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F E E D M E


S E E D M E


NEED ME


WEED ME

PREVIOUS PAGES
need
2012

r e l a y

l o i s

a n d i s o n

Doris McCarthy Gallery | University of Toronto Scarborough
Rodman Hall Art Centre | Brock University
University of Waterloo Art Gallery

re·lay

Noun: a group of people or animals engaged in a task or activity for a fixed period of time and then replaced by a similar group.

An electrical device, typically incorporating an electromagnet, that is activated by a current or signal in one circuit to open or close another circuit.

Verb: receive and pass on (information or a message).

Courtesy of Google

introduction

Since the early 1990s, Lois Andison has employed a variety of media, including kinetic sculpture, installation, video, printmaking, and photography, in a cohesive consideration of being and motion. Her innovative practice in the field of kinetic art is matched by her insightful commentary on human behaviour. Drawing on personal experience, social convention, and the art world, Andison's profoundly incisive works are at once poetic, politically charged, and laced with humour.

During the autumn of 2014, the Doris McCarthy Gallery, Rodman Hall Art Centre, and the University of Waterloo Art Gallery presented *relay*, a three-venue survey of Andison's artistic production during the last fifteen years. The exhibition title references an electronically operated switch, such as those integral to the operation of Andison's kinetic sculptures, as well as the partnership and exchange between the three galleries: each institution presented a distinct exhibition illuminating a particular aspect of the artist's work, and taken together, they revealed the depth and breadth of her practice.

Throughout her oeuvre, Andison reflects on the physical movement of the human body and psychological shifts within, as well as the life cycle and passage of time. Oscillating between playfulness and moments of quiet contemplation of the ways we live out our temporal coexistence, the presentation at the Doris McCarthy Gallery considered notions of temporality and the persistence of language. Most noteworthy is reference to the role of orbiting, and the changes that motion can cause, be they minute, grand archetypal, or intensely personal. We are bound to the forward movement of time, and Andison views this from a personal and a universal perspective. It is through wordplay that she provides a sense of freedom and a myriad of alternatives, creating complexly layered, imaginative spaces. Focusing on mundane moments, Andison refines and adds layers of meaning to the ever-pressing forces of growth and decay.

Both vulnerable and defiant, Andison's kinetic work inhabits a personal and pensive space. As thoughtful and considered as her elegantly refined minimalist objects may be, they also exhibit an absurdist's sensibility in her use of unexpected movements and wordplay. Andison's recent body of *afterworks* presented at the University of Waterloo Art Gallery were made in response to the work of male artists including Pablo Picasso, Man Ray, Marcel Duchamp, and Bruce Nauman. Addressing a lack of women role models in art history prior to the turn of the century, Andison appropriated and remade key works by each artist in her own inimitable manner. Ranging from Dada to conceptualism, from mechanically generated word scrambles to animated bicycle wheels, the exhibition encapsulated the complexity and nuance of Andison's recent work while pointedly questioning the accepted hierarchies of twentieth-century Modernism.

Deeply introspective, Andison's work extends beyond the self to ruminate on the human condition, and the complicated nature of relationships and communication. Whether they are verbal or gestural, explicit or implied, Andison parses these cues with her striking observations. In the intimate domestic space of historic Rodman Hall, her figurative sculptures illustrated how body language is a potent form of communication. Using casts and prefabricated forms, Andison animates simple human gestures, like a wave or a nod, through intricate and labour-intensive mechanical systems. Each work engages the viewer in a relationship—or conversation—that draws attention to conditioned or prescribed behaviours. In this way, Andison addresses gender and power structures, skilfully mitigating their gravity with wry wit and references to popular culture. Calling to mind futuristic notions of hybrid beings, these works translate subtle actions that encompass complex layers of human experience, but that, paradoxically, can be replicated by a series of indifferent sensors, circuits, and relays.

Andison is an acute observer. She receives information and carefully absorbs experience, interrupting the message before redistributing it, by adding layers of meaning through her own particular means of aesthetic translation. Meditating on the mundane and the monumental, she reveals the correlation and precarious balance between the two extremes; even the most subtle shifts—like the turn of a phrase, or a wheel, or a head—can alter the transmission.

Marcie Bronson
Curator, Rodman Hall Art Centre | Brock University

Ivan Jurakic
Director/Curator, University of Waterloo Art Gallery

Ann MacDonald
Director/Curator, Doris McCarthy Gallery | University of Toronto Scarborough

t h e

w o r l d

w a s

m o v i n g

Ann MacDonald

As our planet careens through space, Lois Andison's letters and words spin, clouds come and go, a cyclist roams, and we affectively resonate with the transformations, ranging from slight to prodigious, brought about by perpetual movement. Andison engages machines and video to simultaneously present fugitive and funny moments, each in a continuum with milestones and larger narratives. Her pared-back design and restricted palette leave plenty of space for her to take a run at grand considerations such as place, time, and coexistence. In Andison's work, humour creates an extra distance that makes space for empathy and honesty amidst our human dramas.

1,000 catastrophes (2009) sits in solitude, but its innards churn when it is approached. Andison has transferred her numerous anxieties onto typed slips of paper, sized like fortunes from a cookie. Deposited into a large bell jar that rests on a white cabinet, the possible disasters range from the mundane to the catastrophic, but cannot be read by the viewer. To approach the cabinet is to set the slips of paper into a storm of activity. Tornado-like winds activate fears that blow in a circular motion under the glass. Back away, and the worries fall to the bottom of the jar, representing the cycles of tension and ease that measure out our days.

The inspiration for the work comes from a quote attributed to Mark Twain: "I've suffered a great many catastrophes in my life. Most of them never happened." The sentiment speaks to anxieties that swirl through our minds and impact physiology and action. Approaching the cabinet sets off its worry, and stepping back allows a state of calm. The work's response evokes a sense of concern when we realize we are prompting its agitation. Witnessing the triggering of the perceived nervous system evokes empathy and the urge to allow things to settle, even for the inanimate object. We know how *it* feels.

time and again (2005/2007) was shot over one year from the artist's window that overlooks her yard and the neighbouring rooftops. With the photographic still, time is held, then released, in the sequence of images presented in video format. Taken at intervals half an hour apart, the photos document how space interacts with time for a period of one year. The monitor is presented vertically, in a white frame similar to that of a window, and the viewer has the perspective of the artist as she might gaze upon her yard. Presumably, the looker is sitting, in the moment. In contrast to consciousness, which is concerned with replaying the past and projecting into the future, contemplation seems to make time stand still. The yard is filled with personal effects accrued. Through duration, space has been transformed into a particular place. Time charges forward, but place offers pause. Day repeatedly turns to night, and the seasons come and go as the yard and the houses beyond

are seemingly stationary, yet weather and seasons make the effects of the earth orbiting the sun apparent.

coffee, tea or tears (2014) is a neon text work that hearkens back to a 1967 book of alleged memoirs written by two "lusty young stewardesses." Titled *Coffee, Tea or Me?*, it was purportedly written by Trudy Baker and Rachel Jones, but the author was actually Donald Bain. Bain was inspired by a failed pitch from two stewardesses whom he felt did not have enough content to thoroughly tantalize their readers. He took their inspiration and augmented and fabricated many of the tales, effectively fuelling male fantasies, as evidenced by the more than five million copies sold.

Andison's *coffee, tea or tears* blinks quietly as each option is lit up, and offered sequentially:

coffee *tea or* *tears*

The white tubes mounted on the white gallery wall are the antithesis of the promise normally offered by neon, such as the ubiquitous red "Open" sign. Tears are the surprise ending, and the text may evoke feelings of empathy, in contrast to the mindless hit of a raunchy joke.

In her article "Crying Women Turn Men Off,"[1] Janelle Weaver cites a study by the Weizmann Institute of Science, in which cognitive neuroscientist Noam Sobel arranged for female subjects to watch a depressing film. He collected their tears and placed them on pads in jars. The jars were held under men's noses and the result was a drop in the sniffers' testosterone. Male subjects reported a drop in sexual excitement—this was verified by measuring testosterone in their saliva. As with many of Andison's works, there is candour and subtle humour at play as a poignant moment is offered up. Here, we are presented with the voice of a real woman, and Andison deftly alludes to the contingencies and reciprocities of actual relationship.

heartbreaking 91 (2009) is described by the artist as a self-fulfilling prophecy. The letters in the word *heartbreaking* spin and disappear, creating a puzzle of ninety other words that may be found within. Finally it reconstitutes itself, a broken heart, whole. Each word—for example, *hate*…*earring*…*rain*—bears the weight and density of poetry, as it is born out of *heartbreaking*. Through the hum of the mechanized shifts, the viewer can reminisce about personal history or be triggered by words that build an imaginary narrative that is contextualized within relationships. As each word is formed, there is pause for reflection, and the game continues. The letters are presented as Scrabble tiles and include the numeric system indicating how many points may be accrued for the use of each letter. Anticipation for the next word is accompanied by calculation of a playful but established measurement of value.

Andison continues to explore her fascination with wordplay in her video *what's in a name* (2010). Three self-possessed protagonists (played by the same actor) are individually presented as each meanders on a bicycle through a residential neighbourhood. Flowers in the bicycles' baskets prompt bystanders to call to each woman accordingly—Ramblin' *Rose*, Tiger *Lily*, or Morning *Glory*. The equation between flowers, feminine beauty, and the temporality of both is evident in this sensuous and chromatically rich video. Actor Samantha Crowhurst performs both femininity and feminism in the role of each character while reductive comments are lobbed at her by well-meaning neighbours.

Rose's journey is aptly accompanied by the song "Ramblin' Rose," as she drifts along the street. The song suggests that she is carefree, and the camera focuses on her inward smile as she gazes down at the cluster of roses growing in the front basket. Her vintage bicycle clatters gently as the sun shines on her bare shoulders. A neighbour steps from her lawn to the curb and greets Rose as she slows her pace. Rose stops and wordlessly hands the neighbour the eponymous flower. The neighbour smiles, shrugs gently, and quotes a line from Gertrude Stein's 1913 poem "Sacred Emily." She says, "A rose is a rose is a rose."[2] The line is often thought to mean that things are just what they are. The cyclist Rose briskly takes back the flower, perhaps feeling that her gesture has been flattened. She rides off, and again takes up her reverie.

In the second and third segments of the trilogy, the riders' excursions are interrupted when the women are addressed with comments such as "You are such a tiger, Lily" or "Gloria," breathlessly called out by a man cycling by. The responses range from quiet frustration to playful correction, or direct reprimand.

what's in a name recalls Pipilotti Rist's two-channel video *Ever Is Over All* (1997), where the protagonist saunters down the sidewalk to a hypnotic soundtrack. She wanders blithely with a spirit similar to that of the cyclists in Andison's video, and carries a long-stemmed, phallic flower that she slowly raises and uses to smash car windows. Each violent action is in contrast to the tone set by the music, and by the actor's dreamlike gait. Her exquisite revolt is aimed at patriarchal domination as represented by cars, and her power is in the apparent association of women with nature, and the implicit knowledge that things aren't always what they seem.

what's in a name refers to Shakespeare's engagement with lexical ambiguity, as well as Juliet's earnest hope that regardless of name, one's essence is consistent. However, names are, in fact, consequential. Their application is distinctly human, and though not unique, they signify one's sense of self. In contrast, the names that we have given to flowers are genuses—categories assigned according to shared characteristics.

By equating each woman with the particular flower in her basket, and imbuing many of their comments with sexual innuendo, the neighbours' pedestrian remarks provide fodder and frustration for the cyclists. Perpetual motion, alongside the cyclists' playful wit, provides a buffer from the intimations that are tossed in their direction. Each woman chooses when to be mischievous, friendly, or irritated.

Andison's oeuvre recalls David Byrne's lyric "The world was moving and she was right there with it (and she was)." Her work moves us, and moves with us as we reconstitute our hearts, smile at our worries, and find our way. The oft-futility of our earnest struggles and the subtle humour that permeates our days are embedded in Andison's production, offering opportunity for reflection and playful recognition of our foibles.

