

**Anne Low** (b. 1981 Stratford, Canada) is based in Sointula, Canada. Recent solo exhibitions include *Medlar, Unit 17*, Vancouver (2021); *Figure like hearse*, Southern Alberta Art Gallery, Lethbridge (2020); *Chair for a woman*, Contemporary Art Gallery, Vancouver (2019); *Bletting*, Franz Kaka, Toronto (2019) and *Paperstainer*, Mercer Union, Toronto (2018). Recent group exhibitions include *Interior*, Michael Werner, London, UK (2022); *New Acquisitions*, Burnaby Art Gallery, Vancouver (2021); *La machine qui enseignait des airs aux oiseaux*, Musée d'art contemporain de Montreal (2020); and *Anne Low & Dala Nasser, L'inconnue*, Paris, France (2020). In 2017 Low was included in the Loewe Craft Prize, La Fundación Arquitectura COAM, Madrid; Chamber Gallery, New York; and 21\_21 Museum, Tokyo. She was shortlisted for the 2019 Sobey Art Award.



Opposite image:  
*Tile pile*, 2019 - 2020  
Hand woven silk, hand woven and moired silk  
26 x 26 x 33 in (66 x 66 x 83.8 cm)

**Figure Like Hearse**

Southern Alberta Art Gallery, Lethbridge, CA

December 5 - June 20, 2022

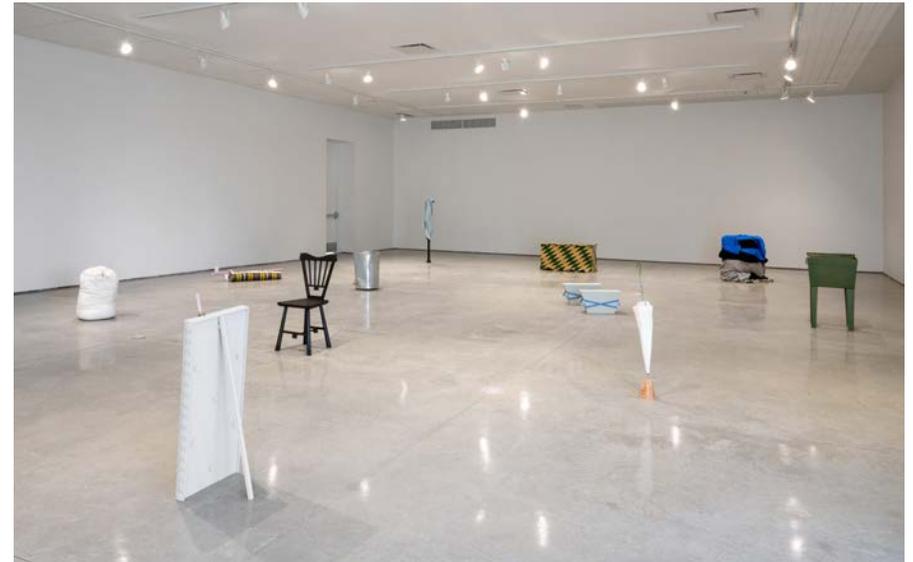
The passivity of furnishing is deceptively complex. A table, a chair, and a cupboard each await and receive gesture differently. We are not always able to discern whether our body's customs shape furnishing or if it is furnishing that shapes our bodies, and this blurring of the direction of volition or relation is where intuition locates itself. An item of furniture is a kind of preposition. "By," "with," and "of" are material intuitions. Of is a cupboard. With is a table. By is a chair.  
— "Atget's Interiors", p. 203, *The Office of Soft Architecture*, Lisa Robertson

Seeing the transition of material into another state of being, Anne Low has created a series of commemorative new works which anticipate the various in-between states that a work inhabits, as a part of its making: coming into form, storage, transportation, rest. Many of the works will travel packed inside another, where the container for the artworks is also hand-made while carefully considered as an equivalent form, stuffed with hay and handwoven fabric salvage. In this way, there is no separation from the skilled handcrafting by bodies from the structures which carry, support, and unveil an artwork in readiness for its intended public life. The physical structures which connect and protect are conditional and have an equivalent set of conditions in the creation of their form, from design to production, for the supported interior body of work to be able to live and perform.

At a time when we can see how small and simple salvage fabrics can filter unseen viral and microscopic bacteria, which can otherwise cause devastating impacts on human and associated systems of survival, it becomes clear how modest gestures of care can protect an invisible mass. It is a material indication of how easily supply chains of transport from packaging are linked to the hands that hold and move every object required in our quotidian spaces; how essential a seed is and the equivalent attention necessary to protect the elements that feed it. This collection of new work is a lament for an awareness of our finite embodiment, and our co-dependency within the necessary structures of care which connect us.

Anne Low's detailed historical research into the methodologies of traditional functional practices, such as weaving, woodworking, paper making and other highly skilled applications, are employed with her specific choices in custom object-making laden with potent narrative. Her complex installation of interior furnishings, architectures and design, are embedded with their historical attributes and where the characteristics of apparently plain, modest and quotidian objects can be seen with the strength, worthiness and value deserving of each individual form.

