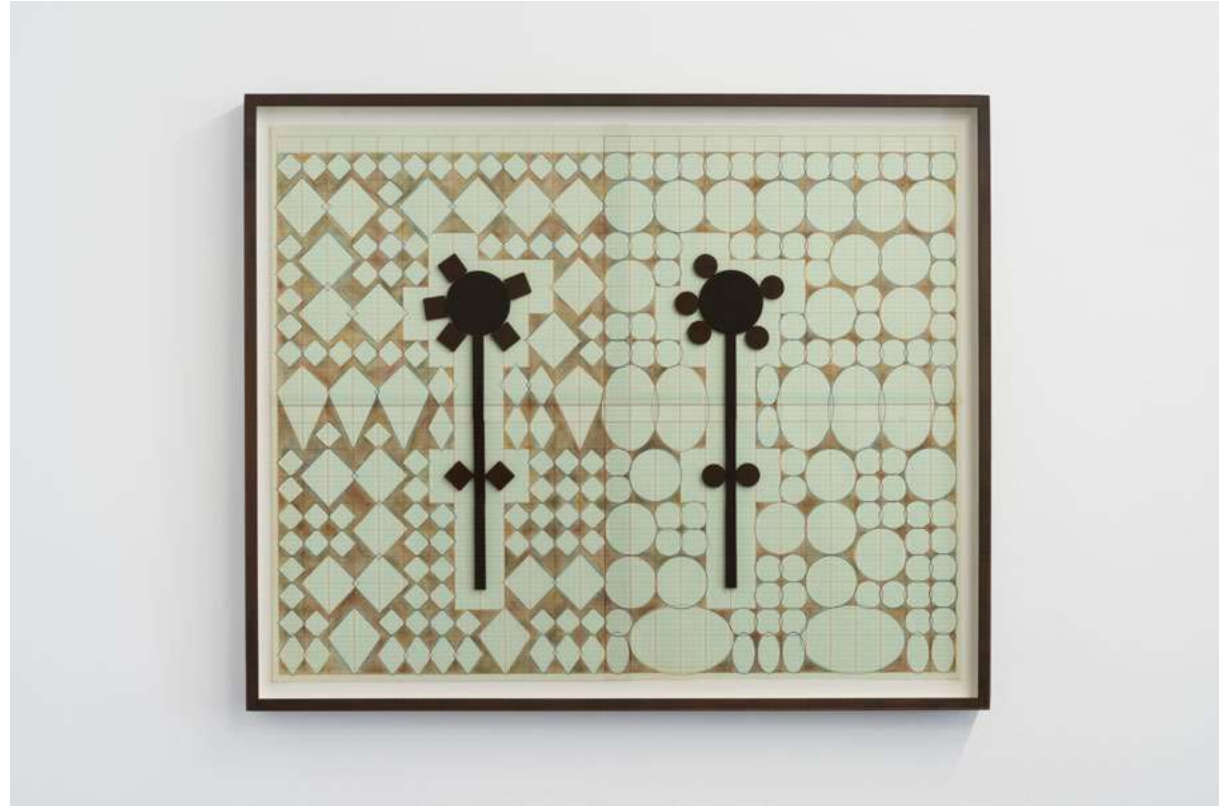
Bronson Smillie

Paper Guillotine Bulletin, 2026

Paper guillotine, buttons

40 x 28 x 7.6 cm (16 x 11 x 3 inches)