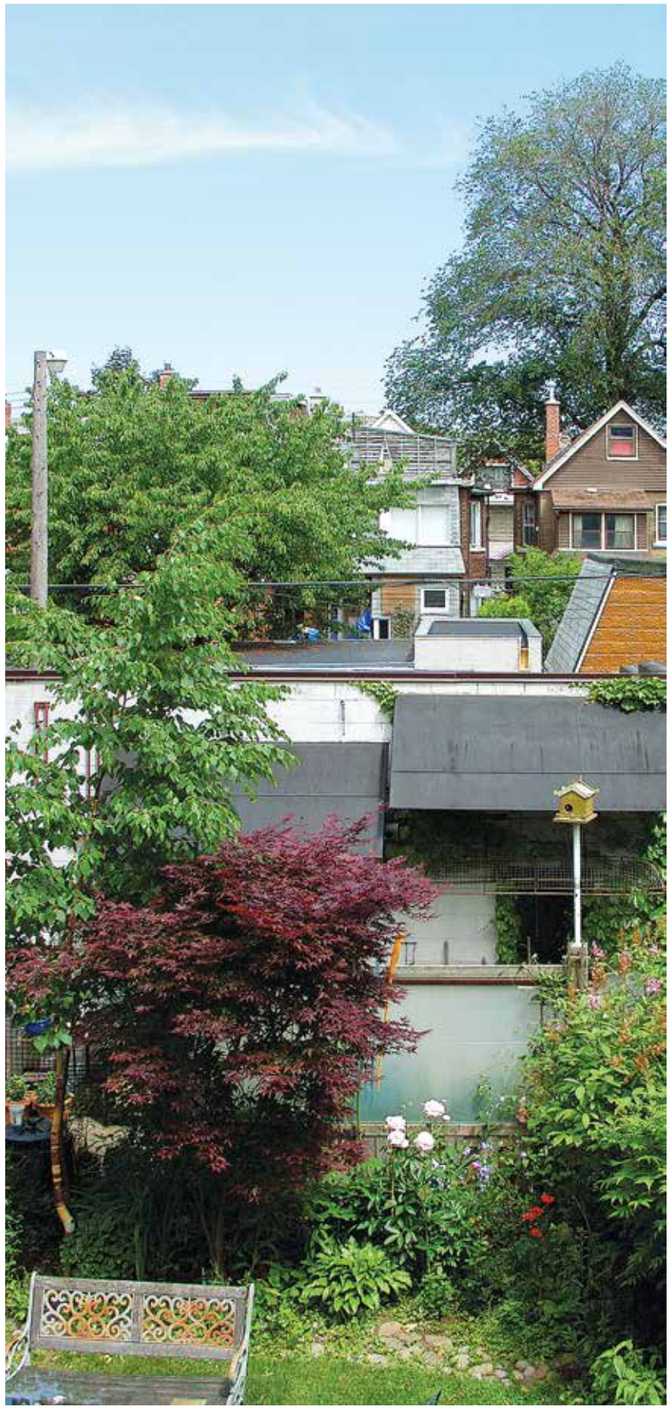
1 Janelle Weaver, "Crying Women Turn Men Off," *Scientific American*, April 14, 2011, http://www.scientificamerican.com/article/crying-women-turn-men-off/.

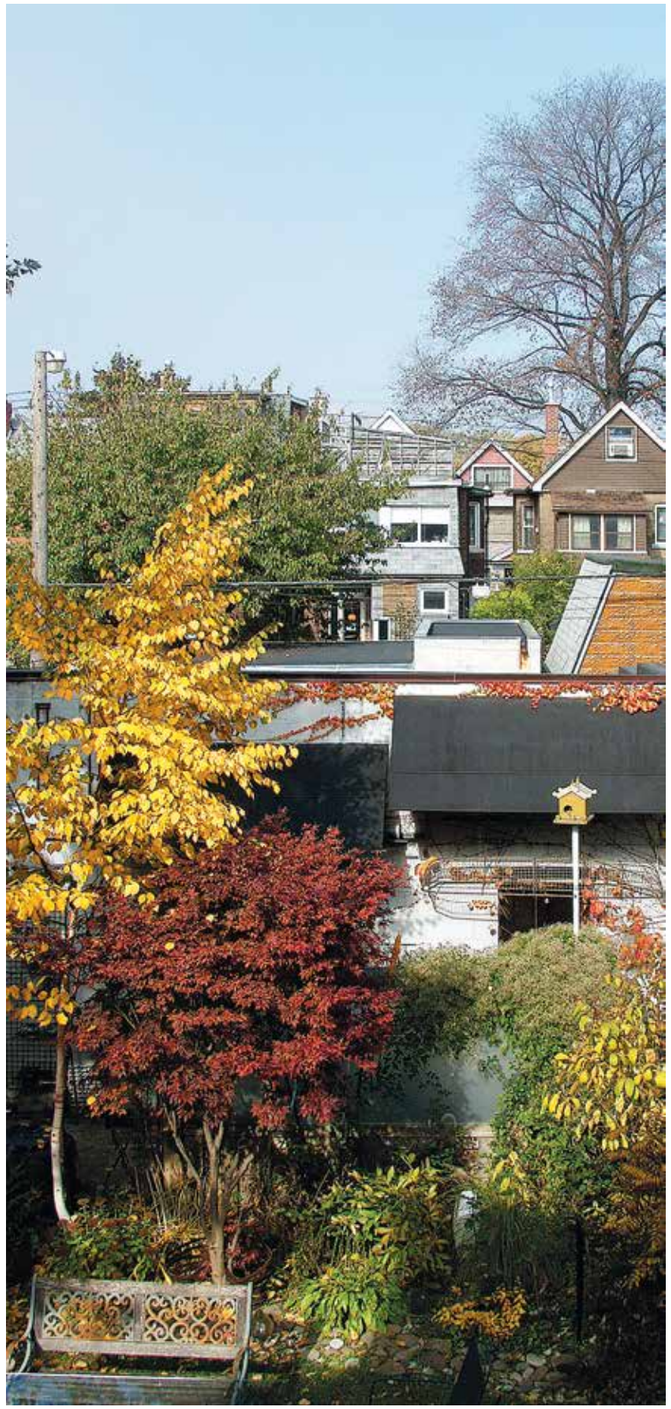
2 Gertrude Stein, "Sacred Emily" in *Geography and Plays* (New York: Haskell House Publishers Ltd., 1967): 187.

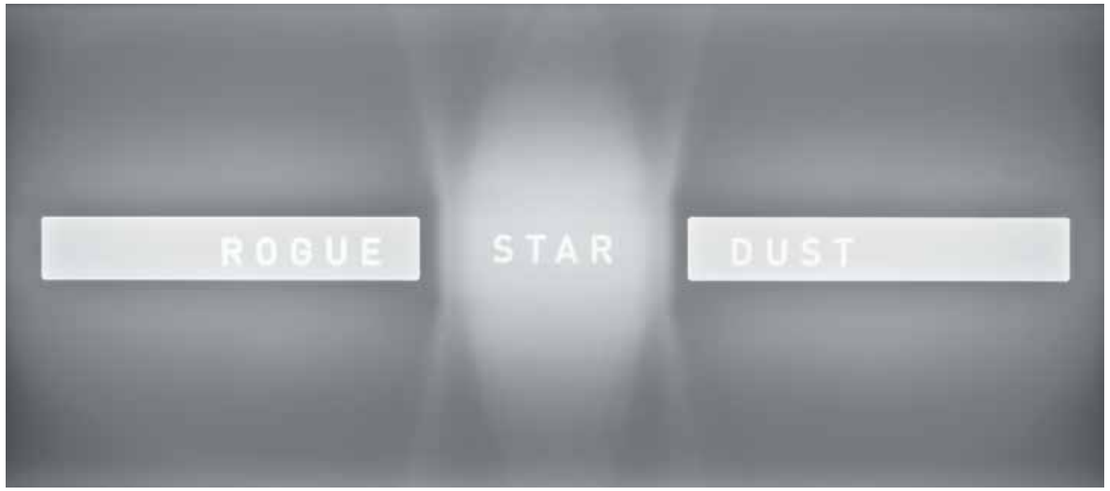
what's in a name
2010

what's in a name
2010

FOLLOWING PAGES
time and again
2005/2007







starlight
2012

FOLLOWING PAGE
after sun, after moon
2014

sunbathe	moonglow
sunbeam	moonbeam
sunburst	moonbow
sundance	moondance
sundeck	moonlanding
sundew	moondust
sundial	moondrop
sundog	moonwalk
sundown	moonfall
sundress	moonless
sundried	moonscape
sunfish	moonriver
sunflower	moonflower
sunglasses	mooneyes
sunlight	moonlight
sunlit	moonlit
sunporch	moonport
sunray	moonchild
sunrise	moonrise
sunroom	moonrock
sunset	moonsail
sunshade	moonshadow
sunshine	moonshine
sunspot	moonstone
sunstroke	moonstruck
sunward	moonward