- Kristy Trinier



Opposite image:

Anne Low

*Figure Like Hearse*, installation view, 2022

Southern Alberta Art Gallery, Lethbridge, CA



Image:  
Anne Low  
*Figure Like Hearse*, installation view, 2022  
Southern Alberta Art Gallery, Lethbridge, CA



Image:  
Franz Kaka  
*Day labor*, 2020  
Poplar, cherry, wool, linen, gouache, found cup, pencil, found nails, found paper, paint  
6 x 51 x 15 in (15.24 x 129.54 x 38.1 cm)



Image:  
*Weaver's tombstone*, 2020  
Plywood, pine, brass, beeswax, cotton, paint, plaster  
4.5 x 38.5 x 14.75 in (11.43 x 97.79 x 37.47 cm)



Image:  
Anne Low  
*Figure Like Hearse*, installation view, 2022  
Southern Alberta Art Gallery, Lethbridge, CA



Image:  
*Chamber-lye*, 2020  
Welded and powder coated steel  
34.5 x 22.5 x 22.5 in (87.6 x 57.2 x 57.2 cm)



Image:  
*Dipper*, 2020  
Found aluminum garbage can, welded steel, hand woven and indigo dyed wool  
23 x 17 x 17 in (58.4 x 43.2 x 43.2 cm)

***Chair for a woman***  
**Contemporary Art Gallery, Vancouver, CA**  
**January 18 - March 24, 2019**

Anne Low's roving exploration of historical decorative objects forms the basis for her work. Objects are invented that seem both familiar yet mysterious, with the artists' imagination taking over where records no longer remain. Imagery, surfaces and materials are taken apart, brought together or recombined anew. Concerned with the conditions in which objects are produced and consumed — particularly by women — and the domestic spaces they defined, her artistic approach imagines the interior worlds of the woman who may have purchased, owned or used them.

While in previous exhibitions Low imagined a singular woman through her installation, *Chair for a woman* expands to imply a multitude of different possible fictional women and the emotional and psychological states that might be implied from the domestic objects she owns. In the purpose-built space of the gallery, Low takes the opportunity to consider systems of presentation often found in decorative arts museums, where historical rooms and objects are removed and reinterpreted beyond their original sites and contexts. Details in Low's sculptures offer clues to the women who might have lived among such objects, but as with all of her work, that which remains unknown is as potent as what is offered up in all its pleasurable specificity.



Opposite image:  
Anne Low  
*Chair for a woman*, installation view, 2022  
Contemporary Art Gallery, Vancouver, CA



Image:  
*Bedchamber of a paper stainer (wall)*, 2018  
Mixed media  
84 x 210 in (213.3 x 533.4 cm)



Image:  
*Bedchamber of a paper stainer (bedsteps)*, 2022  
Mixed media  
17.5 x 22 x 21 in (44.45 x 55.9 x 53.3 cm)



Image:  
*Ancestress*, 2018  
Distemper on paper, eraser, stamped pencils, handwoven silk, intaglio print, maple, paint, plastic, silver  
35 x 30 x 22 in (88.9 x 76.2 x 55.88 cm)



Image:  
*Grubby*, 2018  
Cherry and poplar wood, cotton, handwoven silk, sequins  
38.5 x 18.5 x 1 in (97.79 x 46.9 x 2.54 cm)

***Medlar***  
**Unit 17, Vancouver, CA**  
**July 18 - August 22, 2021**

Anne Low creates sculptural forms, often using techniques and methodologies associated with histories of decorative arts and domestic interiors. Having trained as a weaver over the last decade, hand woven textile history informs much of her work, alongside other arcane material histories, from that of utilitarian objects to furniture making. Despite being grounded in highly specific techniques, her work seeks to understand how these ways of making can provide a ground or conduit to explore the less tangible aspects of subjectivity, desire and memory.



Opposite image:  
Anne Low  
*Medlar*, installation view, 2022  
Unit 17, Vancouver, CA



Image:  
*Sniff*, 2019  
Mixed media  
32.4 x 6 x 6 in (82.5 x 15.2 x 15.2 cm)