pangée

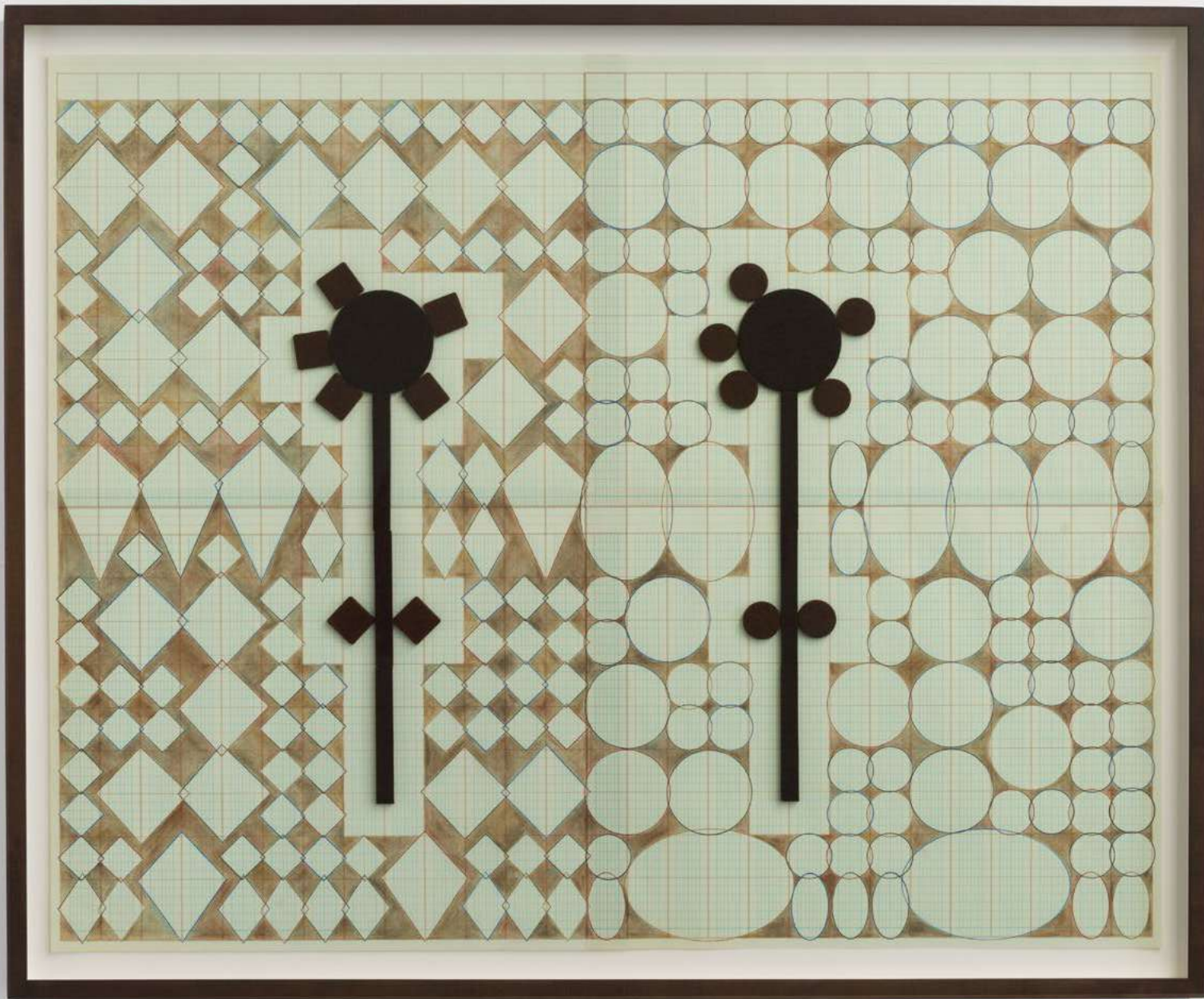


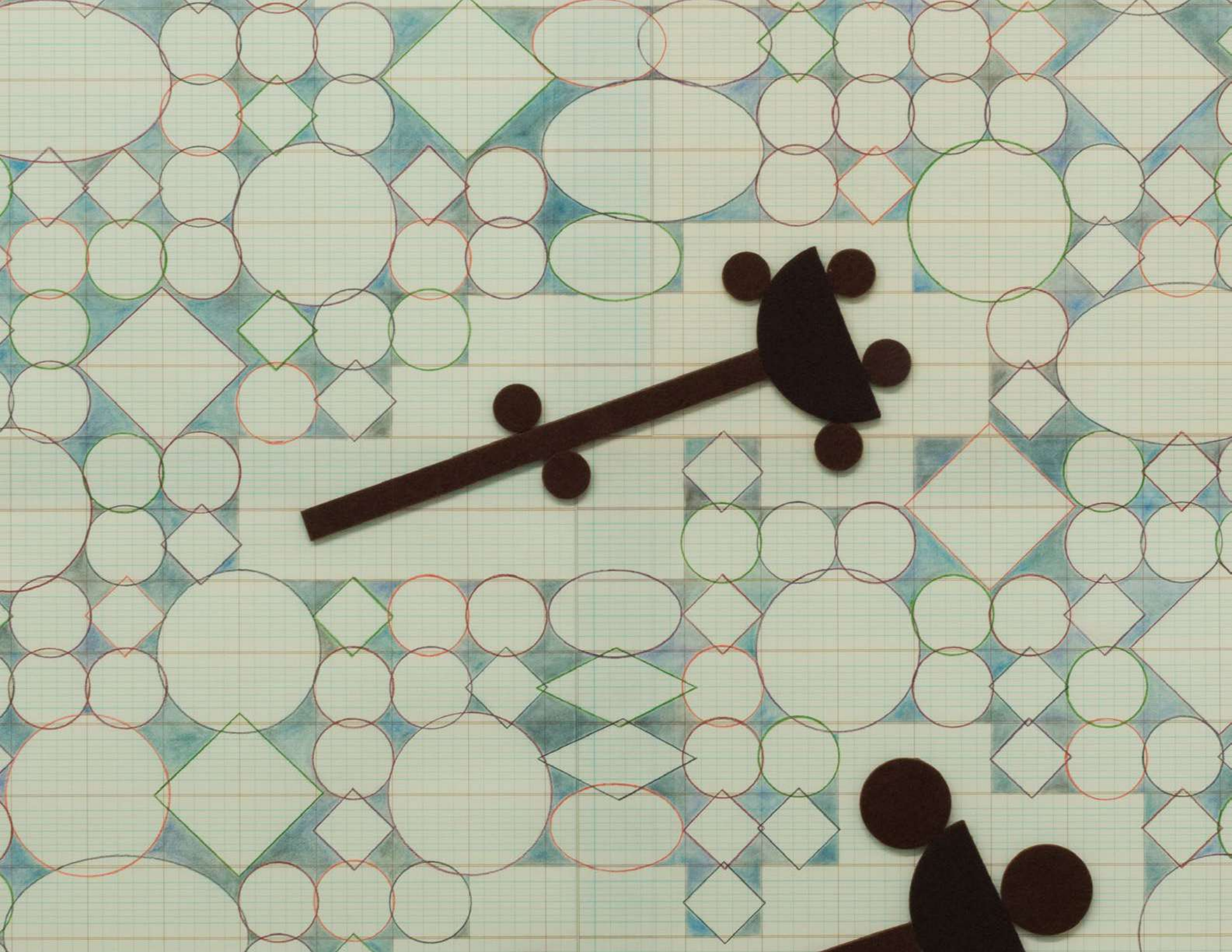
Bronson Smillie

Felt Drawing Face-off, 2026