moon follower
2014


sun
down


moon
fall


sun
shine

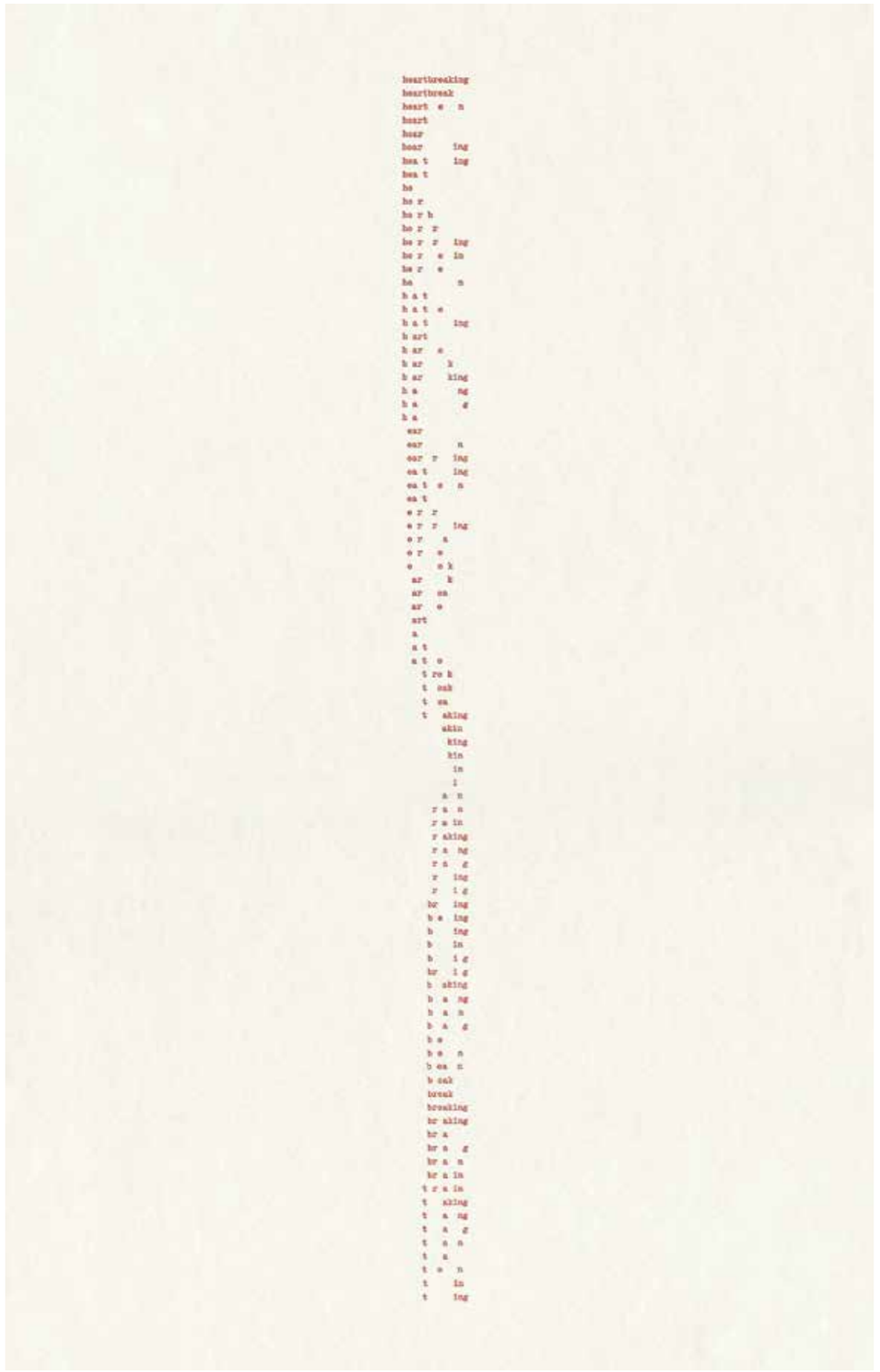

moon
shine

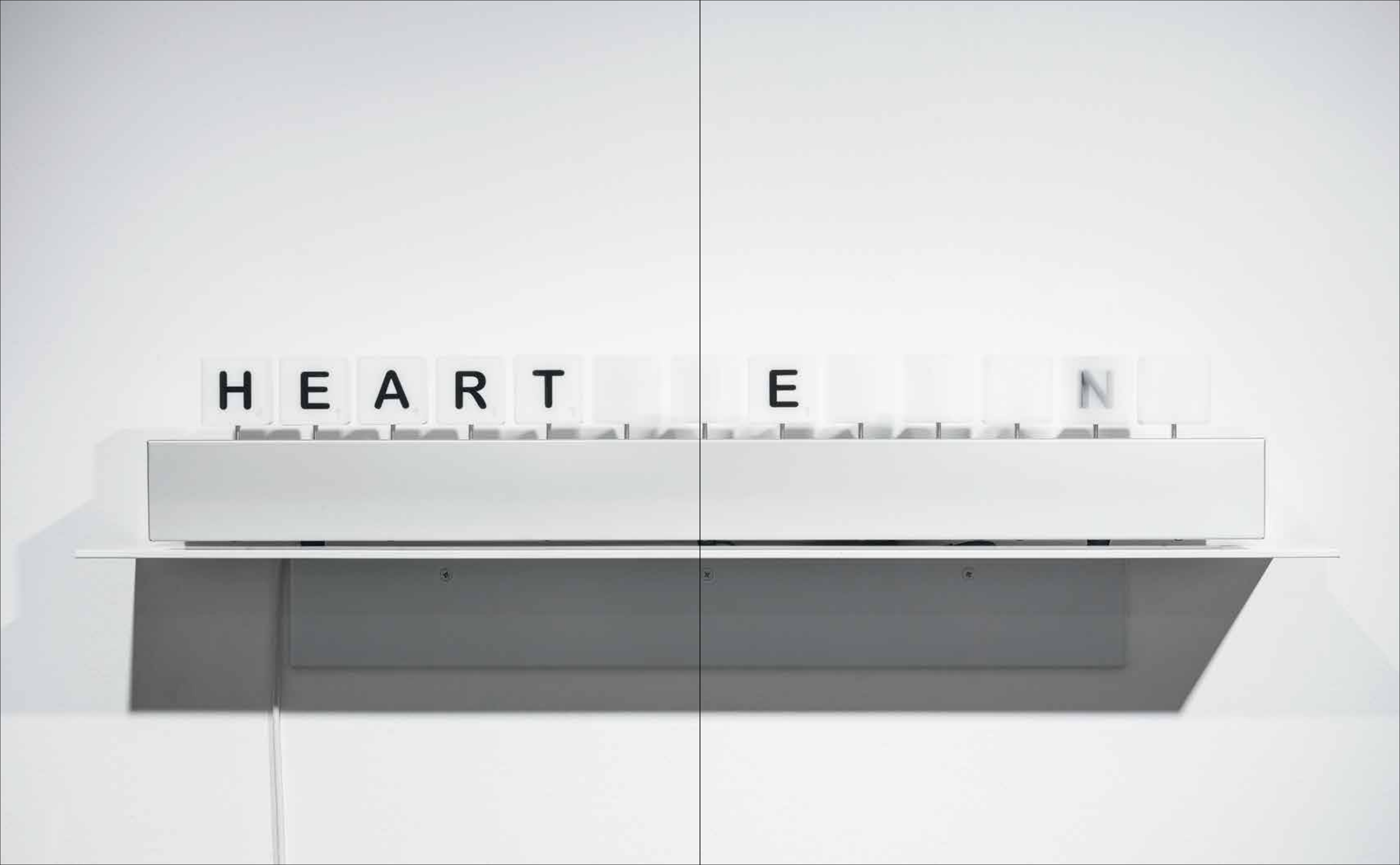

sun
dog


moon
walk

Installation view
DMG

FOLLOWING PAGES
heartbreaking 91
2009




HEART
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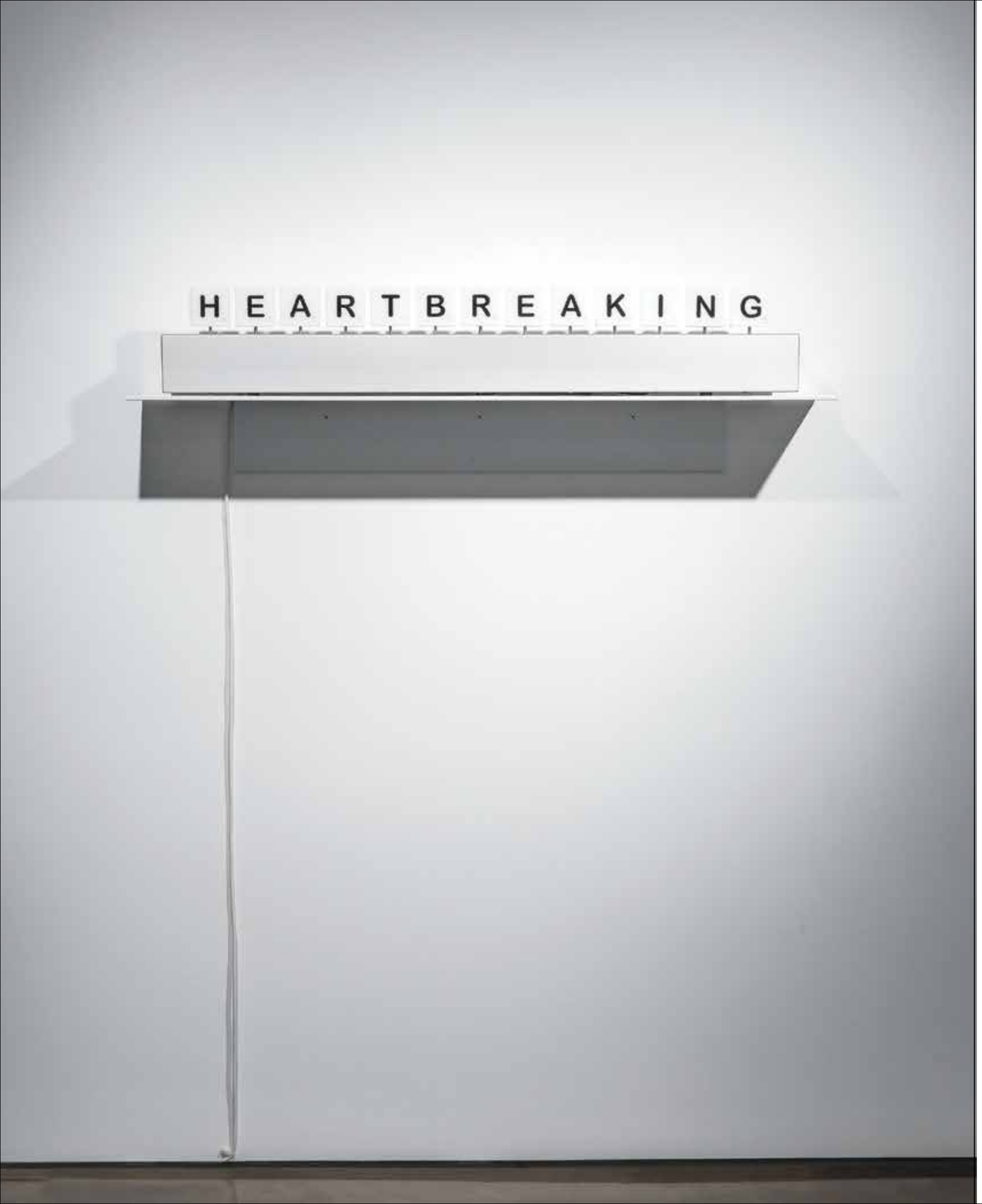

HEARTBREAKING


HEAR


HEAR ING

1,000 catastrophes
2009

I have

d of July. Never enough time.

candle, lamp, moon
2012

WHERE I DREAM
TOP A LAMP

WHERE I HOPE
MAKE A WISH

as time aligns II
2014

loi n s
lo s s
lo an
lo an s
lo a d
lo a d s
lo o
lo on
l i d
l i d s
l i n n
l i on
l a
l and
l and s
l a d
l a d s
o
o n
o n i on
o n

fragmented self
2014

coffee, tea or tears
2014

afterworks and afterthoughts

Ihor Holubizky

One of the truths of art is that nothing is done in isolation or is as simple and self-evident as it may appear. Artists draw inspiration from the world of experiences and things, and from each other. This is often termed *influence*, and can be delivered with a pejorative tone: influence as copying; derivation as the derivative. The more assertive term, *appropriation*, entered the art lexicon in the 1980s, and was backdated to position the ironic coolness of Pop Art of the 1960s, and indeed further back to a formative period of modern art, Dada and Surrealism, as a reflection of the rapid developments and complexities of the modern world.[1] In one of the first books on Pop Art, published in 1965 (a year before Lucy Lippard's *Pop Art*), Mario Amaya coined the term New Super-Realism to describe the Pop Art appropriation of the everyday. But as Amaya proposed, "[I]t has sliced our culture with razor sharpness and left the segments for us to examine."[2] He cited Duchamp as a foundational source (how could he not—Duchamp was at the apogee of rediscovery at the time), but could not have foreseen the late twentieth century slicing into an "interrogative discourse" to problematize, and with it the notion that authorship, authenticity, and originality are redundant and outmoded ways of thinking about culture and cultural production, even though it still remains a constant in the authoritative voice of art history.[3]

The promotion of the inauthentic is a prevailing attitude in the age of the Internet. Almost thirty years ago, in a pre-Internet world, Edward Colless wrote, "[T]he artistry of the hypermannerist [his term for a caffeinated appropriation] lies in getting the sophistication of one's attribution across to those in your audience who will nod in self-congratulatory pleasure at being clever enough to spot the references [and] perhaps a corollary…is that the reputation of the artist in this situation…depends on the ability of an audience to demonstrate their fluency with…cultural material."[4]

> We look around
> And change our pose
> We are showroom dummies
> —Kraftwerk, "Schaufensterpuppen" ("Showroom Dummies") from *Trans-Europe Express*, 1976, released 1977

It would be easy enough and self-congratulatory to position Lois Andison's *afterworks* within the strategy of slicing artistry as she re-imagines and re-engineers the work of key modern artists Marcel Duchamp, Pablo Picasso, and Man Ray, and the fourth, Georgia O'Keeffe, as a "stowaway." Andison, however, is not engaged in an art-history exercise or a critical dissection. The *afterworks* can be seen in an anthropological context of cultural adaptations, and in art practices where homage and parody can be transcended and transfigured. We can experience a new creation (as is said) through the lens of the other…thing. Her grouping title came after, "itself a play on afterwards," and noted her "attempt to address the legacy of their presence from a female artist's perspective."[5]

Curator and art historian Kirk Varnedoe offers us an entry point into the challenge of understanding modernity and its creative impulses that can be related to Andison's practice and the *afterworks*. He proposed that the story of modern art should be retold to elicit "a truer sense of the secular miracle."[6] The motor force he proposed is "the willingness to explore [the] powerful demonstration of the creative force of contingency."[7] If the reasons for the creative act are forever unknowable as such, we are witness to outcomes, which Varnedoe described as the "artists' prerogatives to create what a biologist might call 'hopeful monsters'—variations, hybrids, and mutations that altered inherited definitions of what could be,"[8] and then, a self-evident (or simple?) truth:

> Precisely because this act was so simple, human, and wilfully contrary, it illuminates the creative power that lay around it [and where] individual acts of conviction…thereby empower whole new systems of unpredictable complexity.[9]

Thoughtful orchestration and the unexpected are ever-present in Andison's process, to keep the questions open. She shifts the rules of the game as the making of work unfolds, to make a better game for herself—the how becomes the what and reveals the why—and not merely to "win the game." As a result, the *afterworks* expose modern cultural myths, attitudes, and attendant creation mythologies.