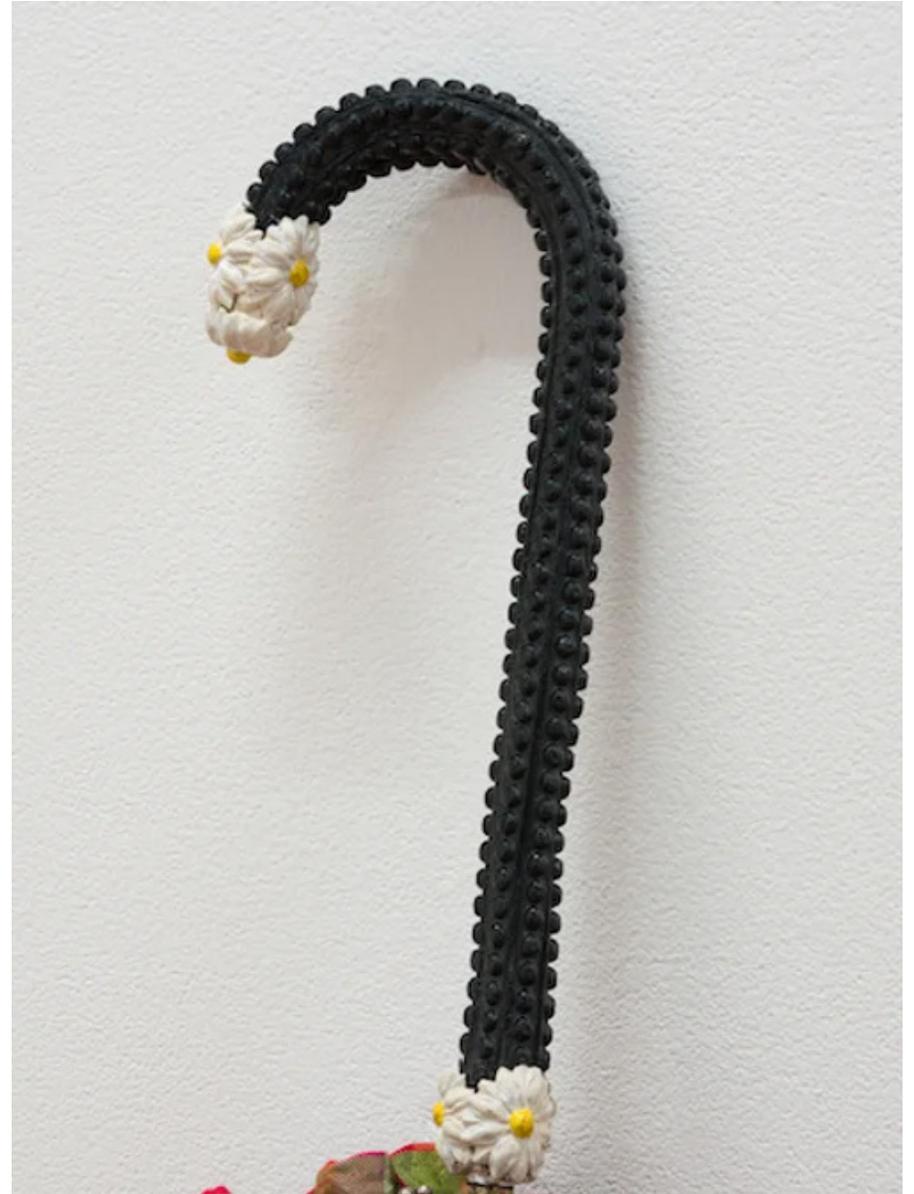


Image:  
*Sniff (detail)*, 2019  
Mixed media  
32.4 x 6 x 6 in (82.5 x 15.2 x 15.2 cm)



Image:  
*Cobweb*, 2020  
Mixed media  
36 x 4 x 4 in (91.4 x 10.16 x 10.16 cm)



Image:  
Anne Low  
*Medlar*, installation view, 2022  
Unit 17, Vancouver, CA



Image:  
*Dogged*, 2021  
Handwoven silk, foam zippers, thread  
16 x 16 x 6in (40.6 x 40.6 x 15.2 cm)



Image:  
*Dogged (detail)*, 2021  
Handwoven silk, foam zippers, thread  
16 x 16 x 6in (40.6 x 40.6 x 15.2 cm)

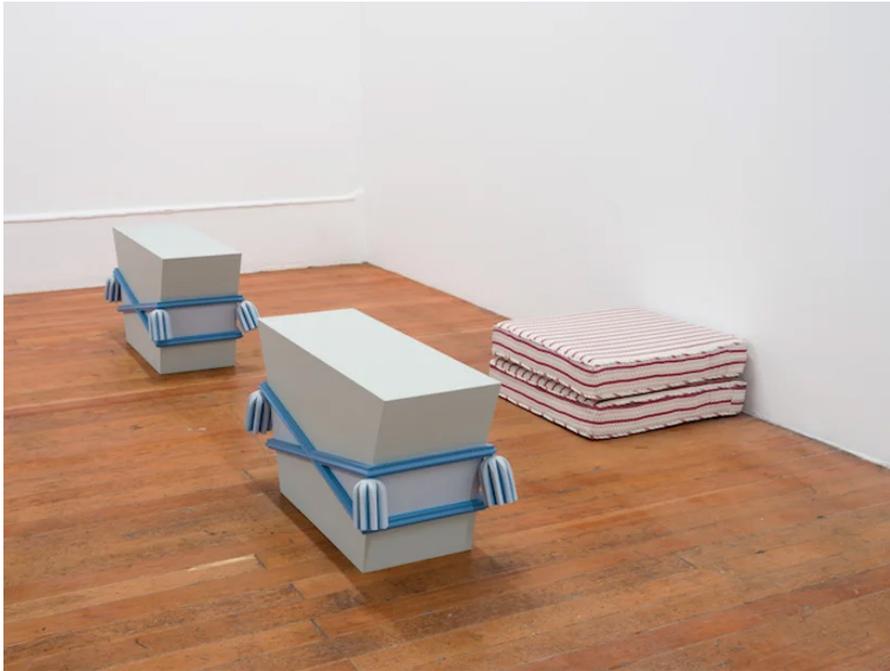


Image:  
Anne Low  
*Medlar*, installation view, 2022  
Unit 17, Vancouver, CA



Image:  
*Ingress to the Ugly Room*, 2021  
Walnut, paint  
4.5 x 3.5 x 1 in (11.4 x 8.9 x 2.5 cm)

***Bletting***

**Franz Kaka, Toronto, CA  
May 3 - May 25, 2019**

If you haven't visited, Franz Kaka is in a basement. Basements are great places for storing things or hiding them away - underfoot and out-of-mind. To date, the gallery has hosted fifteen sunken exhibitions. At times, past exhibitors have explicitly engaged with the physical and psychic architecture of the cellar; Paul Kajander regarded it as a holding cell; Jenine Marsh re-fashioned for it a dirt and stone floor. *Bletting* adds a temporal dimension to this consideration, paying particular attention to the subjective character of things when stowed over time.

