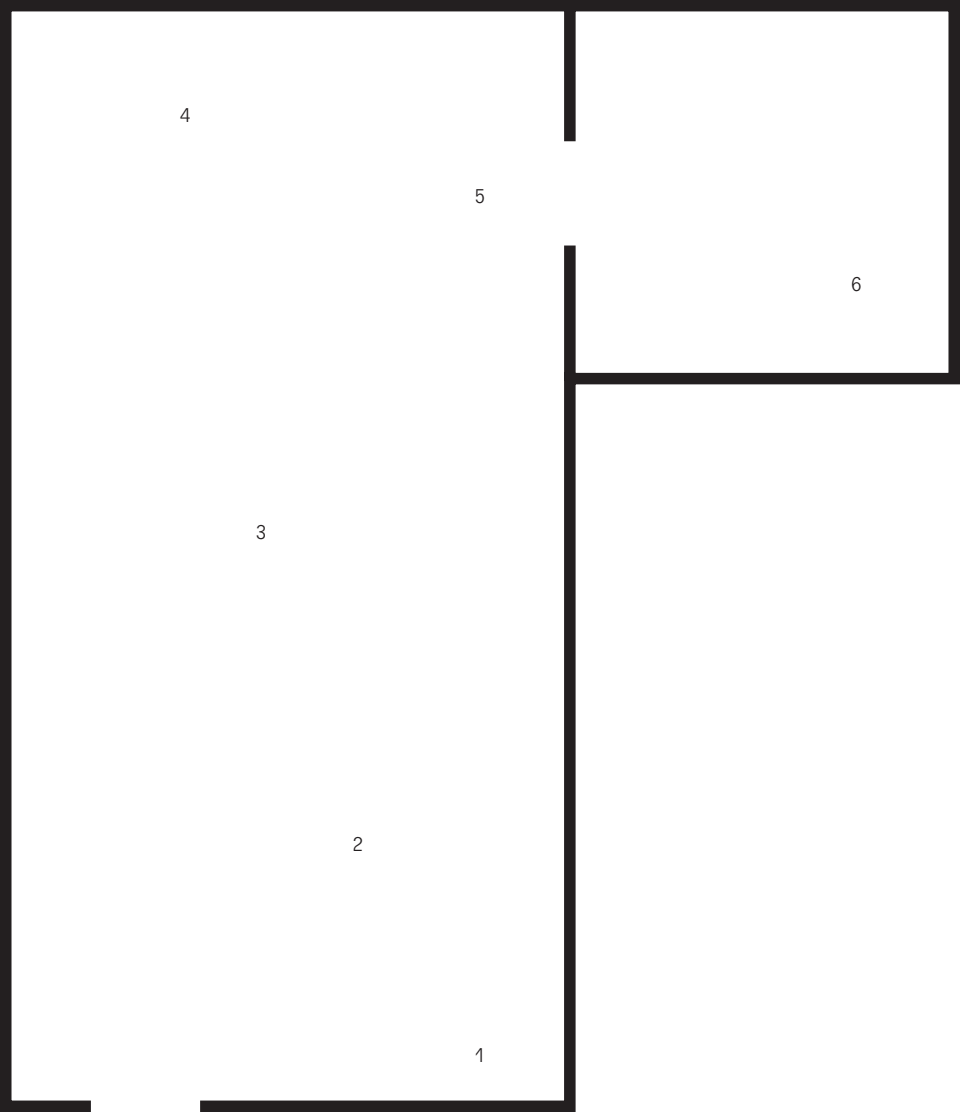


Liz Magor

*Downer*

December 5, 2020–January 23, 2021



- 1 *Migros Shopper*, 2020, painted doll, wooden box, packaging materials, 49 x 70 x 5 in. (125 x 178 x 12 cm)
- 2 *Shaved*, 2020, painted plywood, fabric skirting, silicone rubber, faux fur, toy tail, packaging materials, 23 x 120 x 109 in. (58 x 305 x 277 cm)
- 3 *Coiffed*, 2020, painted plywood, fabric skirting, silicone rubber, artificial hair, acrylic throw, woollen blankets, silver fabric, linen, jewellery boxes, costume jewellery, packaging materials, 27 x 132 x 96 in. (69 x 335 x 244 cm)
- 4 *Delivery (red)*, 2018, silicone rubber, textiles, twine, 325 x 26 x 23 in. (826 x 66 x 58 cm)
- 5 *Dressed*, 2020, painted plywood, fabric skirting, silicone rubber, hosiery, sheepskin, vinyl tablecloth, wood and ceramic crafts, plastic cup, dried lavender, packaging materials 28 x 120 x 108 in. (71 x 305 x 274 cm)
- 6 *Delivery (brown)*, 2018, silicone rubber, textiles, twine, 191 x 42 x 42 in. (485 x 107 x 107 cm)