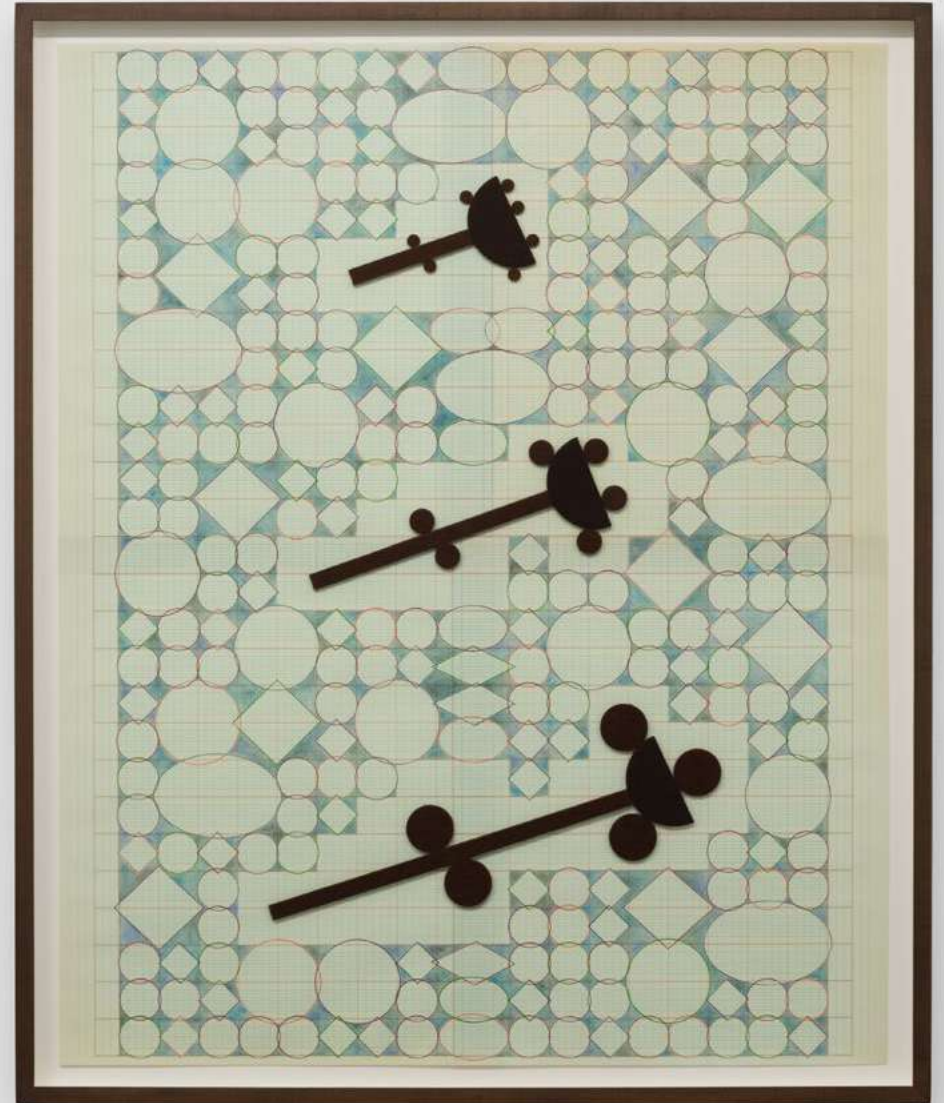
Pencil crayon, polycrayon and felt pad

66 x 81 cm (26 x 32 inches)