Through the distance of time objects are prone to lose themselves. Subtracted from their historical context and common usage they instead become vested with the subjective character of their collectors, often gravitating toward their strangest qualities. This might be true regardless of location, but basements seem especially well-designed to manufacture this type of transference. Within this emerging dynamic objects are inclined to become particularly dense collections of incongruous traits, spilling outward without ever giving too much about their owners away. Low's sculptural forms make use of historically specific techniques to explore these as expressions of interior worlds written upon the surfaces of domestic interiors and objects. They appear as the sort of uncanny forms that are often found waiting in basements. Encountered here as contemporary objects, their extraction from any particular time loosens the tethers of necessity. Where familiarity does rise, it quickly withdraws toward inscrutability leaving a gap between material and meaning.



Opposite image:  
Anne Low  
*Bletting*, installation view, 2019  
Franz Kaka, Toronto, CA



Image:  
*Front hall closet*, 2016  
Silkscreen on paper  
23 x 13.5 in (58.4 x 34.3 cm)



Image:  
*Chair for a woman*, 2018  
Maple, basswood, beeswax, ironoxide pigment, mother of pearl  
32 x 28 x 30 in (81.28 x 71.12 x 76.2 cm)



Image:  
*Dust bed*, 2018  
Handwoven silk, cotton  
52 x 16 x 16 in (132 x 40.64 x 40.64 cm)



Image:  
*Dust bed (detail)*, 2018  
Handwoven silk, cotton  
52 x 16 x 16 in (132 x 40.64 x 40.64 cm)

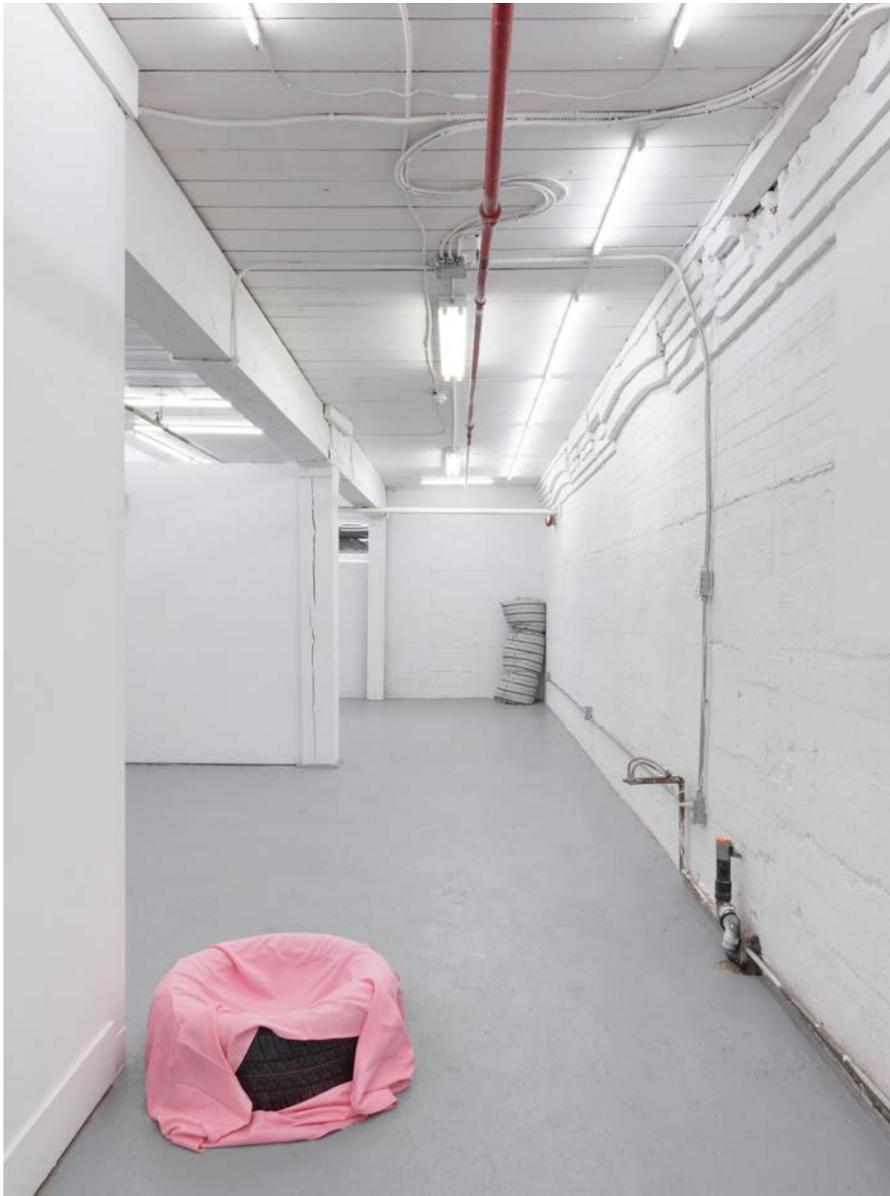


Image:  
Anne Low  
*Bletting*, installation view, 2019  
Franz Kaka, Toronto, CA



Image:  
Anne Low  
*Hardbread*, 2019  
Found paper  
4.5 x 4.5 x 4.5 in (11.43 x 11.43 x 11.43 cm)

***The Fine Thread of Deviation***

**Mercer Union, Toronto, CA**

**September 15 - November 3, 2018**

The silkworm has long been reared commercially for the production of silk fibre; their cocoons are naturally spun white and later dyed into a variety of colours. In 2011, researchers in Singapore developed a technique of adding a chemical dye known as Rhodamine B into the diet of silkworms, producing cocoons of brightly coloured silk thread. The first silkworms to ingest the dye wove cocoons of fluorescent pink, offering a possibility for eliminating traditional dyeing methods from the production of silk products. This method, and its indication of broader transitions in the textile industry, carries material concerns that underlie Anne Low and Evan Calder Williams' collaborative project *The Fine Thread of Deviation*.

