

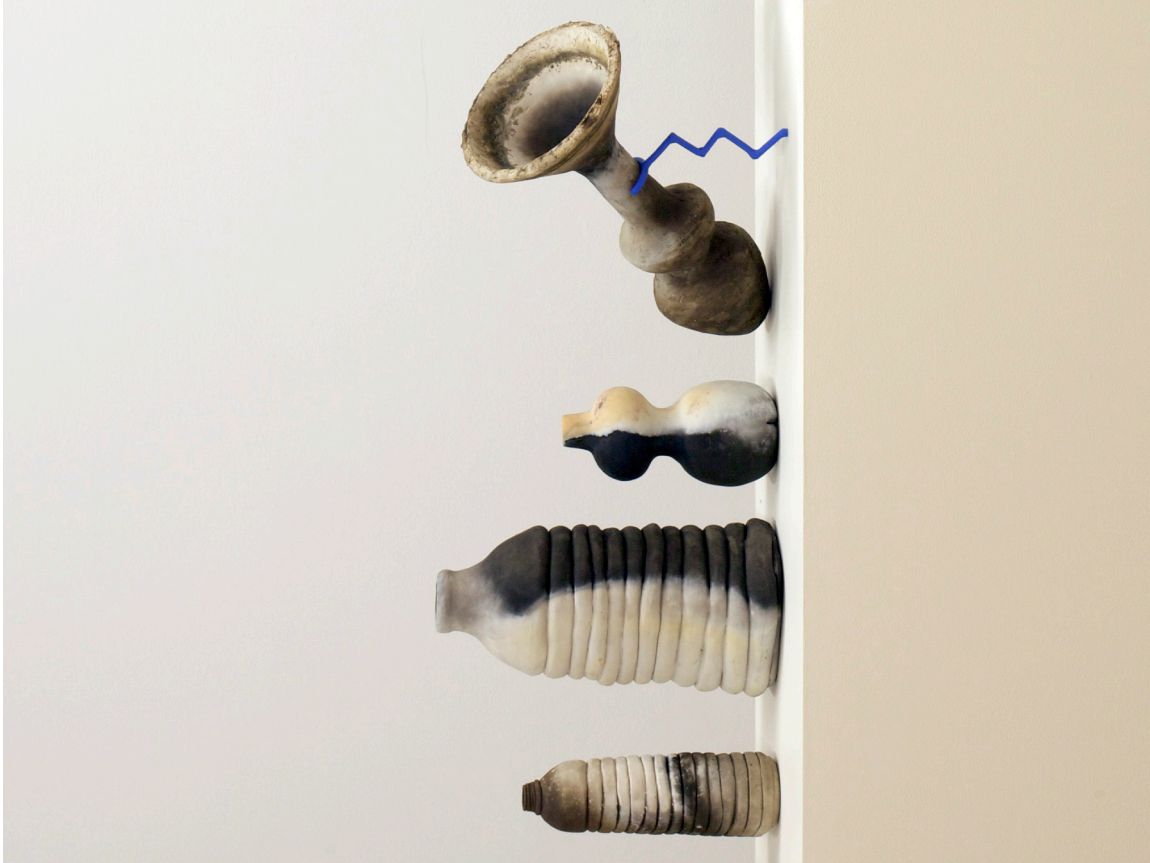
The Artist's Studio is Her Bedroom
Steven Brekelmans, Justine A. Chambers,
Brady Cranfield, Maura Doyle, Claire Greenshaw,
Leisure (Meredith Carruthers & Susannah Wesley),
Annie MacDonell, Erica Stocking, Damla Tamer
January 24 – April 5, 2020
B.C. Binning and Alvin Balkind Galleries

The Artist's Studio is Her Bedroom is a group exhibition that challenges assumptions shaped by our patriarchal, capitalist society about where and by what means “serious” artwork gets produced. The exhibition shares the perspectives of ten Canada-based artists whose practices are attentive to these assumptions, and to the very real temporal, spatial and monetary constraints that bind and shape their work.

Their contributions to the show address a multitude of labours—whether physical, emotional, reproductive or otherwise—that are often inextricable from artistic production. Some question myths of the studio and the “magical” labour of the artist. Others explore unconventional models of authorship, including the entanglement of childcare and creative work. Each, in different ways, asks how we navigate (or resist) our artistic and political inheritances, and how we might seek out alternate role models and alliances through which to better strengthen our creative communities.

Together, the works in *The Artist's Studio is Her Bedroom* assert the generative potential of these other spaces and cadences of creation, addressing artists’ feelings of distraction and constraints, and call for acknowledgement of and solidarity in different ways of being—and making art—in the world.

Maura Doyle, *Experiments / Who the Pot?* (detail), 2014-2019
Courtesy the artist



The Artist's Studio is Her Bedroom

Ingrid Koenig, *Force Fields* 5, 2010
Courtesy the artist

poetically—to the rest of the universe.

visualizing those abstract laws that bind our most intimate and banal movements physically—and, as Koenig would argue, poetically—to the rest of the universe.

activities of cooking, refrigerating, repairing and washing up.

communication with iconography of domestic life—the everyday activities of cooking, refrigerating, repairing and washing up.

negotiate our everyday existence in the contemporary world.