There is considerable writing on Duchamp and Man Ray—their "bromance" through Dada and Surrealism, and pointing to a now-identified proto-conceptualism—but the "paths" of Andison's group seem to cross only in the pages of art history. Reconciling Duchamp and Man Ray with Picasso seems impossible: the latter as the personification of artist-genius, and the "duo" as the heretics.[10] O'Keeffe sits in yet another region of difficult spanning, as a modern regionalist and proto-feminist. Yet they all belong to roughly the same generation. Only nine years separate the oldest—Picasso, born in 1881—and the youngest—Man Ray, born in 1890. Duchamp and O'Keeffe were both born in 1887. Perhaps the differences in their respective works—even between Duchamp and Man Ray—is another truth of art in the modern age. There is a fierce independence and pluralism.

nudging marcel (2014), the most recent of the three Andison *afterworks*, makes reference to Marcel Duchamp's *Bicycle Wheel*, which is considered the first of his celebrated

readymades, and is now one of Duchamp's most reproduced and emblematic works. Made in Paris in 1913, abandoned and remade in New York in 1916 and several times after, it presents a binary absurdity of two useful things made useless, yet not without purpose (in other words, a Duchampian purpose and re-purposing).[11] Although, initially, Duchamp himself may have regarded it as a studio "companion" or muse:

> It had more to do with the idea of chance [and] having a sort of created atmosphere in the studio. To set the wheel turning was very soothing . . . I enjoyed looking at it, just as I enjoy looking at the flames dancing in a fireplace.[12]

Bicycle Wheel had no public presence until 1951, the third replica made for an exhibition at the Sidney Janis Gallery in New York.[13] This may explain how it was included in the 1941-launched *Boîte-en-valise*. *Bicycle Wheel* only appears in a photo of Duchamp's New York studio. It is identified in the photo—as is *Trébuchet*, another readymade seen in the foreground—but the overall title of this *Boîte* element is his studio address; the studio is the work.[14] If such a late start, why is it so chiselled into the text and myth of modern art?[15] Duchamp accepted "the happy idea" decades later, and in the forging of avant-garde art history in the post-WWII era, *Bicycle Wheel* could be a likely candidate in the search for beginnings.[16]

Andison takes the playful improbability of Duchamp's *Bicycle Wheel* and reinvents and restages it through her own needs and devices (a *de facto* series of "solutions"), as "the original" lends itself to the absurd and subversive kineticisms that are an Andison hallmark. First, she has restored Duchamp's single wheel "to the bicycle"; her work has two wheels.[17] This in turn echoes her 2010 video *what's in a name*: the camera follows a woman as she bicycles through a residential neighbourhood. Andison recounted that the Duchamp *afterwork* was a natural migration, which again speaks to her process of thinking-through.[18] She purchased the stools second-hand at a vintage shop on Queen Street West in Toronto—and as much as she could determine, they were originally from a high school chemistry lab—initially as a prototype until she could find "a more accurate 'copy' or 'replica' version."[19] Andison decided that the proportion of this pair of stools was what she wanted. She also felt it was necessary to bring the wheels into her time rather than sourcing vintage wheels to conform to images of Duchamp's work. Andison's wheels have tires, unlike Duchamp's, but this too was necessary for the kinetic element. And when considering the potential public liability of the motor-drive component, to prevent anyone from sticking their hand into the moving spokes, she designed a platform that in turn creates further distance between the viewer and the work—the stage—and elevates the wheels to eye level.[20]

The activation mechanism takes it away from the "casual hand" of Duchamp, and the motorized motion generates a theatrical moment, onstage:[21]

> When the viewer approaches the sculpture, the right bicycle wheel and fork leans forward from a vertical position (made possible by a slot on the top of the stool). At the same time as it is moving forward this same wheel starts to turn in a counterclockwise direction.
>
> The distance that the moving right wheel moves forward is only far enough to touch (nudge) the wheel on the left stool. This action sets the left wheel in motion.
>
> After the right wheel nudges the left wheel it moves back into the vertical position and the motor that turns the wheel shuts off. Both wheels continue to move on their own until they stop.[22]

What else has changed? I would propose that Andison has amplified Duchamp's frequent and scurrilous eroticisms. There is a flesh-and-feeling fecundity in the nudging wheels, a gentle kiss at the cusp of embrace (rather than the Brancusi-celebrated sculptural "grasp" *The Kiss*, 1907–08). The stools were sprayed with "virginal" white lacquer, which is echoed in the white metal rim of the wheels. Perhaps unexpected, but there to be experienced, is the subtle olfactory element as tire rubbers move across each other.[23]

s*olving man ray's obstruction* (2012) offers an equally complex reading, but unlike the Duchamp, the authorship is not so quickly or readily identifiable, unless one is a Man Ray aficionado. Andison's source work is Man Ray's *Obstruction*, done in New York in 1920, the year Duchamp co-founded the Société Anonyme with Katherine Dreier. Man Ray biographer Arturo Schwarz (also the author of the Duchamp *catalogue raisonné*) wrote:

> When [Man Ray] moved into his Eighth Street ground floor studio he discovered that his landlady, a dressmaker, had left behind coathangers, stands, magnets, etc., all of which he made use of in due course. The coathangers . . . in arithmetical progression were used to make *Obstruction* . . . a graceful aerial sculpture. To each end of the first coathanger Man Ray hooked another [and] to each of these . . . two more coathangers, and so on, so that the third row of coathangers comprised eight . . . the fourth sixteen, the fifth thirty-two, the sixth sixty-four, and by [then] a total of 117 coathangers had been used. At this point Man Ray reluctantly stopped. Not only had he run out of coathangers but the . . . sculpture had "obstructed" the whole of his studio.[24]

As with Duchamp's *Bicycle Wheel*, the first public showing was likely much later, and possibly not until a Man Ray solo exhibition at Copley Galleries in Los Angeles in late 1948. The

site of this short-lived undertaking was a bungalow in Beverly Hills rented by collector, entrepreneur, and artist William Copley. A Parisian-style café was set up in the front of the gallery and "*Obstruction* . . . hung like a floating pyramid."[25] *Obstruction* was finally issued in an edition of fifteen by the Museum of Modern Art, Stockholm, in 1961. A subsequent litho, editioned in 1964, is a diagram with instructions that end with "Of course if enough hangers are available, this mathematical progression may be carried on to infinity. The increasing confusion is apparent only to the eye and is to be desired."

Andison describes her "solving" as "a playful response."[26] Like *nudging marcel,* there is a mischievous aspect in the radical remaking, but at the same time she expressed a bonding:

> I do love his piece(s) and I felt (I think that he encouraged) us with his instruction to make our own—which I did. I bought wooden hangers over eBay, sanded them all and made a version in my studio.[27]
>
> Historically [*Obstruction*] is called a mobile[28] [yet] it is impossible for his mobile to "freely" move so I equated this with an "impasse"—it has the potential but can't move on. He was interested in blockage and I was interested in movement.[29]

Andison then set out to recalculate the measurements and "adjust" Man Ray's instructions, "to allow for the notion that if all the wooden hangers were horizontally aligned, they would never hit each other when set in motion"[30]:

> [This] frees the impasse . . . and allows for movement and transformation to occur. The scale is vastly increased from the original Man Ray work [and] in order for movement to occur, each layer of hangers is approx. half the size of the layer before.
>
> Although the mobile is motorized and therefore more predictable, all of the hangers with the exception of the top and bottom layers have bearings and can move freely on their own. If there were a breeze in the gallery or wherever the sculpture is positioned, you would see the different levels freely spinning.[31]

Andison generates another after-and-beyond Man Ray. In her remaking, the perspective is reversed—the smallest coat hangers are closest to you and the largest appears all the more monumental at a distance.

trophy, after picasso II (2013) is based on Pablo Picasso's *Bull's Head* (*Tête de taureau*, 1942), a found-object assemblage made from the seat and handlebars of a bicycle. Picasso made a bronze version in mid-1942 and submitted it to the so-called Liberation Salon in Paris, October 1944.[32] He described the origins of the work to photographer George Brassaï in 1943:

> One day, in a pile of objects all jumbled together, I found [the elements and] in a flash they joined together in my head. The idea of a bull's head came to me *before I had a chance to think* [my italics]. All I did was weld them together.[33]

This piece differs from the other Andison *afterworks* on two counts. Picasso's work does not suggest a kinetic dimension, nor does it necessarily suggest the unexpected that Andison introduced, or, as we may imagine, her invitation to a fourth artist. A Georgia O'Keeffe–inspired porcelain flower element, a Morning Glory, obscures the machismo of Picasso's bull head, placed in the mind's eye of "her Picasso." She wrote, "I also feel like it sexualizes the object—it is in the genital spot on the seat."[34] Far from "pure invention," it invokes paintings done by Georgia O'Keeffe in the 1930s and her epiphanic experiences in the American southwest.[35] One of the earliest of these paintings is *Horse's Skull with White Rose*, 1931; a white rose sits on the top of the skull.[36] O'Keeffe's oft-reproduced 1935 painting *Ram's Head with Hollyhock* depicts a ram's skull floating above a New Mexico horizon with the flower to its side.[37] When it was first exhibited, Lewis Mumford wrote that it "possesses that mysterious force, that hold upon the hidden soul, which distinguished important communication from the casual reports of the eye."[38] O'Keeffe stated that the composition "just sort of grew together."[39] Yet another and direct flower connection to Andison's work is *Ram's Head, Blue Morning Glory,* 1938.[40]

A proximity device, as in *nudging marcel*, triggers the motor mechanism; the "bull's head" and flower move back and forth, up and down. Curator Ivan Jurakic proposed that it "gesticulates much as the enraged animal would. Suggesting a decapitated rodeo bull, the mirrored glass horns fruitlessly attempt to gore the viewer or dispatch the O'Keeffe from plain sight."[41] There is another potential and gentler reading—the "bull" is attempting to acknowledge our presence but is blinded by the O'Keeffe; another nudge on the way to an embrace, or a double obstruction? It can also be a challenge to our habit of mind, as Picasso spoke of the caveat for *Bull's Head*: "[Bronze] can give the most heterogeneous objects such unity that it's sometimes difficult to identify the elements that complete it [and] that's the danger: if you were to see only the bull's head and not the bicycle seat and handlebars that form it, the sculpture would lose some of its impact."[42] *trophy, after picasso* was first shown with *what's in a name*; the seat and handles of the bicycle relate directly to that video.

As noted at the outset, Andison does not lay claim to a tip-over of art in history, an artful regicide. Her *afterworks* return the miracle of art to a rightful place. In her own way and practices, she follows the contingencies and opportunisms of the works by Duchamp,

Man Ray, Picasso, and O'Keeffe, and adds to the conversation at this table of her making. In the absence of a problem for which a solution is offered and for which the outcome is neither to sway nor disrupt, we are left to our own devices. Or, as Duchamp stated, followed by a Schwarz postscript:

THERE IS NO SOLUTION BECAUSE THERE IS NO PROBLEM

Indeed[43]

1 From the Tate website: "Appropriation art raises questions of originality, authenticity and authorship, and belongs to the long modernist tradition of art that questions the nature or definition of art itself. Appropriation artists were influenced by the 1934 essay by the German philosopher Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, and received contemporary support from the American critic Rosalind Krauss in her 1985 book *The Originality of the Avant-Garde and Other Modernist Myths*. Appropriation has been used extensively by artists since the 1980s." http://www.tate.org.uk/learn/online-resources/glossary/a/appropriation.

From the MoMA website: "Appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects. … Today, appropriating, remixing, and sampling images and media is common practice for visual, media, and performance artists, yet such strategies continue to challenge traditional notions of originality and test the boundaries of what it means to be an artist." http://www.moma.org/learn/moma_learning/themes/pop-art/appropriation.

Theorist Rex Butler offers a more subtle and complex reading in the context of post-1980 Australian art: "Appropriation is not merely a topic within the wider categories of style, artistic identity and history, but also precedes these and makes them possible [and] a turning-point 'after' which all of art history can only be understood in terms of appropriation, even that which comes 'before' it." *What Is Appropriation? An Anthology of Writings on Australian Art in the 1980s and 1990s* (Brisbane: Institute of Modern Art, 1996, 2nd edition 2004): 13–14.

2 Mario Amaya, *Pop as Art: A Survey of the New Super-Realism* (London: Studio Vista, 1965): 72.

3 In a 1966 address, art historian Ernst Gombrich stated, "Art history is intellectual, it is academic, it is even authoritarian, for it teaches that Michelangelo was a great artist and you can like it or lump it." http://gombricharchive.files.wordpress.com/2011/04/showdoc34.pdf.

4 Edward Colless, "Origins, Originality + Beyond [1986]" in *The Error of My Ways* (Brisbane: Institute of Modern Art, 1995): 124–5.

5 Artist's website: http://loisandison.com/collection/6.

6 Kirk Varnedoe, *A Fine Disregard: What Makes Modern Art Modern* (New York: Harry N. Abrams Inc., Publishers, 1990): 21.

7 Varnedoe: 21.

8 Varnedoe: 22.

9 Varnedoe: 22.

10 Duchamp praises Picasso in his writing for the *Collection of the Société Anonyme* catalogue, 1943: "[Picasso] has never shown any sign of weakness or repetition in his uninterrupted flow of masterpieces." From *The Writings of Marcel Duchamp*, eds. Michel Sanouillet and Elmer Peterson (Boston: Da Capo Press; Oxford University Press, 1973): 157.

11 In total, there are six versions: 1913, 1916, 1951, 1960, 1963, and the Schwarz edition of eight in 1964. Arturo Schwarz, *The Complete Works of Marcel Duchamp* (New York: Delano Greenidge Editions, 2000): 588–9.

12 Schwarz: 588. In a talk at the Museum of Modern Art New York in 1961, Duchamp said, "In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn." Sanouillet and Peterson: 141.

13 *Climax in 20th Century Art*, 1913, Sidney Janis Gallery, 2 January–3 February 1951. Schwarz: 589. It was next shown in the Pasadena Art Museum Retrospective in 1963. Schwarz: 589; Pasadena catalogue: 52. The fourth version was made for the Moderna Museet, Stockholm, and fabricated by Ulf Linde and Per Olof Ultvedt.

14 Ecke Bonk, *Marcel Duchamp: The Box in a Valise* (New York: Rizzoli, 1989): 93. The shadow of the wheel appears on the left side of *Tu m'*, 1918, a painting commissioned by Duchamp "co-conspirator" Katherine Dreier in the Société Anonyme, and proportioned to fit above her New York apartment bookshelves. Duchamp saw the work as an inventory of prior work rather than a painting itself, but it has taken on a greater critical and mythic presence, as it was Duchamp's last painting. See Schwarz: 658.