pangée



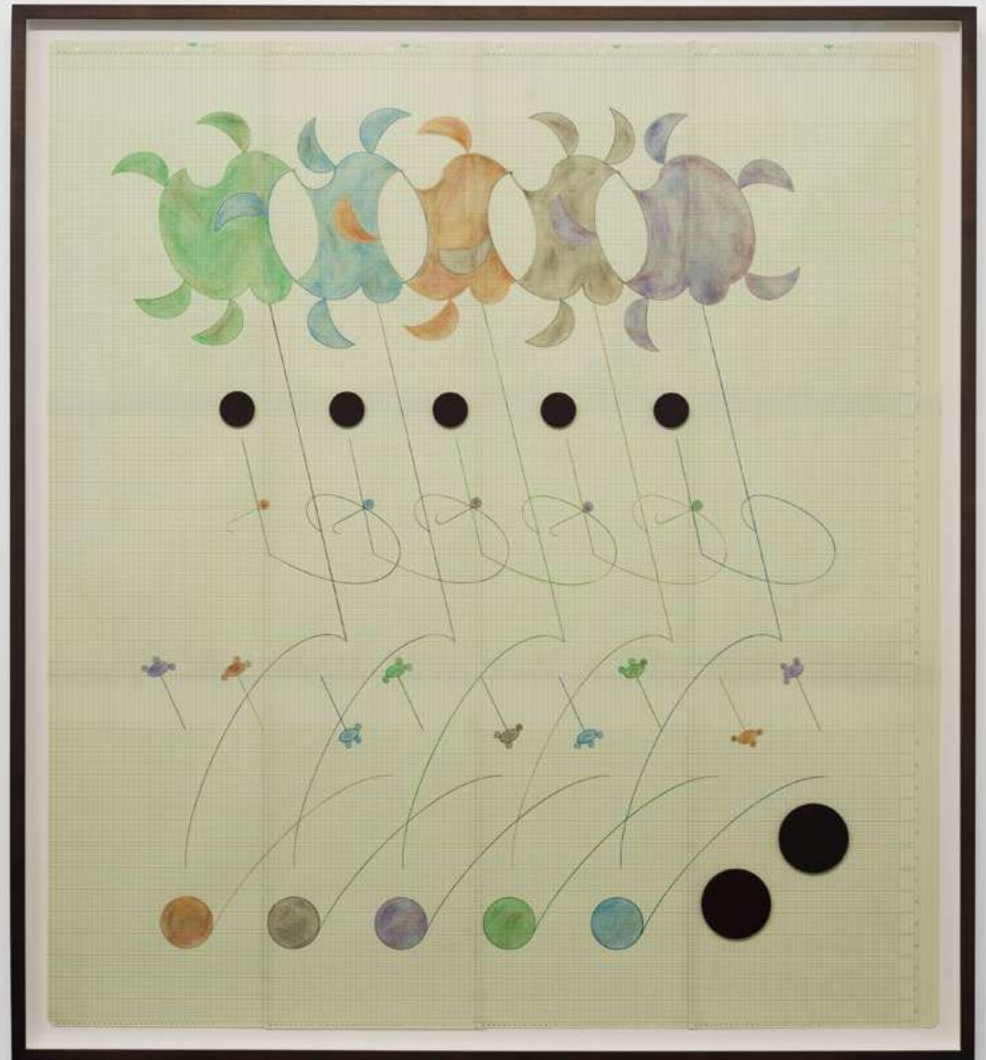
Bronson Smillie

Felt Drawing Vanishing Point, 2026

Pencil crayon, polycrayon and felt pad

81 x 66 cm (32 x 26 inches)

pangée



Bronson Smillie

Felt Drawing Clipped, 2026

Pencil crayon, polycrayon and felt pad

108 x 97.5 cm (42.5 x 38.5 inches)



pangée



Bronson Smillie

Felt Drawing Freefall, 2026

Pencil crayon, polycrayon and felt pad

97.5 x 108 cm (38.5 x 42 inches)