Catriona Jeffries

Liz Magor (b. 1948, Winnipeg; lives/works: Vancouver) studied at the Vancouver School of Art and at Parsons School of Design in New York City. In 2015, she was the recipient of the Gershon Iskowitz Prize, and in 2001, she was recipient of the Governor General’s award. She exhibited at documenta 8 in Kassel, Germany (1987), and she represented Canada at the Venice Biennale (1984).

She has presented numerous solo exhibitions at the Esker Foundation, Calgary, Canada (2020); Carpenter Center for the Arts, Cambridge, USA; the Renaissance Society, Chicago; the David Ireland House, San Francisco (2019); The Modern and Contemporary Art Museum of Nice, France; Kunstverein in Hamburg, Germany; Migros Museum für Gegenwartskunst, Zurich, Switzerland (2017); Musée d’art contemporain de Montréal; Le Crédac, Ivry-sur-Seine, France (2016); Catriona Jeffries, Vancouver (2016, 2012); Art Gallery of Ontario, Toronto (2015); Peep-Hole, Milan (2015); Triangle France, Marseille (2013); Henry Art Gallery, Seattle (2009); Simon Fraser University Gallery, Vancouver (2008); The Power Plant, Toronto (2003); Contemporary Art Gallery, Vancouver (2000); Mendel Art Gallery, Saskatoon, Winnipeg Art Gallery, and Musée d’art contemporain de Montréal (1987); Art Gallery of Ontario, Toronto (1986); The Ydessa Gallery, Toronto; Vancouver Art Gallery (1980); and The Art Gallery of Greater Victoria, Canada (1977). Her work has been included in group exhibitions at venues including Musée d’art Moderne de la Ville de Paris (2019); Kunsthalle Basel, Switzerland (2017); Glasgow Sculpture Studios (2016); Marcelle Alix, Paris (2015); Orange County Museum of Art; Musée d’art contemporain de Montreal (2012); Seattle Art Museum, Seattle; CCA Wattis Institute, San Francisco; Vancouver Art Gallery; Museum of Contemporary Art, San Diego (2003); National Gallery of Canada, Ottawa (2001); Stedelijk Museum, Amsterdam (1995); Museum of Modern Art, New York (1992); Vancouver Art Gallery (1990); Walter Phillips Gallery, Banff (1989); and Biennale of Sydney (1982).

How do we care or not care for the things that surround us in our lives? What hopes are contained in the production and acquisition of stuff, and what sentiments are elicited in its use and circulation? In *Downer*, Liz Magor continues to expand how sculpture re-enacts the relationship between inanimate material and human emotion. In her own words, the work “considers the covert operation of the most familiar forms and materials in our environment with regard to their relationship to our emotions and subjectivity.”

Liz Magor is an artist whose practice has centred primarily on sculpture for over four decades. Using traditional mould-making techniques, Magor has often replicated everyday objects either as discrete, uncanny forms, or spliced together with seemingly unrelated quotidian objects of our environment. Consistent throughout her practice is an experimentation with traditional sculptural elements such as mass, volume, and weight; all mixed with a sardonic humor.

In *Downer*, the unavoidable force of gravity is ever-present. Things have literally fallen or are caught in the moment of falling. The structures supporting the figures—holding up our own projected narratives as well—are hyper-articulated and sample vernacular methods of retail display. The visual details seem haphazard at first, but reveal themselves to be highly intentional compositions. Mis-matched stained fabric trim, a splash of coffee, dirty tape residue and paint scuffs are determinedly constructed and present themselves as traces of past action.

Amongst all these details, the works point to how desire for an object is created and materially articulated,

often subconsciously, sometimes half-heartedly, possibly failing in its attempts. In the most unassuming items and elements, Magor’s approach draws out the non-utilitarian functions of objects and our human attachments to them, such as needs for comfort and affirmation, and in doing so highlights their relation to the inevitable loss of others and our selves.