

## UPCOMING FALL EXHIBITIONS

# Liz Magor

## One Bedroom Apartment

26 SEPTEMBER– 20 DECEMBER

As one of Canada's most important artists, Liz Magor has been producing a broad spectrum of sculptural objects, installations, and photography since the mid-1970s. She is best known for sculptures made from both found and cast objects that quietly, yet intensely pull our focus to the things that surround us everyday. Often presenting delicate items in harsh places, Magor creates structures that support fragile and vulnerable things; a practice, one could say, of care. Her work reveals how ordinary objects contain latent qualities that are obscured by our intentions as we acquire, use, and discard these items. In her sculptural arrangements Magor allows things to form relationships with each other that reveal their emotional and historic burdens and strengths.

The singular work *One Bedroom Apartment* was first presented in 1996 at Susan Hobbs Gallery in Toronto. Several iterations have since been presented at galleries including The David Ireland House in San Francisco, the Kunstverein in Hamburg, Triangle France in Marseilles, and the Doris McCarthy Gallery in Scarborough. In each version, the entire contents of a one-bedroom apartment are pulled together through a combination of renting and borrowing, the only constant being a sculpture of a dog that maintains its anxious position under a table.

*One Bedroom Apartment* presents a static moment; a suspension of daily life. It is quite simply the boxed and wrapped contents of a one-bedroom apartment, waiting to be moved, unpacked, or put into storage. These material belongings have served us, but at times they feel like dead weight, a drag on our mobility. Setting aside the narrative of the owners, *One Bedroom Apartment* offers an opportunity for the things themselves to express anxiety, aspiration, faith, and resilience. They are not plans or ideas, but things, persistently and stubbornly real. While the temptation may be to organize and assess this pile of belongings, there is no clear narrative given, and so no way to sort through it logically. Each iteration



of the work has addressed different ideas of lifestyle, taste, material and social history. Presenting the work in Calgary in 2020 reflects a moment in which the act of packing up and moving evokes a present and foreseeable future of insecurity and transience.

### BIOGRAPHY

Liz Magor lives and works in Vancouver. In 2017, her work was the subject of a traveling survey exhibition at the Kunstverein in Hamburg; Migros Museum, Zurich; and MAMAC, Nice. Other recent solo exhibitions of her work include: Centre d'art contemporain d'Ivry—le Crédac, Paris (2016); Musée d'art Contemporain de Montréal (2016); the Art Gallery of Ontario, Toronto (2015); Peep-hole, Milan (2015); Presentation House Gallery, Vancouver (2014); and Triangle France, Marseille (2015). In addition, she has had

solo exhibitions at Henry Art Gallery, Seattle (2008); the Power Plant, Toronto (2003); and the Vancouver Art Gallery (2002). Magor is the recipient of the Gershon Iskowitz Prize (2014), the Audain Prize for Lifetime Achievement (2009), and the Governor General's Award (2001). She represented Canada at the 41st Venice Biennale, and participated in the 4th Biennale of Sydney and dOCUMENTA (8). Magor is represented by Susan Hobbs Gallery, Toronto; Catriona Jeffries, Vancouver; and Marcelle Alix, Paris.

Liz Magor, *One Bedroom Apartment*, 1996  
 Courtesy of the artist and Susan Hobbs Gallery,  
 Toronto. Photo by: Isaac Applebaum.

UPCOMING FALL EXHIBITION

# Samuel Roy-Bois Presences

26 SEPTEMBER– 20 DECEMBER

Curated by Charo Neville

Samuel Roy-Bois' artistic practice involves site-specific installations concerned with the conceptual and material definition of space and the ways the built environment contributes to our understanding of the world.

Through sculpture, photography, and installation, Roy-Bois examines the relational network of objects and their historical resonance: How do we define ourselves through the creation of structures? Is it possible to conceive of one's existence outside any material linkage? We make things, but are things making us?

For this new body of work, first exhibited at the Kamloops Art Gallery in 2019, Roy-Bois has created an ensemble of constructed and found objects that consider our contemporary material knowledge. His architectural structures act as vessels for everyday objects, point to the ways in which human experience is inextricably linked to manufactured things and spaces, and how the greater meaning of our existence is mediated through things. Referencing what the French philosopher Jean Baudrillard called "hyperreality," a mode of existence based on the mediated real where fiction and non-fiction are indistinguishable, Roy-Bois' sculptures and photographs of momentary sculptures (which exist only long enough to document) reveal our tenuous relationship with the real. Through re-presenting everyday objects in improvisational and new ways, Roy-Bois' blurs the boundaries between art and life and shifts the ordinary into a poetic dimension.

Samuel Roy-Bois: *Presences* is organized and circulated by the Kamloops Art Gallery. Support for the development and production of new works for the exhibition provided by Esker Foundation.