pangée

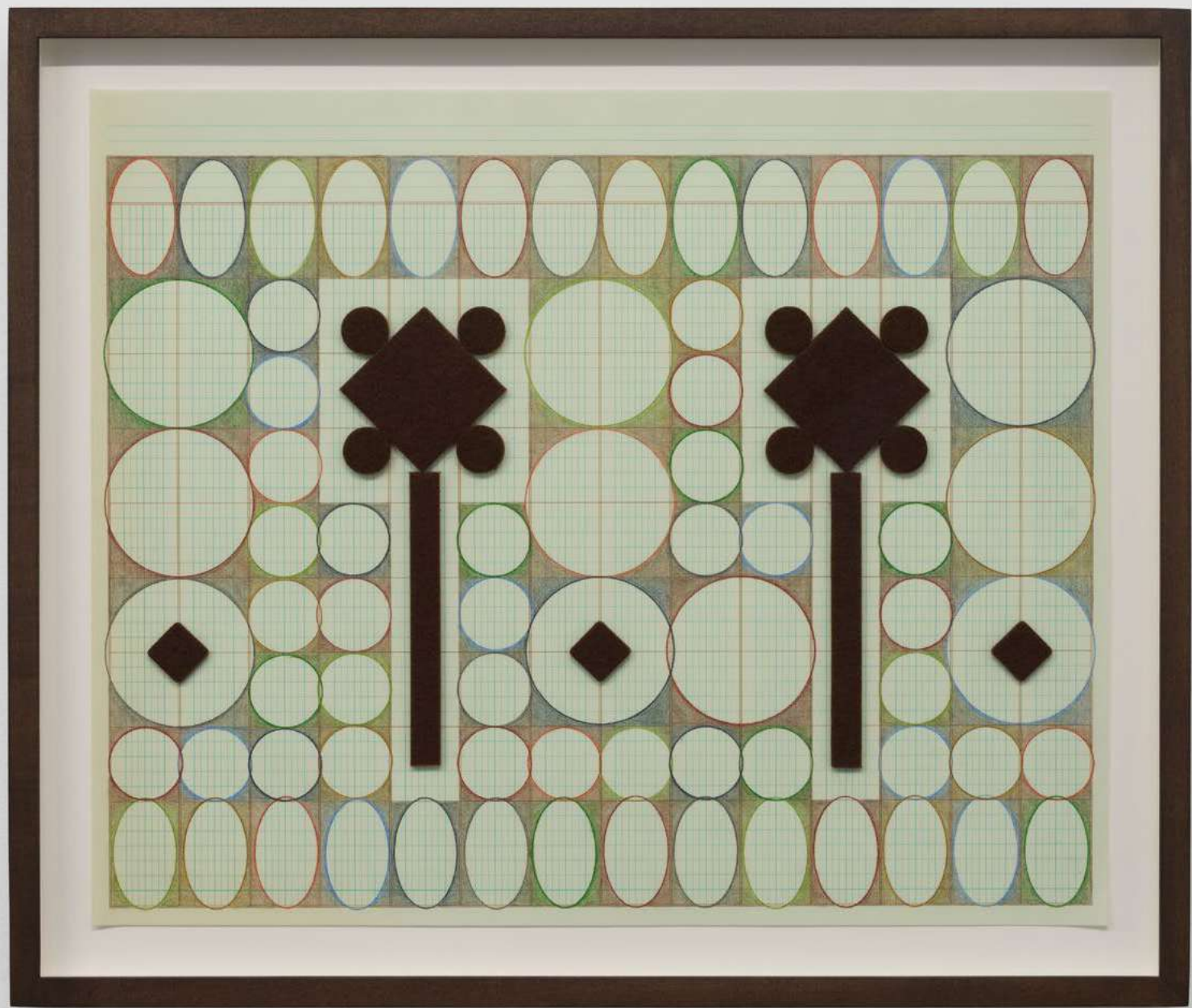


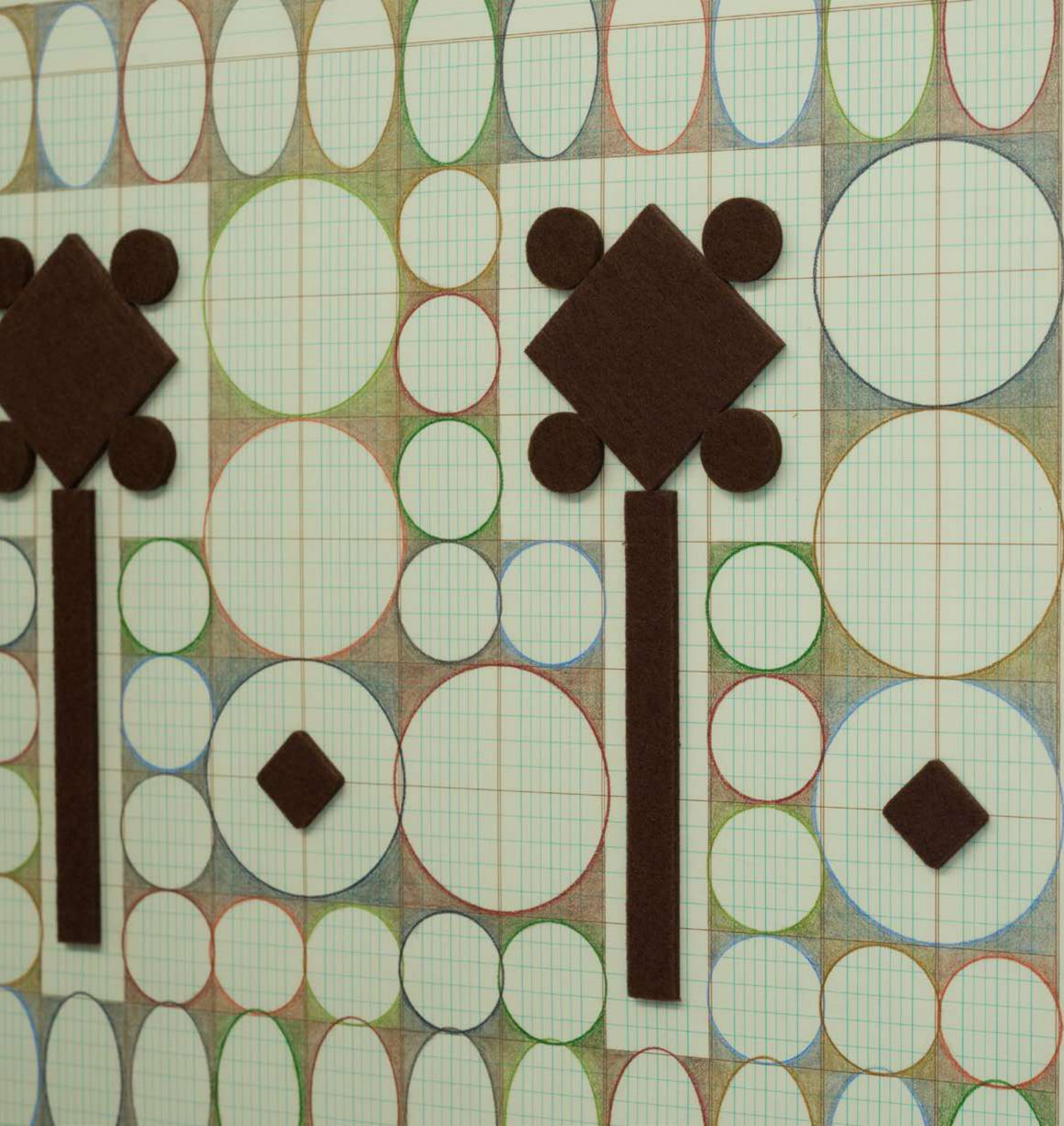
Bronson Smillie

Felt Drawing Posted, 2026