15 The first major retrospective publication on Duchamp by Robert Lebel (London: Trianon Press, 1959) refers to *Bicycle Wheel* only in passing.

16 See "Postscript: Duchamp after Duchamp" in *Marcel Duchamp*, Dawn Ades, Neil Cox, David Hopkins (London: Thames and Hudson, 1999): 206–11.

17 The doubling/doppelgänger has a "Duchampian dimension" as in his stereoscopic vision work, 1918.

18 Correspondence with the author, 1 January 2015.

19 Correspondence with the author, 1 November 2014. The 1916 and 1964 Duchamp stools have turned legs; the 1951 and 1960 versions have straight legs like Andison's work.

20 By intention or happenstance, this eye level invokes Duchampian "eye levelling": *To Be Looked at (from the Other Side of the Glass) with One Eye, Close to, for Almost an Hour*, 1918, and his very last work, *Étant donnés*, completed in 1966.

21 Duchamp's *Rotary Demisphere (Precision Optics)*, 1925, is kinetic and has an exposed motor. Schwarz: 706.

22 Motion description provided by the artist, 2 April 2014.

23 Another Andison–Duchamp connection is naming and gender. Andison's *what's in a name* videos "deal with associating women and beauty and temporality with the names of flowers—hence the names Lily, Rose and [Morning] Glory" (artist's website: http://loisandison.com/collection/24). Duchamp's female alter-persona was Rrose Sélavy, featured in several works, including the olfactory suggestive perfume bottles *Belle Haleine: Eau de Violette*, 1921.

24 Arturo Schwarz, *Man Ray: The Rigour of Imagination* (New York: Rizzoli, 1977): 160.

25 Merry Foresta et al., *Perpetual Motif: The Art of Man Ray* (New York: Abbeville Press, 1988): 304.

26 Artist's website: http://loisandison.com/collection/6.

27 Correspondence with the author, 1 November 2014.

28 Marcel Duchamp is credited with the term *mobile* in his response to Alexander Calder's sculptures: http://www.guggenheim.org/new-york/collections/collection-online/artwork/737.

29 There is another reading—by art historian Milly Heyd—that *Obstruction* had a family-autobiographical dimension. His Jewish immigrant parents were in the garment and tailoring trade in Philadelphia: "the lightness of the mobile is offset by the association with a family tree—but one in which the branches (or hangers) are getting in one another's way [and thereby, Man Ray] performed an execution of his ancestors by 'hanging' them with their own working tools…to cast off the burden of the past." "Man Ray/Emmanuel Radnitsky: Who Is Behind the Enigma of Isidore Ducasse?" in *Complex Identities: Jewish Consciousness and Modern Art* (New Brunswick: Rutgers University Press, 2002): 129.

30 Artist's website: http://loisandison.com/collection/6.

31 Correspondence with the author, 12 November 2014.

32 *Picasso and the War Years: 1937–1945*, ed. Steven A. Nash (London: Thames and Hudson, 1998): 219. The critical parlour game of Duchamp's work and presence extends to a bragging-rights debate. *Guardian* art critic Jonathan Jones stated: "When he created *Bull's Head* in 1942…Picasso put Duchamp in his place. This is the 20th century's greatest readymade, Picasso its supreme creative figure." http://www.theguardian.com/artanddesign/jonathanjonesblog/2013/feb/06/picasso-god-of-art-jonathan-jones 1/2.

33 George Brassaï, *Conversations with Picasso* (University of Chicago, 1999; original edition 1964): 61.

34 Correspondence with the author, 2 November 2014.

35 O'Keeffe's first sojourn in the southwest was in 1912. In 1940 she buys a house at Ghost Ranch, New Mexico, and relocates permanently in 1949. She dies in Santa Fe in 1986.

36 Barbara Buhler Lynes, *Georgia O'Keeffe Museum Collections* (New York: Abrams, 2007): 179. Andison was not aware of this painting when she made *trophy, after picasso*; correspondence with the author, 13 January 2015. Another skull-and-flower composition is *Cow's Skull with Calico Roses*, 1931, Collection, Art Institute of Chicago.

37 Collection of the Brooklyn Museum.

38 Published in the 18 January 1936 issue of *The New Yorker*, cited in Laurie Lisle, *Portrait of an Artist: A Biography of Georgia O'Keeffe* (Albuquerque: University of New Mexico, 1986): 235.

39 Lisle: 235.

40 Lynes: 180.

41 Ivan Jurakic, *lois andison: relay* exhibition guide, University of Waterloo Art Gallery, 2014: np.

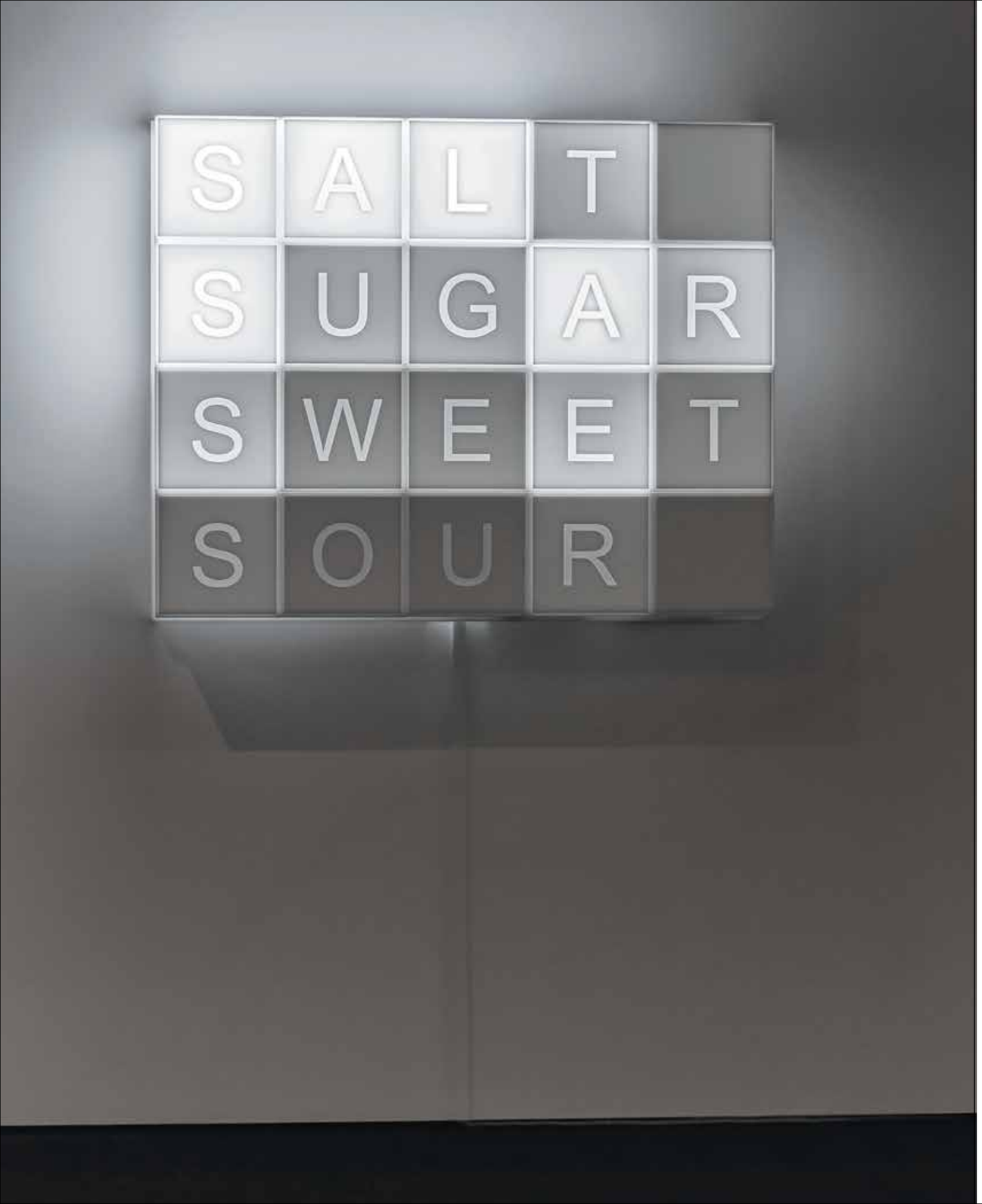
42 Brassaï: 61. There are two versions of *trophy, after picasso*, titled *I* and *II*, and done in 2010 and 2014. They are differentiated by the wall-support element—*I* is a rectangle, *II* is an ovoid—as well as by the shape of the handmade glass handlebars. Likewise, there appear to be variations in the handlebar configurations of Picasso's *Bull's Head*. See Alfred H. Barr Jr., *Picasso: Fifty Years of his Life* (New York: Museum of Modern Art, originally published 1947; 1974 edition): 241, and *Pablo Picasso: A Retrospective* (New York: Museum of Modern Art, 1980): 373.