## BIOGRAPHIES

**Samuel Roy-Bois** is widely recognized for his large-scale installations and his interdisciplinary practice which includes sculpture, installation, performance, photography, drawing, and writing. Roy-Bois explores the role of objects in our relationship with the world, the history of architecture, the critique of different modes of cultural production, and the pure pleasure of making. His work has been presented at Carleton University Art Gallery, Ottawa; Musée d'art contemporain de Montréal; Contemporary Art Gallery, Vancouver; Musée National des Beaux Arts du Québec; SFU Art Gallery, Burnaby; Oakville Art Galleries; Kamloops Art Gallery; Vancouver Art Gallery; and Point éphémère, Paris. Originally from Québec City, Roy-Bois is based in the Okanagan, where he is Assistant Professor of Sculpture in the Faculty of Creative and Critical Studies at the University of British Columbia's Okanagan Campus and heads The Research Studio for Spaces and Things, an interdisciplinary lab for creative exchange.

**Charo Neville** is Curator at the Kamloops Art Gallery, where she has developed a program of contemporary, historical, and touring exhibitions along with publications since 2011. She graduated with a Master of Arts degree in Critical Curatorial Studies from the University of British Columbia, Vancouver in 2006. Neville has held positions as Curatorial Assistant at the Vancouver Art Gallery; Associate Director at Catriona Jeffries Gallery and Interim Curator/Director at Artspeak, both in Vancouver. Neville also served on the Board of Directors at the Western Front, Vancouver from 2006 to 2010. In 2014 Neville initiated the first outdoor video projection exhibition throughout downtown Kamloops, called *Luminosity*, which is now presented every two years. She has also facilitated permanent public art projects throughout Kamloops. Neville has contributed to publications such as *Fillip*, *Yishu*, *West Coast Line* and *Blackflash* and participated on visual art juries, including the 2013 Sobey Art Award.

Samuel Roy-Bois, installation view of the exhibition *Presences* at Kamloops Art Gallery. Photo by SITE Photography.



## UPCOMING FALL EXHIBITION

# Jon Sasaki

26 SEPTEMBER– 20 DECEMBER



**Jon Sasaki's multidisciplinary practice delves into the potentially generative outcomes of failure and futility. Sasaki's solo exhibition at Esker Foundation will centre around a selection of his videos from the past decade that depict the artist's persistent, sometimes reckless refusal to accept the obsolescence or inadequacy of everyday objects.**

Jon Sasaki, *Improvised Travel Adapters* series, 2018–ongoing. Courtesy of the artist.

**BIOGRAPHY**

Widely known as a “Romantic conceptualist,” Jon Sasaki’s many projects, videos, photographs, performances, objects, and installations often revolve around trying to reach dubious goals through perversely optimistic means. Currently based in Toronto, Jon Sasaki’s work has been exhibited in solo exhibitions at the Ottawa Art Gallery (2015); the Southern Alberta Art Gallery, Lethbridge (2011); the Art Gallery of Ontario, Toronto (2011); as well as a 2015 performance project at the Museum of Contemporary Art Detroit. Sasaki has participated in recent group exhibitions at the Nihonbashi Institute of Contemporary Art, Tokyo (2018); National Museum of Modern and Contemporary Art, Seoul (2017); Platform Art Spaces, Melbourne (2014); and the Museum of Contemporary Canadian Art, Toronto (2014). He has completed recent public art commissions for Sheridan College, Oakville, and the City of Barrie, Ontario, and – along with collaborator Jennifer Davis – was the recipient of a 2017 Concepts award from the Ontario Association of Architects. He was the recipient of the 2015 Canadian Glenfiddich Artists in Residence Prize (Dufftown, Scotland.) Sasaki holds a BFA from Mount Allison University, Sackville. He is represented by Clint Roenisch Gallery, Toronto.

Sasaki resolutely taps and maneuvers burnt out lightbulbs in the hopes of reconnecting the broken filament and re-illuminating the bulb, if only fleetingly. He shakes a pendant lamp with a frayed cord, which illuminates briefly—tantalizingly—if shaken just so, before inevitably disconnecting again. When faced with the task of scaling a wall, he stacks small stepladders on top of one another. Sasaki’s relentlessness evokes the minor anxieties induced by the failure of everyday objects theoretically designed for convenience. At the same time, the futility of Sasaki’s actions transform these objects into conduits for improvisation—their original function shifts to a more fluid, open-ended space.

*Improvised Travel Adapters* (2018–ongoing) documents an ongoing series of temporary sculptures comprised of repurposed objects, jury rigged to serve as adapters for international electric sockets. Well-intentioned warnings placed in hotel rooms urging travellers to avoid using multiple devices at once are scorned as Sasaki engineers travel adapters by jamming safety pins, paper clips, or nail files between a plug and a socket. Through this flirtation with failure – and possible electric shock – Sasaki evokes the disorientation of arriving somewhere new and being confronted with the need to improvise and make do, heightened by our intense dependence on electronic devices.

Sasaki’s videos operate as wry visual jokes that revel in the absurdities and frustrations of our relationship to the things that surround us and our habits of consumption. In the same breath, they offer a deeper meditation on our complicity in the destructive, cyclical process of consuming, discarding, and re-consuming manufactured goods.