Yaletown-Roundhouse Station

Until April 5, 2020

CAG Façade and off-site at

Navigating the Uncertainty Principle

Ingrid Koenig



Exhibition Guide



Ingrid Koenig

Navigating the Uncertainty Principle

Exhibition Guide



1 Erica Stocking
The Artist's Studio is Her Bedroom: a choreographed statement on autobiographical art making, 2020
Curtain, clothes, quilt, model stage, sculpture, script, plaster, lights, canvas, paint
Dimensions variable
Stocking's sculptural installation and theatrical performance encompasses a play setting that extends a participatory framework for visitors to explore subjecthood from the perspective of a woman practicing art alongside motherhood. Within the installation, visitors are welcome to don the costumes and self-organize to rehearse the script. The play will be performed in its entirety on the evening of Tuesday, March 24, 2020, at 7pm.

2 Steven Brekelmans
The Gift / The Climb / The Curse (Billiard Table), 2020
Toothpicks, glue, Tiffany-style billiard table lamps, ceramic, glaze, underglaze, studio debris, paper, hardware catalogs, memory foam, plywood
40 x 48 x 60 inches
With a practice that, for several years, was relegated to an activity pursued in his spare time, Brekelmans' work draws upon modernist visual language and shapes itself around the idea of a hobby, exploring how and in what context our time and skills are understood to have worth.

3 Justine A. Chambers
And then this also, 2020
Risograph print on paper
8 x 9 inches
Performance
Duration variable
Through an embodied and durational examination of distraction, adrenaline, time and care, Chambers's performance and accompanying score considers her near-constant experience of being in multiple places at once as a working artist and mother. Her performance will take place in the gallery on Saturday, March 7, 2020, beginning at 12pm.

4 Brady Cranfield
Slack Motherfucker, 2020
BIC ballpoint pen
170 x 39 inches
This large text work, executed entirely in BIC ballpoint pen, quotes lyrics from the American rock band Superchunk's 1990 song of the same name. Cranfield's act echoes the song's defiant declaration of agency over work, as well as the refusal of that work to be co-opted for the accumulation of capital (the drawing will be destroyed at exhibition's end).

5a Maura Doyle
(Pot silhouette) Chupicuaro Bowl, 2 necks, wh.& bl.on red, straw base (900 B.C.E.- 200 A.C.E.), 2016
Gouache on paper
49 x 38 inches
Works from Doyle's *Pot silhouette* series are based on famous historical ceramic vessels that the artist encountered in museum collections. Rendered from photographs that Doyle took at oblique angles and flattened into painted silhouettes, their forms become unrecognizable and enigmatic.

5b Maura Doyle
Experiments / Who the Pot?, 2014-2019
Smoke-fired stoneware, MDF, steel, spray paint, latex paint
48 x 14 x 106 inches

5c Maura Doyle
Self Portrait as a Pot II, 2019
Stoneware, glaze, smoke-fired lid, MDF, paint
65 x 10 x 9 inches
Doyle considers the ceramic form as a mode of self-portraiture, offering a metaphor for the isolation of human experience—particularly parenting—and the irreconcilability of our inner and outer worlds.

6a Claire Greenshaw
Zeuxis Can Eat Me, 2016
Coloured pencil on paper
48.75 x 61.75 inches

6b Claire Greenshaw
oo, 2014
Coloured pencil on paper
24 x 30 inches
Both artworks offer meticulous enlargements of original images painted by the artist's young sons. At once meditations on the rapidity of a child's development, they also offer a tongue-

in-cheek reframing of what is perhaps the western origin story of male artistic competitiveness: the famed ancient Greek fable of the contest between Zeuxis and Parrhasius.

7 Leisure
Conversations with Magic Forms, 2017
Digital print on banner, workshop materials, sand, miscellaneous objects, digital print on archival paper
Dimensions variable
This participatory installation by artist duo Leisure invites children and other gallery visitors to make use of plaster to create cast objects in the sand. The work challenges ideas of artistic authorship and pristine gallery presentations by offering participants an opportunity to impact the installation, and—if they choose to leave their objects behind on the plinths—to become exhibiting artists themselves.

See our program guide events page for *Conversations with Magic Forms* Open Studio dates.

8 Annie MacDonell
Book of Hours, 2019
Single channel video with sound
8:05
Through sequences of footage shot inside the family home, MacDonell's *Book of Hours* looks to under-recognized sites of experimentation and to time spent with children—often considered unproductive—as full of artistic and political possibility.

9 Damla Tamer
Divination Objects, 2019-2020
Ink on paper, woven
Dimensions variable
Drawing upon a traditional ikat weaving technique where threads are dyed in areas before being woven into a design, Tamer explores the physical force of gravity alongside labour precarity by literally weaving together cut-apart ink drawings, with shredded compositions from her university teaching evaluations.

Ingrid Koenig
CAG Façade

10a *Force Fields 3*, 2010

10b *Circulation*, 2007

10c *Subconvection*, 2007

10d *Force Fields 5*, 2010

10e *Vacuum*, 2007

10f *SpaceTime*, 2007

10g *Pressure*, 2007
Collection of Monique Fouquet

10h *Convection*, 2007

Off-site at Yaletown-Roundhouse Station

Chain Reaction, 2007

All adhesive vinyl
Dimensions variable