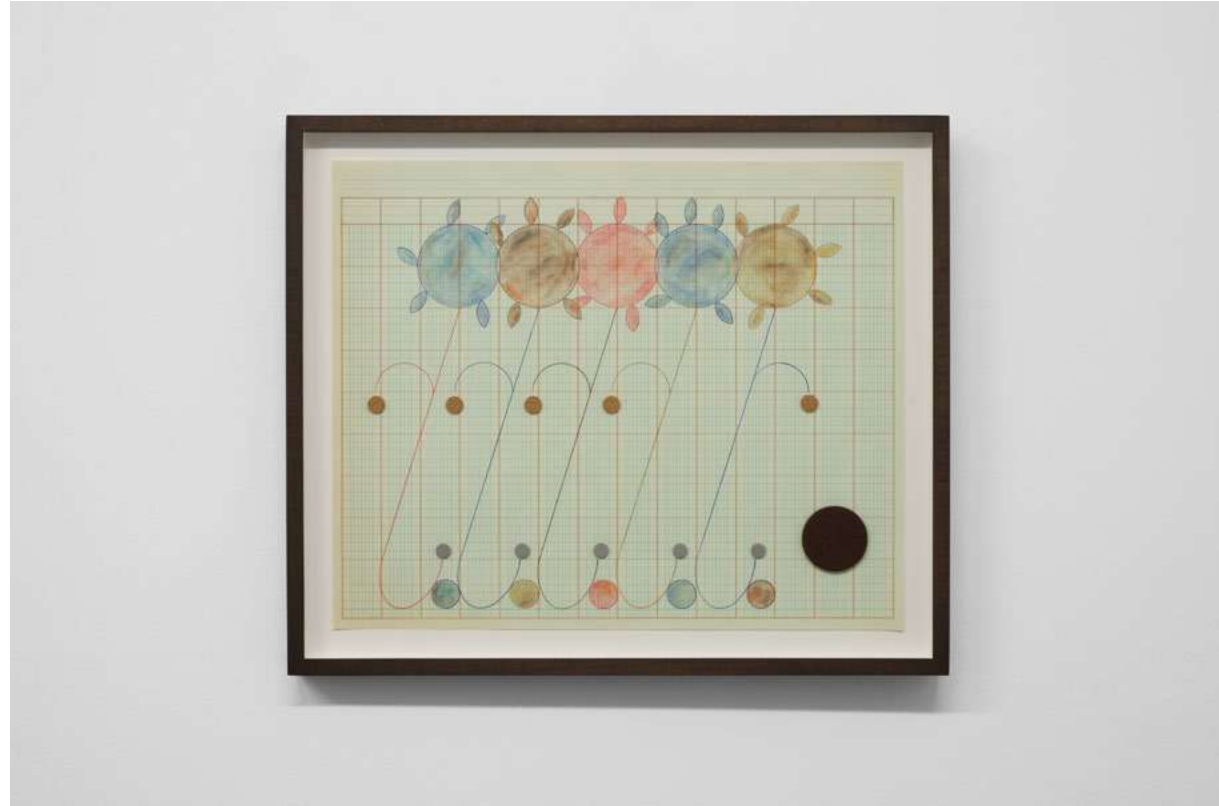
Pencil crayon, polycrayon and felt pad

28 x 43 cm (11 x 17 inches)