The exhibition at Mercer Union picks up from and radically revises Low and Williams' collaboration, first presented in 2016 at ISSUE Project Room in New York. In an exploration of continuous experimentation, the artists will reimagine the dynamics and tendencies of their collaborative work and materialize it wholly new. At its heart is a projection screen hand-woven in silk using a variation on a twill pattern conceived by Low and Williams. This screen and its pattern ground the structure of the video shot and assembled by Williams, which uses the "rhythm" of a woven pattern's binary construction — one thread over or under another — to generate a system of montage that organizes text, thermographic imaging, digital video, found footage and bands of colour. The content of the video is less a narrative than a mosaic of discontinuous histories finding points of continuity, including the history of Rhodamine B, passing from its use by striking silk weavers as part of their sabotage to production to the transformation of silkworms themselves into miniature dye houses.

The fluorescent pink from these early silkworm experiments — a hue modulated by Williams to hover between the pure toxic dye and the hot red that came to stand for militant organization against the conditions of such labour — washes over the screen and seeps deep into the hallway and lobby of the gallery, meeting the equally saturated light coming from the gallery's pink front door. The screen here is treated as interface: a porous and continually shifting frame, endlessly permuting a luminescent light source, a display structure; and, a dense net of woven gestures. The artists share their approach to materiality; seeing both textile and moving image as kneaded with time, though here, time is permeable, malleable embodiments of history. And, here, industrial history includes the removal of the maker's hand from the production of textiles, the shift in technologies from analogue to digital, and the forms of attempted oversight and control written into new technical forms themselves — including the explosive possibility of their inversion and misuse. This expanded conception of the screen transforms the main gallery into an installation, itself an interface for temporal marks made by the movement of bodies.

Meanwhile, the back gallery acts as a literal "backspace", titled *Paperstainer* it will house new sculptures created by Low. In contrast to the experimental condition of Low and Williams' collaboration, *Paperstainer* presents an interior belonging to a more singular subjectivity. Each of Low's newest sculptures are produced using highly specific craft methodologies usually ascribed to furniture making and domestic interiors. While several components of these works have been fabricated by a craftsperson, Low instrumentalizes these techniques as one of many materials within her work. The installation of a site-specific architectural interior turns this space into a private quarter for the consideration of Low's sculptures.



Opposite image:

Anne Low

*The Fine Thread of Deviation*, 2018

Mercer Union, Toronto, CA



Image:  
*Ingress to the Ugly Room*, 2018  
Calcium carbonate and hide glue composite, paint, wood  
84 x 32 x 16 in (213.36 x 81.28 x 40.64 cm)



Image:  
*Garbage eater*, 2018  
Cardboard, found paper, pigment  
25 x 18 x 8 in (63.5 x 45.72 x 20.32 cm)



Image:  
*Dusting paper*, 2018  
Mixed media  
15 x 34 x 7 in (38.1 x 86.4 x 17.8 cm)

***Witch With Comb***  
**Artspeak, Vancouver, CA**  
**September 9 - October 28, 2017**

In *The Ormolu Clock* a short story by Muriel Spark the narrator is staying in the well kept but modest Guesthouse Lublonitsch. The focus of the story revolves around the narrator's observation of Frau Lublonitsch, the proprietor of the guesthouse. Despite her rumoured wealth she still maintained the modest dress and work habits more reminiscent to that of a peasant. At one point in the story the narrator catches a momentary glimpse into a room through a door, that up until that moment, had remained locked. The narrator's description of the magnificence of the room revealed a canopied bed, stacked with plush pillows, highly adorned quilts and Turkish carpets all in hues of deep crimson, dark wood and flashes of gilded gold, a glistening tiled stove and an elaborately decorated clock. The narrator is struck by the opulence of the bedroom, seemingly the antithesis to the rest of the establishment with its humble scrubbed and polished wooden interior. Before closing the door an employee mentions that the room is Frau Lublonitsch's bedroom.

Anne Low's new body of work *Witch With Comb* carries a similar sentiment to this momentary glimpse into the bedroom as described in *The Ormolu Clock*. Beginning with ingress to *The Ugly Room* (2017), the shutters at the entrance; viewed from the street, partially opened, they hint at a space lived in. In their form and material the sculptural works within the exhibition consider our relationship to the domestic spaces we inhabit, raising questions about the ways we chose to decorate and adorn these spaces and the objects we chose to live with.

