



untitled (working drawing), 2001

Lois Anderson

autobody

The Koffler Gallery

November 8 - December 16, 2001

Curator: Carolyn Bell Farrell

OPENING RECEPTION

Thursday, November 8, 7-9 pm

ARTIST TALK

Thursday, November 8, 6 pm

BUS TOUR

Sunday, November 18, 1-5:30 pm

GALLERY HOURS

Monday to Friday 10 am - 4 pm

Sunday 12 - 4 pm

Closed Saturday

Admission is free

Koffler Centre of the Arts

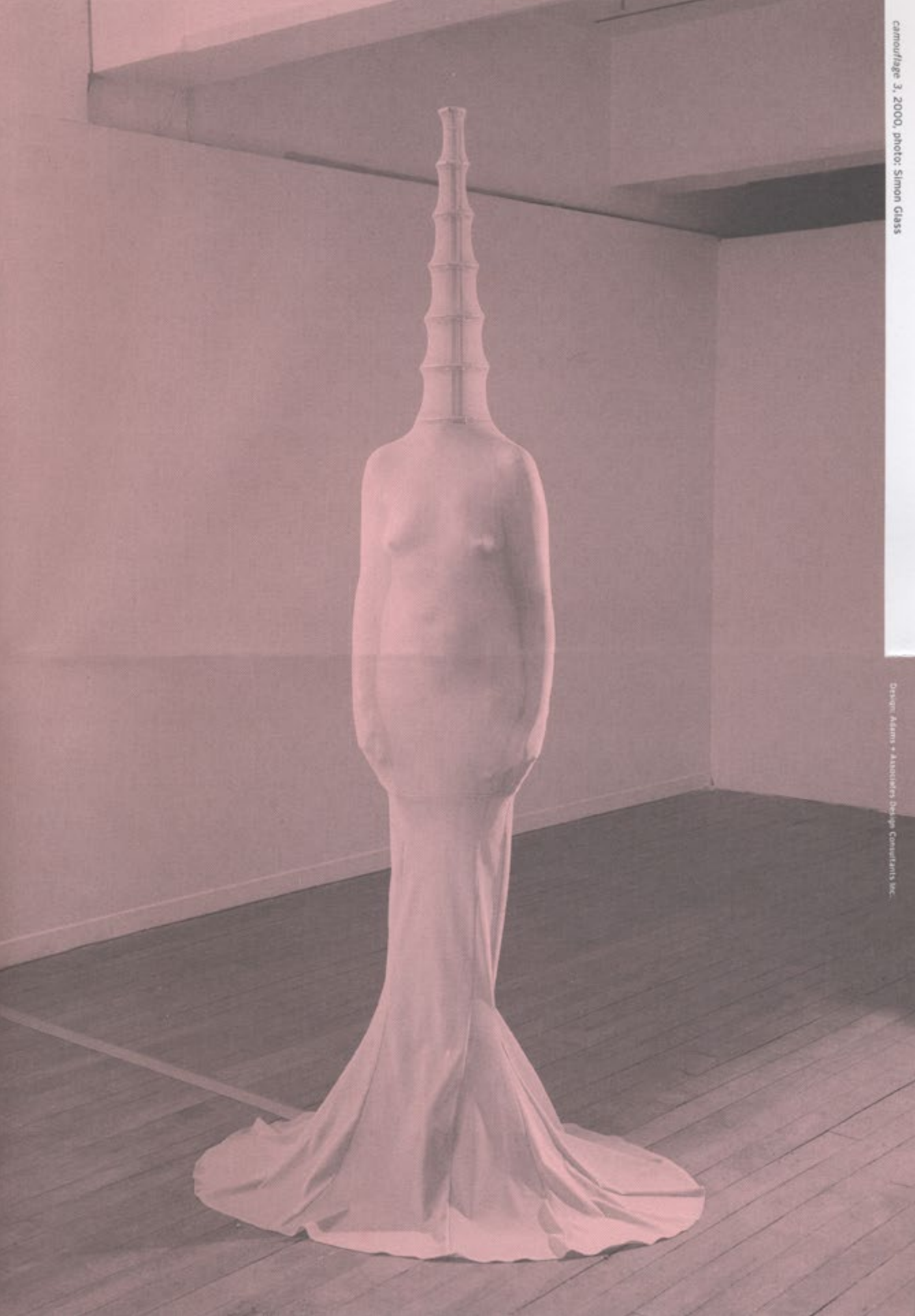
at the Bathurst Jewish

Community Centre

4588 Bathurst Street

Toronto Ontario

Canada M2R 1W6



Lois Andison

autobody

Exploring the interface between the body and the machine, Lois Andison's kinetic sculptures illuminate the ways in which technologies are re-shaping and re-temporalizing our bodies: enhancing, rejuvenating, regulating, freezing and supplanting natural functions. Andison's new host of automatons addresses the status of the female body in an age of biotechnology. Humorous and ironic, vulnerable and menacing, her robotic forms cite the influence of these innovations on the culture of beauty and, in turn, on our definitions of what is "natural."

camouflage 3 (2000) consists of a female form cast from the artist's body - the human imperfections visible through the translucent flesh-toned sheath which drapes her figure. Out of this headless torso emerges a mechanical neck constructed from successive metal rings. As if anticipating comparison with mass-disseminated images of beauty and inexhaustible youth, she bristles. Her neck telescopes upward in a vain attempt to ward off scrutiny. Fully extended, it gently explodes, climaxing in a small puff of smoke.

The playful, if defensive, posturing of these hybrid figures mocks imposed standards of physical beauty as well as prescribed behaviours. In *the wave* (2001), a pair of stylized, porcelain-gloved hands, dissociated from the body, mimic the salutary greeting of Elizabeth II. Other works quote the inculcated behaviours and social fictions that masquerade as "natural" attributes of the feminine. The bust of a female prototype displays pristine, mannequin-like features, devoid of individuality or emotion. The perfect symmetry of her visage is assaulted by perforations which operate as conduits for the jets of steam she periodically exudes. Despite venting unvoiced frustration, anxiety and resentment, her repose is immobile. Escape from beauty's "Iron Maiden" is seemingly futile.