pangée

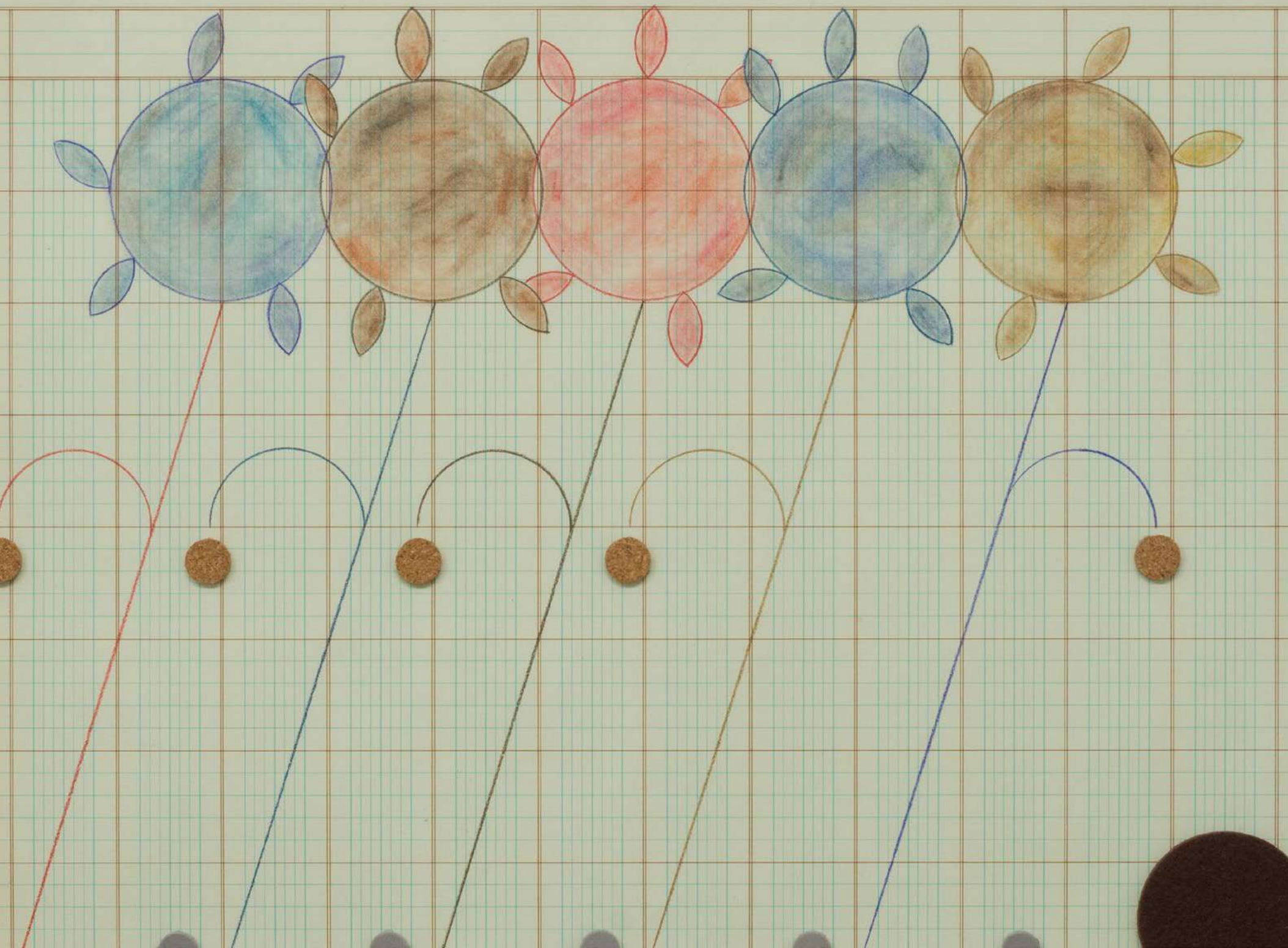


Bronson Smillie

Felt Drawing Drift, 2026

Pencil crayon, polycrayon, felt pad and cork

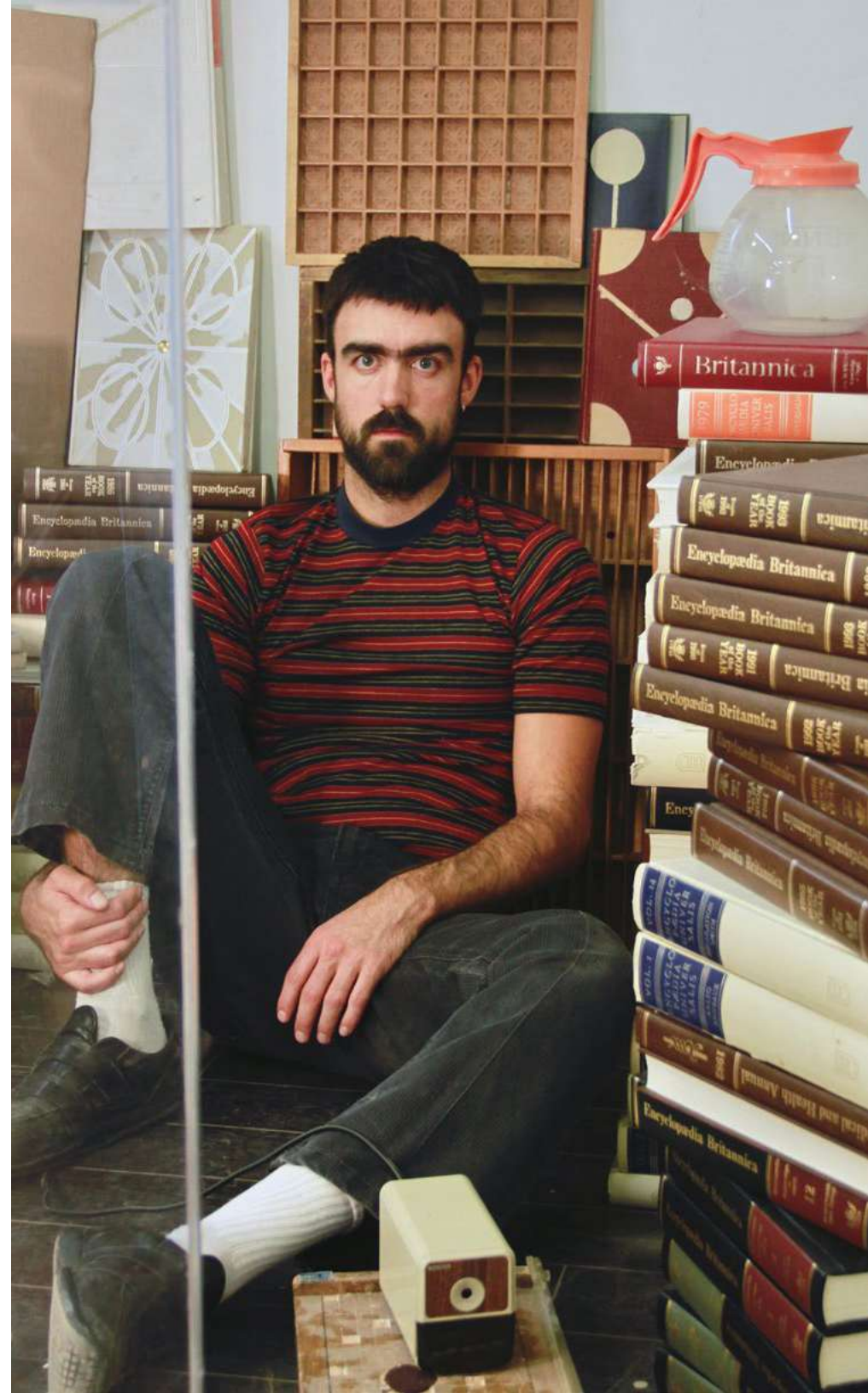
28 x 43 cm (11 x 17 inches)



pangée

Bronson Smillie is a Tiohtià:ke/Montréal-based artist whose practice works at the intersection of drawing and sculpture. Working with dormant objects, that are often analog castaways of late-capitalism's obsession with digital efficiency, Smillie formulates his own visual systems of logic and mark-making to release the object from its defunct state, side-stepping their original function to centre their aura. Through this release, Smillie creates conditions for the reconsideration of obsolete material culture that, once ubiquitous, have become marginal. Smillie composes works by selecting elements that share formal rather than functional affinities. This intervention, more a delicate adjustment than a complete dismantling, valorizes and highlights a shared material past that undermines function-based hierarchies. The result is a playful reverence for time passing, and its imprint on an object, as its cultural relevance and usefulness diminishes.

Smillie holds a BFA in painting and drawing from Concordia University and lives in Tiohti:áke/Montréal. Recent solo presentations include *Universalis*, Pangée, Montréal, QC (2025), *Almost Begin*, Afternoon Projects, Vancouver, BC (2023), *A Place for Everything*, april april, Brooklyn, NY (2023), *Tempo 85*, Espace Maurice, Montréal, Canada (2022); NADA New York, with april april (2022). Smillie is represented by Pangée [Canada] and April April [USA].