The proprietor of the room is present, but only in the form and material of the sculptural works. We're clued into the daily rituals and the relationships they've formed with these objects within the space. These works were formed by the familiarity and intimacy of their proprietor. Accumulated crumpled notes and papers, unopened letters, a cut out of Durer's *Avarice*, sit atop a well worn, discoloured pillow and bed. Their haptic arrangement is as if they've been emptied out from the bottom of one's bag or bottom drawer, temporarily forgotten, only to later be revisited. How do collections of found objects, trinkets and miscellany, placed alongside and within sculptural works, affect each other? Has their former utility been completely relinquished? Is there a sense that they've shirked their preciousness, or a need for preservation as they adorn and share the surface of the handwoven fabric. The presence of these sculptural works adheres not only to the private sphere of their owners taste, habits and desires, but also expanded interpretations of objects and materials and our subsequent relationship with them.



Image:  
*Greasy head*, 2022  
Mixed media  
65 x 26.5 x 33.5 in (165.1 x 67.3 x 85.1 cm)



Image:  
*Greasy head (detail)*, 2017  
Mixed media  
65 x 26.5 x 33.5 in (165.1 x 67.3 x 85.1 cm)



Image:  
*View of a cormorant (detail), 2017*  
Paint, wood, ink, tissue paper, florist tape, wire  
12 x 360 in (30.48 x 914.4 cm)



Image:  
*View of a cormorant (detail), 2017*  
Paint, wood, ink, tissue paper, florist tape, wire  
12 x 360 in (30.48 x 914.4 cm)



Image:  
*women workers could be found on the medieval construction site*, 2017  
Mixed media  
104 x 30 x 24 in (264.16 x 76.2 x 60.96 cm)



Image:  
*women workers could be found on the medieval construction site (detail)* 2017  
Mixed media  
104 x 30 x 24 in (264.16 x 76.2 x 60.96 cm)

## **Interiors**

**Michael Werner Gallery, London, UK  
November 10, 2022 - February 3, 2023**

Interior is conceived as a gathering, convened in the grand yet domestic rooms of Michael Werner Gallery. Each work a portrait in one sense or another, they share a charged intensity driven by a desire to capture the interior lives of their subjects, and in so doing come to read as portraits of interiority itself. Navigating spaces simultaneously bodily, psychological and architectural, the exhibition will feature new paintings, sculptures and ceramics by a multi-generational group of artists, many of whom are connected through webs of friendship. New and recent works by Kai Althoff, Nairy Baghramian, Enrico David, Jake Grewal, Christina Kimeze, Florian Krewer, Andy Robert and Willa Wasserman will be brought into dialogue with historic works by painters including Gwen John, Francis Picabia, Anita Steckel, Félix Vallotton and Édouard Vuillard. The works in Interior revel in an atmosphere of fraught intimacy that emerges only in the mire of knowing and being known.

Gwen John is the exhibition's point of departure. Her quietly intense studies of a small group of sitters lay bare her intimate relationships and a longing to unearth truths. Like the rooms they inhabit, her bodies become enclosures, revealing and deflecting what lies within. Through repetition and a spare painterly technique that appear to make the sitter and the room appear as one, John created portraits in which subjectivity is suffused in every detail, at once present and ineffable.

The artists in Interior pursue their subjects with similar searching and range of formal gestures. In his translucent paintings Julien Nguyen builds worlds around his muse, returning insistently to his subject in ways that incrementally reveal his inner world. Gilbert Lewis creates intensely empathic works of subjects he encountered through his role as an art therapist; a tender portrait of his recurring subject Tony offers a glimpse into a relationship that deepened and evolved through the act of sitting. Intimist painter Édouard Vuillard weaved his sitters into the domestic fabric of the spaces they occupied. Marcelle Aron seated in the Greenhouse at Ormesson, 1902, sees Vuillard's subject shimmer and retreat into a warm white light.

In the gallery's Winter Garden, paintings and sculptures by Enrico David, Anita Steckel, Christina Kimeze and Raphaela Simon limn the architectural threshold between inner and outer space. A new sculpture by David takes the form of a lightning rod, channeling its electric force through a double-headed character that folds in on itself.

Willa Wasserman's ethereal portraits of herself and a close circle of friends are painted on metal, their fugitive surfaces rich with observational detail yet leaving the subjects out of reach. Sitters fracture, multiply and dissipate under the gaze of Félix Vallotton and in a new work by Frank Auerbach, their boundaries softening in the process of excavation. As in John's portraits which her subjects become inextricably woven into space, in works by Nairy Baghramian, Anne Low, Walter Price, Raphaela Simon and Mary Stephenson, subjects collapse almost entirely into architecture and its furnishings, as if consciousness has escaped the body and settled in the rooms and chambers they inhabit.

Image:  
Anne Low  
*Interiors*, installation view, 2019  
Michael Werner, London, UK





Image:  
Anne Low  
*Interiors*, installation view, 2019  
Michael Werner, London, UK



Image:  
Anne Low  
*Interiors*, installation view, 2019  
Michael Werner, London, UK

***La machine qui enseignait des airs aux oiseaux***  
**Musée Art Contemporain Montreal, CA**  
**February 10 - April 25, 2021**

*La machine qui enseignait des airs aux oiseaux* is an ambitious, wide-ranging show bringing together 34 artists from Montréal and its surroundings, some well-established, some on the rise and none of whom (or nearly none) have ever exhibited at the MAC. The show is the result of a two-year period of reflection and exploration around the theme of 'embodied language'. From the reopening to April 25, 2021, MAC visitors will be invited to roam all of the museum spaces (including the old restaurant!) and feast their eyes on freshly minted works and words by talented local contemporary artists, committed to engaging, topical and diverse work practices.