43 Schwarz: 265.

Installation view
UWAG

solving man ray's obstruction
2012

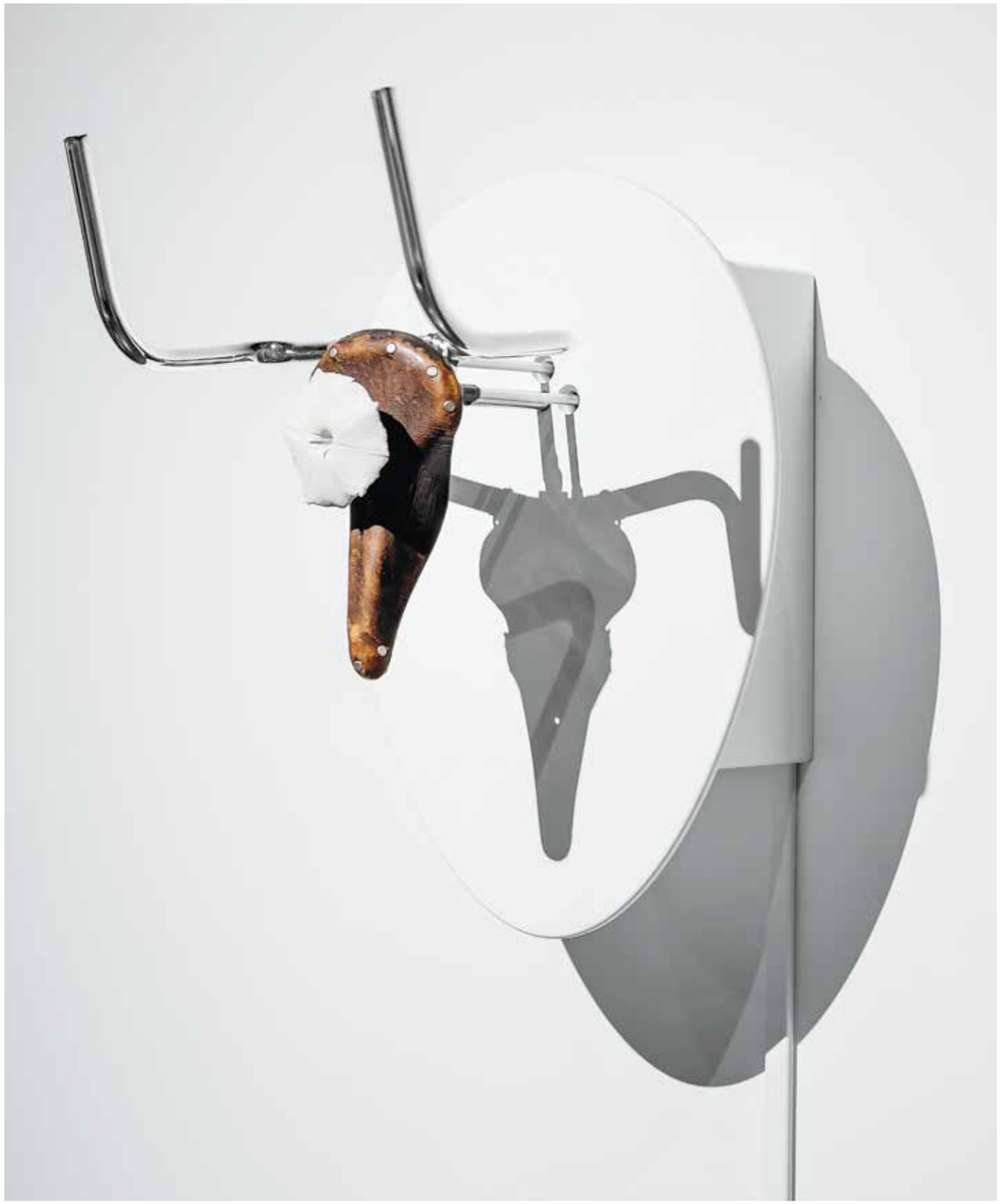
the floor's the limit
2009



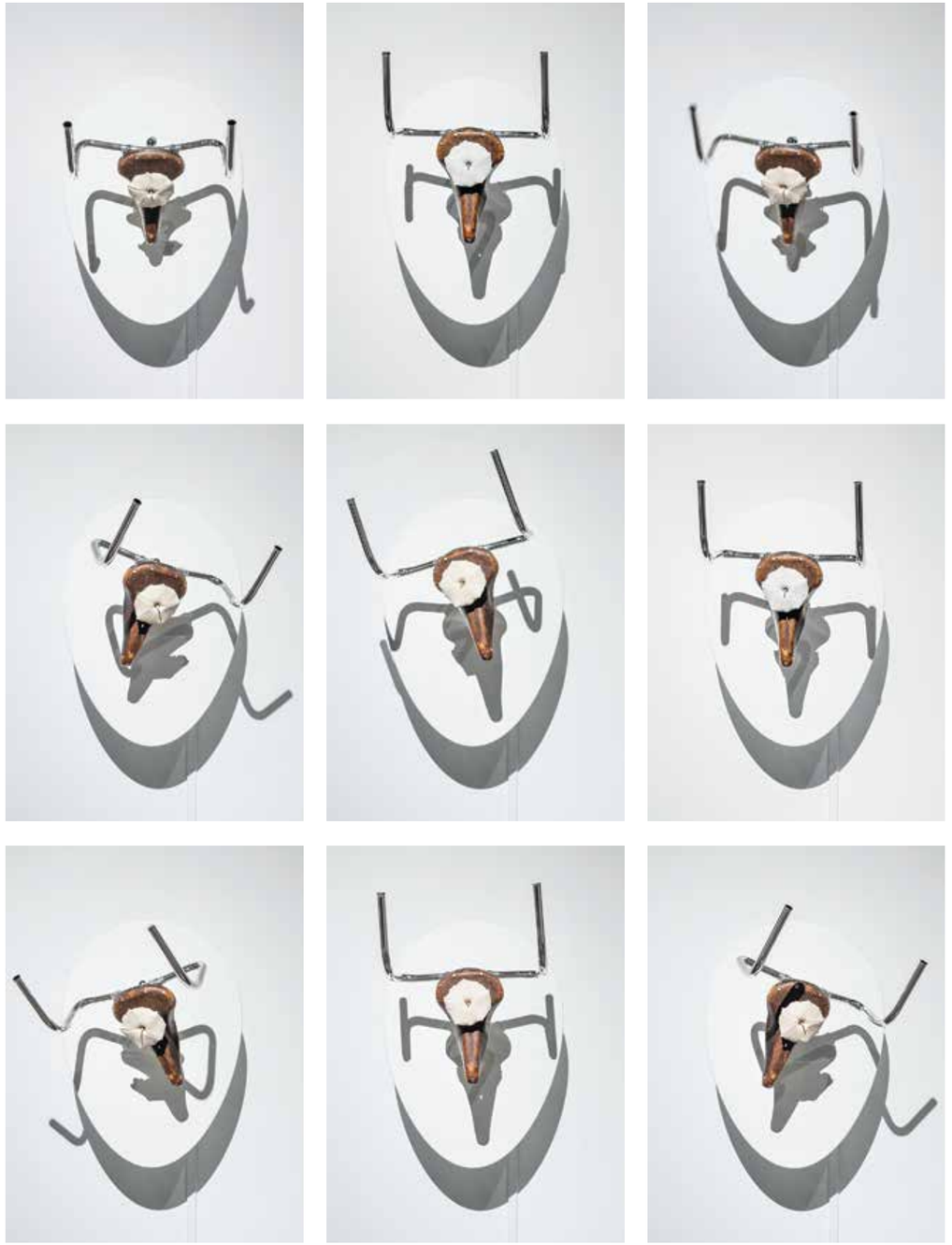
salt, sugar, sweet, sour
2014

Installation view
UWAG

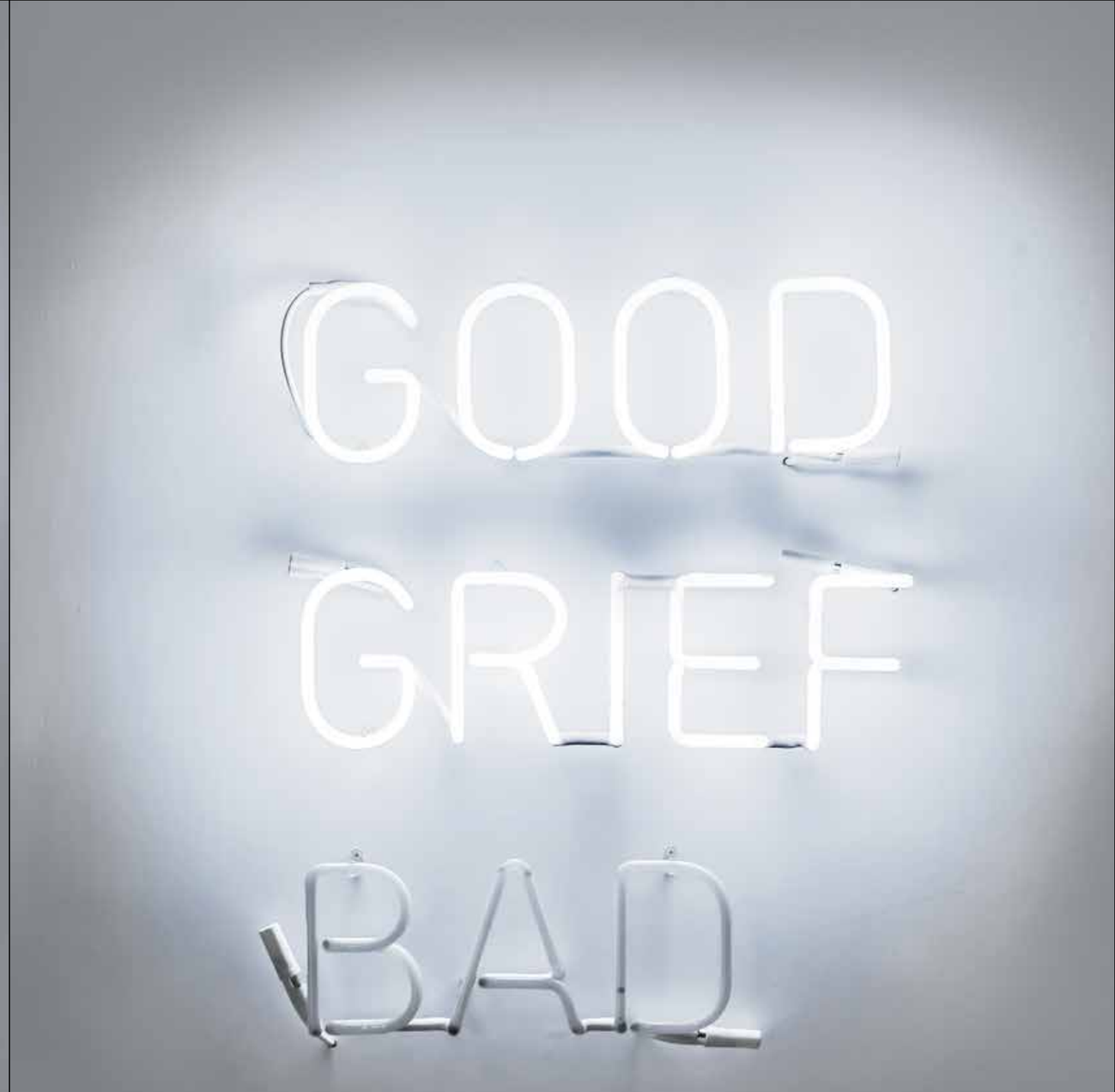
FOLLOWING PAGES
nudging marcel
2014



94 *trophy, after picasso II*
2013



good grief, bad grief
2014




GOOD
GRIEF
BAD

a

threading water treading words

Some Thoughts on Art and Language in the Work of Lois Andison

Jonathan Shaughnessy

> "A contemporary painting or sculpture is a species of centaur—half art materials, half words."
> —Harold Rosenberg, "Art and Words" (1969)

Artist, actor, and, in this case, swimmer Lisa Birke has her work cut out for her in Lois Andison's 2014 video *threading water*. She navigates the deep blue of an unnamed Canadian lake with an unexpected item in hand: an oversized black comb. Though the object may not be heavy, it is evidently cumbersome in the clutches of the nude swimmer who nonetheless moves gracefully through the waves, raking and piercing the aquatic surface with her outsized grooming device. Fastidious audio of the currents, froth, and bubbles that ebb and flow in reaction to the object splicing their wake accompany the video that Andison describes as portraying "an absurdist act in the Canadian landscape." She harps on the "futile pursuit/activity of threading water" that her subjects—swimmer and comb—are engaged in: "we know that anything that passes through will redistribute itself."[1]

The comb—that common, essentially masculine object—has come up several times over the past century when absurdity was called for in art. After his *Bicycle Wheel* (1913) and *Bottle Rack* (1914), and before devising his most famous *Fountain* (1917), Marcel Duchamp offered a steel dog-grooming *Comb* (1916) as artwork, with a cryptic message along its thin upper edge: "3 ou 4 gouttes de hauteur n'ont rien a faire avec la sauvagerie" ("3 or 4 drops of height [or haughtiness] have nothing to do with savagery"). The Surrealists had a penchant for the instrument as well. Man Ray adorned numerous early photograms with them, as did the German photographer Franz Roh in an *Untitled* photograph made sometime between 1922 and 1928, in which a number of everyday objects were laid onto sensitive paper, including a comb that appears to be embedded in an incandescent light bulb. In his renowned 1952 painting *Les valeurs personnelles (Personal Values),* René Magritte placed a mis-scaled tortoiseshell comb towering vertically atop a bed, about which he stated: "In my picture, the comb (and the other objects as well) has specifically lost its 'social character,' it has become an object of useless luxury, which may, as you say, leave the spectator feeling helpless or even make him ill."[2]

The large comb that cuts through and across the lake's meniscus in *threading water* recalls all these precedents, or at least the movements of which they were a part: namely Dada and Surrealism. To make the connection more explicit, Andison exhibited her video at Rodman Hall Art Centre alongside her large acrylic sculpture *comb* (2014), which was mounted above the fireplace of the gallery. Within the confines of this formerly domestic space, the work had a notable presence, reading as a kind of archetype to all things Comb;

it was perhaps just slightly smaller than the painted tortoiseshell version of the object sitting on Magritte's bed. And, like all the combs mentioned here, Andison's has certainly lost its "social character," if indeed it hasn't taken a departure from rationality altogether. It is this latter, more consequential and primordial situation that no doubt inspired the exploits of both Dada and Surrealism when they toyed with and represented objects readymade or otherwise. In the wake of the modern world and all its war and destruction, the rational *is* the absurd, their work suggested, and it is the latter that must be prodded. Savagery must be combed and caressed, if not ever fully understood. To this we will return in a bit. But first, a trip back to the water, and then on to words.

The comb in *threading water* has been taken outside. Out past the forest, and into a lake. It is being manoeuvred by a naked woman—a nude female. In Nature. Here a thesis might be written on Andison's video in relation to the tradition of women in the landscape, especially the modern Canadian one, as represented and evoked by the work of female artists from the Beaver Hall Group in particular. Prudence Heward's *Girl on a Hill* (1931) comes readily to mind, as does *Seated Nude* by Pegi Nicol MacLeod (1904–1949). Andison brings up essentializing histories for the feminine in the context of the natural environment in her description of *threading water*, where "at times the comb is a type of rake—inscribing patterns in the water—other times it is acting like a weir channeling the water. Questions arise, is the water analogous to hair? Is she trying to tame the wilderness?"[3] If so, she may have succeeded. Here and there. For between the swimmer's exertions in *threading water*—at moments she's trying hard to simply keep afloat against and within the current—there are many instances of unfettered calm. The mood of the piece—enhanced by the soothing yet capricious natural soundtrack accompanying the moving image—is serene and balmy. Yes, *balmy*: an adjective invoking a soothing manner. Add a mere couple of letters, however, and *balmy* becomes *balmily*, an adverb speaking to more eccentric and foolish behaviour. The actions of the female nude in *threading water* seemingly cover both: in her attempts to tame the wilderness—if indeed this is what she is doing—Andison's protagonist alternates between threading the balmy waters with grace and treading within them, simply trying to keep afloat.