Andison's program of work alludes to the desires, motives and aesthetic ideals deriving from the male-dominated realms of science and technology. In *iris* (2001), however, her female subject resists compliance. A dressmaker's Judy, resurfaced with blue auto-body paint, bares breasts suggestively adorned with ornamental decals. On approach, the apertures open. Countering the inscription of woman as spectacle and object of voyeurism, these lens-like constructions offer a defiant reversal of the gaze.

The token male presence is embodied in the piece *sugar daddy* (2001), a wall-mounted fibreglass head which simply gestures approval or disapproval. Here, Andison underscores the notion of beauty as a system of currency, an economy predicated on politics and power relations.

While poking fun at the human/machine interface, *autobody* draws attention to our forays into this ever-widening territory of intercorporeality. As mechanical apparatuses engage us in increasingly intimate relationships with technology, the machine is no longer autonomous; it becomes an aspect of our own embodiment.

Lois Andison is an installation artist based in Toronto. She received her BFA (Honours) from York University in 1990 graduating First Class with Distinction, and has continued to exhibit nationally and internationally over the past decade. She has also received numerous grants and awards and was a recent co-recipient of the K.M. Hunter Award (2001). Lois Andison is represented by Galerie Art Mûr in Montreal.

**BUS TOUR FROM DOWNTOWN
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(MOCCA, Koffler, AGYU)

Sunday, November 18, 1-5:30 pm

Free. RSVP (416) 736-5169

camouflage 3, 2000

fibreglass resin, aluminum, steel,
motor, sensor, fabric, control box,
power supply

dimensions variable

mechanical design: Colin Harry

seamstress: Louisa Milan

photo: Simon Glass

the wave, 2001

ceramic hands, steel, aluminum,
motor, power supply, wood

62 x 18 x 18 inches

photo: Cat O'Neil

untitled (working drawing), 2001

pencil on paper

8.25 x 5.75 inches

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4588 Bathurst Street

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The Koffler Gallery gratefully acknowledges the support of its Patrons and Members, Bank of Montreal, Rothmans Benson & Hedges Inc., the Bathurst Jewish Community Centre, the City of Toronto through the Toronto Arts Council, the Ontario Arts Council and The Canada Council for the Arts.



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The artist gratefully acknowledges the financial support of the Toronto Arts Council, the Ontario Arts Council and The Canada Council for the Arts. She wishes to recognize the ongoing technical contributions of Colin Harry and Paul Cahill.

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