**Embodied language explored through a myriad of approaches and techniques.**

*La machine qui enseignait des airs aux oiseaux* showcases MAC curators, Mark Lanctôt and Francois LeTourneux's engagement with the local art scene, as well as the notion of language in all its permutations. These ideas evolved considerably over the course of the past two years, with visits to more than eighty local artists' studios, conversations with a multitude of artists, writers, researchers, thinkers and diverse practitioners, culminating in the current exhibition.

"The artists and collectives selected for the show represent an extensive and richly diverse body of works around the theme of language, and how, beyond its spoken and written form, it can also be inscribed upon bodies, gestures and on the very material world around us." explain the curators. "These works enable us to observe the transmission and translation of knowledge, memory and affects as these come toe to toe with the boundary between the body and technology" they add.

**World events shape the narrative**

Numerous penetrating questions were raised in the preparation of this show and are taking a new meaning especially in light of the current circumstances. "What is body language at a time when a world-wide health crisis literally force the confined separation of our bodies? How has our focus, our awareness of time and our physical senses been transformed? How can we subject the tools we now rely on to communicate with others their just scrutiny?"

The show assembles a breadth of works that explore these issues and offer responses that are, according to the curators, "significant for their kaleidoscopic voices each of which fragment into a unique view of the world." Every piece contains its own logic while concurrently weaving multiple conversations with every other piece in the exhibition, inviting the visitor to discover and interpret.



Opposite image:

Anne Low

*La machine qui enseignait des airs aux oiseaux*, 2021

Musée Art Contemporain Montreal, CA



Image:  
*Dust bed (detail)*, 2018-2019  
Handwoven silk, cotton, foam  
Dimensions variable



Image:  
*Dust bed*, 2018-2019  
Handwoven silk, cotton, foam  
Dimensions variable

Anne Low & Dala Nasser  
L'Inconnue, Paris, FR  
2020



Image:  
Anne Low  
*Anne Low & Dala Nasser*, installation view, 2020  
L'Inconnue, Paris, FR



Image:  
*Daisy*, 2019  
Hand woven cotton, tinsel  
27 x 22 in (68.58 x 55.88 cm)



Image:  
*Daisy (detail)*, 2019  
Hand woven cotton, tinsel  
27 x 22 in (68.58 x 55.88 cm)

***Dust Bed***  
**Art Encounters Biennial**  
**Helios Gallery, Timisoara, RO**  
**September 20 - October 27, 2019**

Anne Low's installation *Dust Bed* is an encounter between century-old craft traditions and contemporary art methods. Reminiscent of a bed of history gone topsy-turvy, this sculpture is made of silk cloth handwoven by the artist herself. The title refers to how the dust from underneath looms, a side product of weaving, due to the agility of the work, was collected, then used to stuff mattresses. Low's work consists of textiles and is informed by historical craft methodologies which form both the material and a conceptual basis for much of her work. Her ongoing study of handweaving techniques, especially those from Europe in the 18th century, is central to her practice. At the same time, Low's art is not bound to a particular historical period but addresses contemporary subjects such as housework, the decorative, utility and taste.

Even though weaving is historically important, this extremely time-consuming and—in many places—female-dominated occupation of making cloth has seldom been associated with any name. Low brings to light woven objects and combines them with other hand-crafted objects—and also ready-made elements—in such a way that her latest work approaches the surreal. Some of this surrealism is connected to her translating, rather than practicing, so-called cultural appropriation. Low's "translation" is in line with the post-colonial theorist Homi Bhaba's ideas about how we always need to transform one thing into something else. In other words, it is not about asserting or upholding ownership rights, but about immaterial cultural heritage, about in a temporary and subjective way, activating knowledge through a skill. In Low's case, this involves a continuous, often unrestrained and poetic translation done by hand. As part of the Art Encounters Biennial 2019, at the textile museum—Muzeul Textilelor—in Băița, three hours by car from Timișoara, Low is showing two of her recent woven sculptural objects. ML



*Opposite image:*  
*Anne Low*  
*Dust Bed, installation view, 2019*  
*Art Encounters Biennial, Helios Gallery, Timișoara, RO*



Image:  
*Anne Low*  
Dust Bed, installation view, 2019  
Art Encounters Biennial, Helios Gallery, Timișoara, RO



Image:  
*Anne Low*  
Dust Bed, installation view, 2019  
Art Encounters Biennial, Helios Gallery, Timișoara, RO



Image:  
*Shaving hat*, 2017  
Silver plated copper sheet  
5 x 7 in (12.7 x 17.78 cm)



Image:  
*Servant*, 2016-2017  
Hand woven linen, iron oxide pigment, nylon, hand forged nail  
21 x 11 in (53.34 x 27.94 cm)

***Chance Encounters IV***  
**Loewe Foundation, Art Basel Miami, USA**  
**2019**

Chance Encounters IV brings together works by Andrea Büttner (b. 1972, Germany), Ian Godfrey (1942-1992, UK) and Anne Low (b.1981, Canada). From different generations and working in various media —from ceramics and textiles to woodcut printing— these artists are united by a fascination for historical traditions of making, exploring the potential for the outmoded to, somewhat counterintuitively, give fresh insights onto contemporary concerns. In their work, history becomes a prism through which the present moment fans out into a spectrum of social, economic and material realities.

Low's newly-commissioned installation *Dust Bed* occupies the granary, drawing on the intimate textures of this object and to create an exuberant performance of textile forms.

