

# Moving Out Moving In

## ‘One Bedroom Apartment’ an Installation by Liz Magor

By Dallas Seitz, Inglewood Resident

For this month’s article I will focus on the installation by Vancouver-based artist Liz Magor, “One Bedroom Apartment”.

Moving house is something we have all experienced or helped friends do for beer and pizza. This experience can be both exciting and stressful. In Magor’s installation this state of flux, of moving in or moving out, investigates the emotions attached to this ‘in-between’ purgatory. Magor’s installation changes each time it has been shown, sourcing new and used found objects from local vendors and garage sales. The localisation of these objects and furniture items gives the installation a regional aesthetic perhaps, whilst proposing the idea that the viewer may recognise or be familiar with some of the items. Who knows you may see your old Lobster tray that you sold this summer for a few dollars at your garage sale now become art that makes us contemplate such an item, why it was sold off and it’s previous owners taste.

The work, like some of Magor’s previous sculptures, photos



All Photos: One Bedroom Apartment Liz Magor 2020 - Photos: Dallas Seitz

and installations, contains within it historical references to the still life, the need for artists to depict nature and, more currently, art that speaks about human’s impact on nature itself.

The project makes us think about how every object comes with an embedded history and meaning beyond its function. Objects of decorative choice or function, gifts from others both enjoyed and dreaded, objects that hold memories of people or places we’ve been to, things that represent wealth and consumption, they are all part of the “stuff” we surround ourselves with. The work makes us consider

the objects and spaces we hold dear, the things we keep and the things we leave behind. Magor gives us only small hints of who this person is as most items are concealed in boxes and wrapping, packed or not yet unpacked, so the shipping boxes and bubble wrap become both a protective device and part of a recognizable aesthetic. The work has a familiar feeling of anticipation which can be both exciting and disappointing.

Also on exhibit are two related solo installations by artists Samuel Roy-Bois and Jon Sasaki which I will investigate more in next month’s column.