Now if it seems as though I am making too much of letters and words just now—the pithy results of an *i* here and an *h* there (as *thread* becomes *tread*)—I am placing the responsibility on Andison herself. For *threading water* follows poetically in suit with a number of mechanized sculptures created by the artist in recent years that use the rules and structures of language to slip between words and their worldly consequences. *heartbreaking 91* (2009)

is perhaps the most complex from this body of work, and *need* (2012) the most succinct. In *heartbreaking 91*, a shelf-mounted low rectangular metal box structure containing hidden motors turns a row of small white acrylic squares, each bearing a black letter from the word *heartbreaking*. Over the course of the work's movement, this heartbreaking word "kinetically deconstructs and reassembles to form 90 other words found within 'heartbreaking,'" Andison explains, "before returning to the original source 'heartbreaking' again, the 91st word."[4]

need is described by the artist as "a text based kinetic work that succinctly describes the cycle of life from birth to death through a series of commands." The modestly scaled piece hangs just above waist-height on a wall and is made from a slab of cylindrically milled granite. On the surface of the sculpture the letters EED ME are etched to the right side, which remains stationary, while N, F, S, and W are set into slow constant rotation to the left, driven by a motor and timing belt. As these individual characters match up with their static counterparts, the textual element in *need* shifts from NEED ME and FEED ME to SEED ME and WEED ME. As with *heartbreaking 91*, which takes the viewer through a range of words that span both emotional and mundane (always returning to the emotional), *need* places the entirety of a life's experiential and finite parts into a repeatable linguistic structure involving four small but ever-consequential changing consonants. Andison writes that *heartbreaking 91* is "self-reflexive," and that the sculpture's "performance is as a self-fulfilling prophecy." With *need*, the prophetic hold that language maintains on the rest of life is one that it would appear we cannot outrun, save in death, when words reach their corporeal limits and are replaced by flowers on a grave. Well, that is, if you can keep the weeds on one's plot at bay.

As with the bulk of Andison's artistic inventory, a veil of humour and the absurd cloaks the contours of *need*, a sculpture that can be read as delivering a rather fundamental message about the structure and limits of language. On the one hand—and here *need* and *heartbreaking 91* line up with other text-based works by the artist, from the ever-spinning *top dog* (2005) to the double-orbed kinetic sculpture *moon follower* (2014)—the piece makes a more or less semiotic statement about the space between words and things. In a word, there are only words, and the meaning derived from them is not by recourse to things in the world, but is ultimately and always the result of the play of differences between changing letters that change words. Needing someone is not the same as feeding someone, but to know this has nothing to do with there being an essential and absolute concept of "need," "feed," or "someone" out there to make such statements either meaningful or true. The relationship between words and the world is an arbitrary one, as Saussure most

consequentially posited in the early days of the twentieth century. That said, words *do* create worlds, and stand in for all sorts of emotions, experiences, and the observations that make up the bric-a-brac of everyday reality. From the cradle to the grave, we are surrounded by stimuli, the most "sensible" parts of which are words. EED is nonsense before Need.

Apart from being a lesson in rudimentary structuralism, the other hand of *need* is one that becomes a concrete—or, more specifically, granite—poem about the shape of words and their relationship to life, death, and, by implication, an Other to the work's perennially selfish "ME." The sculpture is "open-ended" to the extent that viewers must provide their own subjective reference points when approaching and "reading" the piece, but aside from that, Andison's words in *need* and elsewhere are never truly "free-floating." Quite the opposite, in fact, for the artist's propensity in giving motion to words and objects—a pair of ceramic hands, for example, in *the wave* (2001)—is to prime her kinetic sculptures with rudimentary mechanical systems that allow for variations of a decidedly finite sort. In other words, within a contemporary context in which theory has run with language's apparent "arbitrariness" into a sea of untethered conceptual undecidability and ambiguity, Andison's work proposes a limit to both the movement and the meaning of things. Which is not to say that there is no room to move, nor that words will always mean what they say. This point the artist made eloquently and elegantly in a three-channel video installation from 2009 whose title played on the age-old adage "the sky's the limit" to force creativity onto the floor, and a concrete floor at that.

the floor's the limit (2009) provides an excellent example of the poetry that can come from manoeuvres made within and against unrelenting parameters. In the summer of 2008, Andison invited three roller skaters to "map" the austere, formerly industrial, parameters of Toronto's Olga Korper Gallery, asking each to circulate with the floor to herself, but also on the limited range of square footage dictated by the space itself. "The three videos…document the skaters' exploration of, and interaction with, the gallery floor and walls," explains the artist. "Each skater addressed the request to map the space differently. Kerry is animated and confident, Alyson is shy and evasive of the camera, while Caitlin is mischievous and dissects the space while 'bouncing off the walls.' The paths the skaters weave parallel the art-making process as they morph from lyrical and deliberate, to competitive, then back to contemplative."[5] If the paths Kerry, Alyson, and Caitlin rhythmically carved paralleled the art-making process, they are also, it seems, analogous to the use of language. Here it is not a limitless sky but words grounded in the concrete that carry the weight of life, after and all the while dexterously accounting for the rest of the everyday.

For Dada and the Surrealists, the burden of words became too much—it was all they could do to escape them. Duchamp, singular and conceptual trickster that he was, plotted his exit by making words both everything and nothing, and art—a concept of which he was always suspect—a game of smoke and mirrors toiling in the indeterminacies of language. Artists have been wading through the rubble and wake of art's conceptual turn ever since. Lois Andison is one of these artists, and her work examines with intelligence, wit—and a healthy dose of absurdity—the moment at which words entered the "universal problematic." There is indeed a wilderness to be tamed there, and it is one for which the image of water threading its way through the bristles of a comb, only to redistribute itself, brings both pause and the promise of meaningful opportunity.

1 Artist's website: http://loisandison.com/collection/52.

2 See http://www.sfmoma.org/explore/collection/artwork/27665.

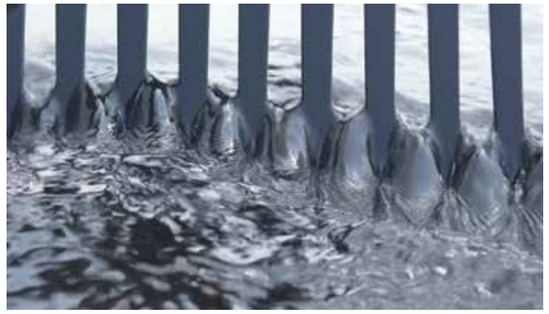
3 Artist's website: http://loisandison.com/collection/52.

4 Artist's website: http://loisandison.com/collection/17.

5 Artist's website: http://loisandison.com/collection/10.

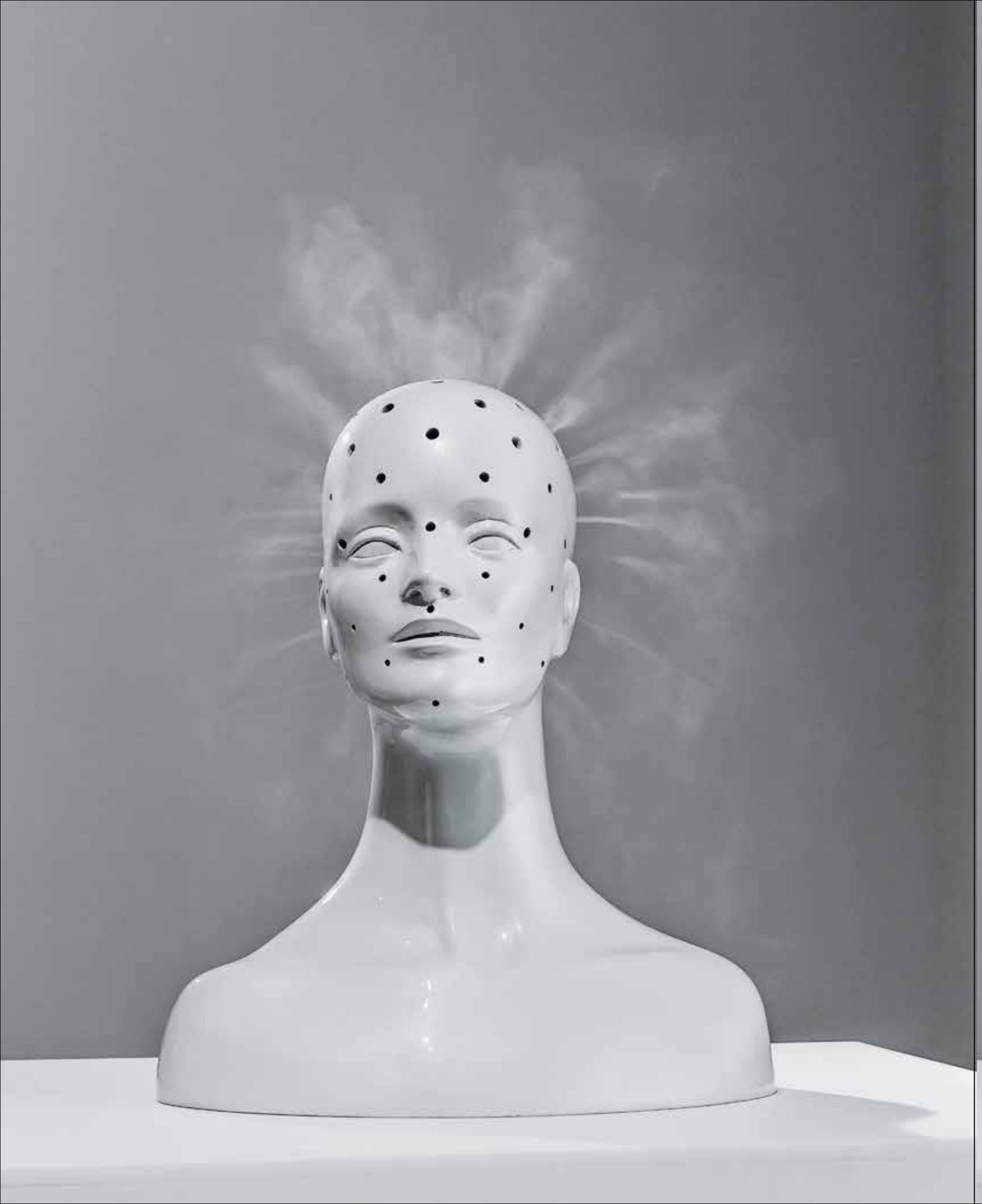
comb
2014

threading water
2014



the wave
2001

FOLLOWING PAGES
maid of the mist
2001



udder shoes
2000

FOLLOWING PAGES
camouflage 3
2000

list of works

Works courtesy the artist and Olga Korper Gallery unless otherwise noted.

Doris McCarthy Gallery

1,000 catastrophes, 2009
Antique bell jar, paper, lacquered wood, blower, metal screen, DC motor, custom electronics, sensors
Sensor integration: Nicholas Stedman
180.3 × 64.8 × 63.5 cm
Collection of Joe Shlesinger and Samara Walbohm

as time aligns II, 2014
Lightjet transparency, glass, wood, paint, LED lights
22.5 × 15.6 × 14 cm
Edition of 7

candle, lamp, moon, 2012
Framed letterpress prints
134.6 × 68.9 cm
Edition of 7
Printing: Trip Print Press

coffee, tea or tears, 2014
Neon, controllers, transformer, acrylic
Neon only: 12.7 × 157.5 × 5.7 cm
Edition of 4
Neon: Orest Tataryn, Larry Cosman

fragmented self, 2014
Framed letterpress print
68.3 × 36.5 cm
Edition of 21
Printing: Trip Print Press

heartbreaking 91, 2009
Acrylic, stainless steel rod, aluminum, servo motors, custom mechanics, custom electronics, soundproofing material, switch, powder-coated shelf
Sculpture only: 14.5 × 101.6 × 10.2 cm
Edition of 3, 1 A/P
Programming: Gunther Gruber
Collection of Diane Walker

moon follower, 2014
Acrylic, enamel paint, LED lights, aluminum, DC motor, gears, timing pulleys, timing belt, custom mechanics, custom electronics
45.7 × 125.4 × 17.5 cm
Edition of 2
Mechanical design: Colin Harry; machining: Verifii Technologies Inc.

starlight, 2012
Acrylic, LED lights, aluminum, Delrin, motors, timing pulleys, timing belts, custom mechanics, custom electronics, remote
20.3 × 61 × 22.9 cm
Edition of 7, 2 A/P
Acrylic: Marc Littlejohn Inc.; programming: Gunther Gruber

time and again, 2005/2007
Single-channel video (silent), LCD monitor, monitor wall mount, computer, lacquered wood cabinet, lacquered wood box, acrylic
154 minutes, 34 seconds
80.3 × 59 × 18.1 cm
Edition of 5

what's in a name, 2010
Single-channel video projection (sound) on custom screen
12 minutes, 23 seconds
138.1 × 243.8 × 6.4
Edition of 9
Actor: Samantha Crowhurst; cinematography: Jason Ebanks; editing: Avril Jacobson; live music for "Ramblin' Rose": Jay Clark Reid