Bronson Smillie lives and work in Montreal (QC, Canada)

EDUCATION

2020 BFA, l'Université Concordia, Montreal, Canada

SOLO EXHIBITIONS

2026 *Foxing*, april april, Pittsburgh, PA (July 2026)

2025 *Universalialia*, Pangée, Montreal, Canada

2023 *Almost Begin*, Afternoon Projects, Vancouver, Canada

2023 *A Place for Everything*, april april, Brooklyn, NY

2022 *Tempo 85*, Espace Maurice, Montréal, Canada

2019 *Forever is Closing In*, MoMAPS311, Ottawa, Canada

GROUP EXHIBITIONS

2026 *The Circus*, Entrance, New York, NY (November 2026)

2026 *ANTICIPATION*, curated by Sophie Latouche, Montreal, Canada

2026 *Test Plot(s)*, Brattleboro Museum and Art Center, Battleboro, VT

2025 *Eurhythmia*, Silke Lindner, New York, NY

2025 *Tumbled Rhyme*, LVL3, Chicago, IL

2024 *Broad Picnic*, Europa, New York, NY

2024 *Pluck*, Pangée, Montréal, Canada

2024 *The weather, or some other accident*, curated by : Danica Pinteric, Joys, Toronto, Canada

2024 *The weather, or some other accident*, curated by : Danica Pinteric, Bad Water, Knoxville, TN

2024 *Soul Jubilee*, Xpace Cultural Centre, Toronto, Canada

2024 *ahr-kahyv*, curated by Pieter-Jan De Paepe, DEPA Archive, Ghent, Belgium

2024 *Also a good place to sulk*, curated by Anaïs Castro, Zalucky Contemporary, Toronto, Canada

2024 *Maison Modèle VI*, Centre Clark, Montréal, Canada

2023 *Cruel to be Kind*, Pictura Biennial, Stewart Hall Gallery, Montréal, Canada

2023 *a broad private wink*, curated by : april april, Nicelle Beauchene Gallery, New York, NY

2023 *Modular Storage*, LVL3, Chicago, IL

2022 *appairage, peering, pairing*, AXENÉO7, Gatineau, Canada

2021 *Where the Sun Sets and Where it Rises: Chapter 12*, Petrohradská Kolektiv, Prague, Czechia

2021 *Where the Sun Sets and Where it Rises: Chapter 11*, Petrohradská Kolektiv, Prague, Czechia

2019 *Nothing Happens*, Five AM, Calgary, Canada

2018 *Quartier Générale ArtPop*, Studio Rialto, Montréal, Canada

2018 *A Fine Tool*, Untitled Arts Society, Calgary, Canada

2017 *Things Repeated*, Eastern Bloc, Montréal, Canada

FAIRS

2026 Liste, with Pangée, Basel, Switzerland
2026 Plural with Pangée, Montreal, Canada
2025 Art Toronto with Pangée, Toronto, QC
2025 Season Detroit with april april, Detroit, MI
2025 Barely Fair with april april, Chicago, IL (solo)
2025 Material Art Fair with Pangée, Mexico City, Mexico 2
2024 Art Toronto with april april, Toronto, ON
2024 NADA New York with april april, New York, NY
2023 Plural with Espace Maurice, Montréal, QC
2022 NADA New York with april april, New York, NY (solo)

RESIDENCES

2026 Cabin Artist Residency, Potsdam, New York (September 2026)
2021 Petrohradská Kolektiv AiR, Prague, Czechia
2018 Comics Workbook Rowhouse Residency, Pittsburgh, PA

AWARDS/GRANTS

2026 CALQ Circulation of Works Grant
2024 CALQ Circulation of Works Grant
2024 Canada Council for the Arts: Explore and Create
2023 CALQ Travel Grant
2022 Artch Emerging Artists Grant
2021 CALQ Travel Grant
2019 Concordia University Travel Grant
2019 Fine Arts Reading Room Publication Grant
2018 Concordia University Travel Grant
2015 FFAR Print Media Paper Grant

PRESS

2026 Art News, "Liste Art Fair Is Where You Go to See What's Next", Gallery Network
2026 Le Devoir, "Science fiction comes to Plural with "Anticipation"", article by Amélie Revert
2026 UntitledDb, "18 Questions with Bronson Smillie"
2025 Art Viewer, "Universalialia" at Pangée
2025 Artforum, "Must See", Pulse at Silke Lindner
2024 Cultbytes, "Broad Picnic: Pattern as Experience", review by Lucia Cao
2024 Whitehot Magazine, "Abstract Repetition: "Broad Picnic" at Europa, New York" review by Aidan Chisholm
2024 Artoronto, "Also a Good Place to Sulk at Zalucky Contemporary", review by Rashana Youtzy
2023 Tzvetnik, "Almost Begin" at Afternoon Projects

2023 Art Viewer, “Almost Begin” at Afternoon Projects

2023 Akimbo, “Almost Begin” at Afternoon Projects

2023 C Magazine, “Tempo 85: Bronson Smillie”, review by Rosemary Flutur 2

022 LVL3 Chicago, “Bronson Smillie: Artist of the week interview”

2018 Calgary Journal, “Flip into zine culture: Mini magazines are making a comeback”

2018 Broken Pencil, “When the Party’s Over brings out the whimsical... and the dark”

2017 CBC Arts, “Calgary’s Zine scene gives a home to those ‘fed up with the city’s corporate Ethics”

COLLECTIONS

Public

Université de Stanford, Stanford, CA (USA)

Corporate

Desjardins, Montreal, QC (Canada)

Scotiabank, Toronto, ON (Canada)

Fidelity Investments Corporate Art Collection, Boston, MA (USA)

pangée

*Photo credits : Atlas Documentation
Courtesy of the artist, and Pangée*

*Liste Art Fair Basel
Messe Basel
Booth 14
15 -21 June 2026*

*Opening Hours
VIP Preview (by invitation)
Mon, 15 June 2026: 11am-6pm*

*Opening (free entry)
Mon, 15 June 2026: 6-8pm
Tue-Sat, 16-20 June: 12-8pm
Sun, 21 June: 11am - 4pm*

PANGÉE
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