Rodman Hall Art Centre

camouflage 3, 2000
Fibreglass resin, fabric, metal, foam, motor, custom mechanics, custom electronics, sensor
228 × 111 × 73 cm
Mechanical design: Colin Harry

comb, 2014
Acrylic
38.5 × 91 × 0.5 cm
Edition of 4
Acrylic: Marc Littlejohn Inc.

maid of the mist, 2001
Bronze, acrylic, water, misters, fans, pump, rubber tubing, custom electronics, sensors
149.5 × 61 × 45.9 cm
Mechanical design: JJamb; electronic design: Gordon Hicks

the wave, 2001
Vintage porcelain hands, aluminum, DC motor, custom mechanics
51.5 × 43.5 × 21.3 cm
Mechanical design, machining: Paul Cahill

threading water, 2014
Single-channel HD video projection (sound)
11 minutes, 52 seconds
Edition of 9, 2 A/P
Actor: Lisa Birke; videography: Jason Ebanks; editing: Avril Jacobson; assistance: Maryse Otjacques

udder shoes, 2000
Cast urethane, wood
34 × 25.5 × 35.5 cm

University of Waterloo Art Gallery

good grief, bad grief, 2014
Neon, transformers, acrylic, neon controller
72.4 × 57.8 × 5.9 cm
Edition of 7
Neon: Orest Tataryn, Larry Cosman

nudging marcel, 2014
Bicycle wheels and forks, vintage stools, lacquered wood, metal, acrylic, motors, gears, custom mechanics, custom electronics, sensors
190.8 × 208.9 × 116.8 cm
Mechanical design: Colin Harry; machining: Auged Machine Shop, Bruno Machine Shop Ltd.

salt, sugar, sweet, sour, 2014
Acrylic, LED lights, iColor Player, DMX controllers, custom electronics
83.8 × 104.1 × 23.5 cm
Acrylic: Marc Littlejohn Inc.; programming: Patrick Dinnen

solving man ray's obstruction, 2012
Routered maple hangers, stainless steel rod, bearings, bushings, custom mechanics, powder coated aluminum, brushless DC motor, clutch, custom electronics
138.4 × 471.2 × 2.5 cm
Edition of 2
Mechanical design, machining: Paul Cahill; automation integration: Automation FX; router technician: Blaine Evans

the floor's the limit, 2009
3-channel video installation: 3-DVD set, 3 plasma HDTVs, 3 Blu-ray DVD players, 2 sound bars, custom TV mount
398.8 × 121.3 × 121.3 cm
Edition of 9, 2 A/P
Roller skaters: Kerry, Alyson, Caitlin; cinematography: Jason Ebanks; editing assistant: Avril Jacobson; metal fabrication: Tredegar Kennedy

trophy, after picasso II, 2013
Vintage bicycle seat, custom mirrored glass tubing, porcelain, lacquered wood, silicone rubber, wool felt, aluminum, stainless steel, servo motors, custom mechanics, custom electronics, soundproofing material, sensor
66 × 48.3 × 75.6 cm
Edition of 3
Mechanical design, machining: Paul Cahill; automation integration: Automation FX

Other

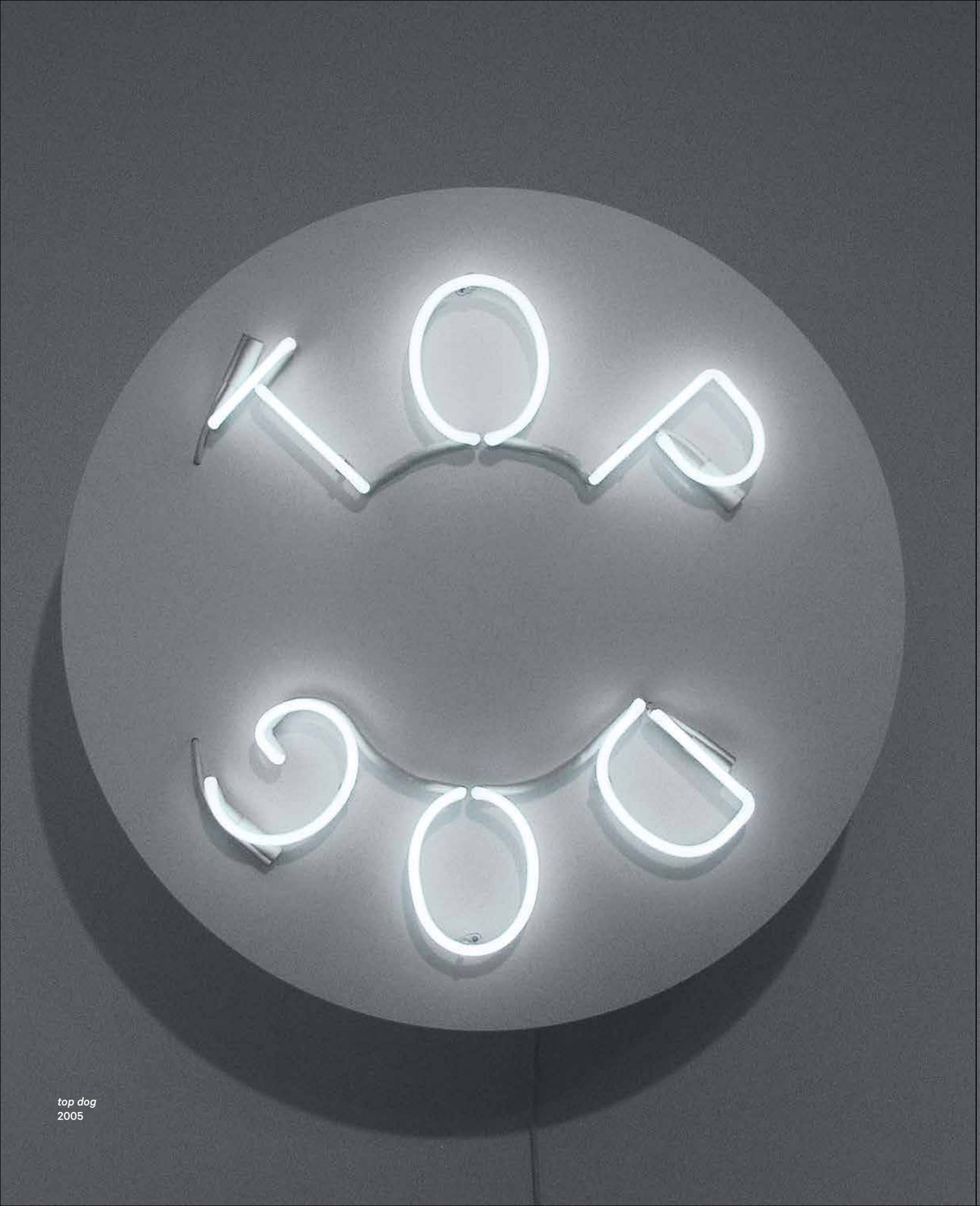
after sun, after moon, 2014
Letterpress print
56.2 × 37.8 cm
Edition of 7, 3 A/P
Printing: Trip Print Press

heartbreaking 91, 2009
Letterpress print
76.2 × 36.8 cm
Edition of 13 red, 2 A/P, 13 black, 2 A/P
Printing: Trip Print Press

need, 2012
Granite, powder-coated aluminum, stainless steel, aluminum, brushless DC motor, timing pulleys, timing belt, bearings, custom mechanics, custom electronics, switch
30.5 × 76.2 × 17.1 cm
Edition of 2
Mechanical design, machining: Paul Cahill; automation integration: Automation FX

the drawer, 2012
Lacquered wood, metal drawer slide, stepper motor linear actuator, custom mechanics, custom electronics, sensors
40.6 × 76.2 × 66 cm
Mechanical design: Automation FX; drawer: Tim McDonald

top dog, 2005
A collaborative work between Lois Andison and Orest Tataryn
Neon, lacquered wood, acrylic, timing pulleys, timing belt, custom mechanics, custom electronics, timer, switch
91.4 × 91.4 × 36.2
Mechanical design: Colin Harry



top dog
2005

Biographies

Lois Andison is a Canadian-born sculpture and installation artist who lives and works in Toronto, Ontario. Her art practice ranges from kinetic sculpture, in which she uses movement to initiate an experience/exchange between the viewer and the work, to video and photography that documents and interprets both motion and time. Andison's sculptural works address the mediated body and the performative, often involving an element of humour. More recently, her conceptual interests—in language as a medium, and kinetic type as movement—have led to the incorporation of text into her sculptures. Andison has exhibited nationally and internationally, in such cities as Mexico City, Boston, New York, Montréal, Lethbridge, and Buffalo. Her work can be found in both private and corporate collections including the National Gallery of Canada, Bank of Montreal, and Donovan Collection. Andison is currently an Associate Professor in the Fine Arts Department of the University of Waterloo. She is represented by Olga Korper Gallery, Toronto, and Art Mûr, Montréal.

Marcie Bronson is Curator at Rodman Hall Art Centre/Brock University. She holds an Honours BA in Art History from McMaster University and an MA in Art History from York University. Since joining the gallery in 2006, she has focused on curating site-responsive exhibitions for historic Rodman Hall and publishing artist books and editions, working with artists including Marc Bell, Micah Lexier, Joy Walker, and Kevin Yates. In 2014, she received an Ontario Association of Art Galleries Exhibition Award for *Jimmy Limit: Recent Advancements*. She lives in St. Catharines, where she lectures in the Centre for Studies in Arts and Culture, Brock University, and serves on the municipal Public Art Advisory Committee.

Ihor Holubizky has been the Senior Curator at the McMaster Museum of Art since 2009, and is an Adjunct Assistant Professor at McMaster University. He has a PhD in Art History from the University of Queensland, Australia, and has held curatorial positions across Canada and in Australia. Holubizky previously taught at the Ontario College of Art, in the New Media department, has lectured internationally over three and a half decades, and has contributed to numerous publications and critical journals in the Americas, Europe, and Asia-Pacific on a broad range of cultural-social topics.

Ivan Jurakic is the Director/Curator of the University of Waterloo Art Gallery. He received his MFA from the State University of New York at Buffalo and an Honours BA from the University of Guelph. Since 2004 he has curated numerous exhibitions, sat on the curatorial panel for the 2009 Sobey Art Award, and co-curated Zone C for Scotiabank Nuit Blanche 2013 in Toronto with Crystal Mowry. His writing has appeared in numerous publications and catalogues. He is also a principal of the TH&B artist collective and has exhibited in Canada and the U.S. He lives in Hamilton.

Ann MacDonald is Director/Curator of the Doris McCarthy Gallery at the University of Toronto Scarborough. She has worked with a number of Canadian artists on exhibitions including *David R. Harper: Entre le chien et le loup* (2013), *Mélanie Rocan: Souvenir involontaire* (2013), *Jon Sasaki: Good Intentions* (2010), *Liz Magor: Storage Facilities* (2009), *Bill Burns: Bird Radio* (2008), *Euan Macdonald: Two Places at Once* (2005), and *Doris McCarthy: Everything Which Is Yes* (2004). The Doris McCarthy Gallery is a collecting institution, and MacDonald has assisted in notable acquisitions including works by Robin Collyer, Liz Magor, Doris McCarthy, Ed Pien, Sasha Pierce, Zalmaï, and others. She has also been a key participant in the commissioning of permanent installations at the University of Toronto Scarborough by Daniel Young & Christian Giroux, Kim Adams, and BGL. She co-authored *Shiva's Really Scary Gifts* (Coach House Books, 2002) with Governor General's Visual and Media Arts Award recipient John Scott. MacDonald is a faculty member in the Arts, Culture and Media department at the University of Toronto Scarborough as well as U of T's Masters of Visual Studies, Curatorial Stream.

Jonathan Shaughnessy is a curator based in Ottawa, where he works in the Contemporary Art Department of the National Gallery of Canada (NGC). His recent exhibitions include "100 Years Today," in *Shine a Light: Canadian Biennial 2014*; *Vera Frenkel: Ways of Telling* at the Museum of Contemporary Canadian Art (MOCCA; Toronto), also in 2014; and *Builders: Canadian Biennial 2012* at the NGC. In 2011 he organized *Louise Bourgeois: 1911–2010*, the National Gallery's homage to the late sculptor, which was on view in Ottawa before travelling to the Art Gallery of Alberta (Edmonton) and MOCCA. He has written essays and catalogues on the works of many Canadian and international artists and is an Adjunct Professor in the Department of Visual Arts at the University of Ottawa.

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In terms of the production of the kinetic artworks, I have worked with mechanical designer Colin Harry and machinist Paul Cahill since the mid-nineties, and I wish to acknowledge their ongoing contributions to my practice and to the works in these exhibitions. I have also established long-term working relationships in the time-based work with videographer Jason Ebanks and editor Avril Jacobson, in print with Nicholas Kennedy, and in plastics with Marc Littlejohn.

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Lois Andison

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October 21, 2014 to January 18, 2015
Curated by Marcie Bronson
109 St. Paul Crescent, St. Catharines, Ontario

the drawer
2012

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