Woodcuts by Büttner monumentalise simple every objects and fragments of art historical works. Hand-carved and printed, her images speak urgently about notions of shame and humility through works that are wilfully slow and temporally-layered.

A major collection of over 100 works by British ceramicist Ian Godfrey occupies museum-like cases throughout the space. His minutely-detailed ceramic sculptures are individual worlds that draw on the art of ancient civilisations. Populated by exotic animals and fantastical architecture, they draw the viewer into their childlike landscapes and transport us momentarily to another time and place.



Opposite image:  
Anne Low  
*Chance Encounters IV*, Loewe Foundation, installation view, 2018  
Art Basel Miami, Miami, USA



Image:  
Anne Low  
*Chance Encounters IV*, Loewe Foundation, installation view, 2018  
Art Basel Miami, Miami, USA

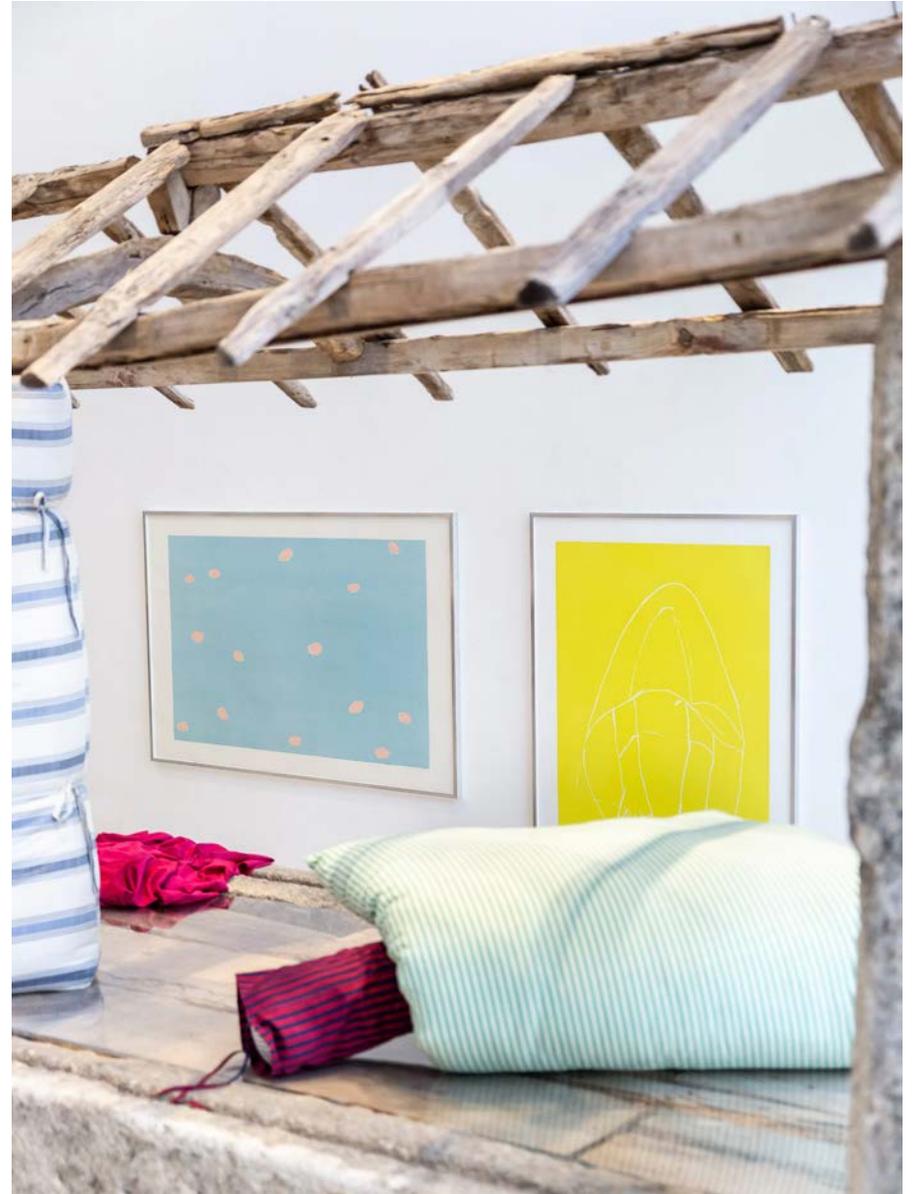


Image:  
Anne Low  
*Chance Encounters IV*, Loewe Foundation, installation view, 2018  
Art Basel Miami, Miami, USA

## Anne Low

b. 1981 Stratford, CA  
Lives and works in Sointula, CA

## Education

2021 Textile Analysis, Fondazione Arte Della Seta Lisio, Florence, IT  
2019 Study at the Marshfield School of Weaving, Vermont, USA  
2006 MA, Curating Contemporary Art, Royal College of Art, London, UK  
2003 BFA, Emily Carr Institute of Art + Design, Vancouver, CA

## Solo & Two Person Exhibitions

2023 Franz Kaka, Toronto, CA  
2021 *Medlar*, Unit 17, Vancouver, CA  
2020 *Figure Like Hearse*, Southern Alberta Art Gallery, Lethbridge, CA  
2020 *Anne Low & Data Nasser*, L'inconnue, Paris, FR  
2020 *A Blown Glass Trash Can A Silk Sack for a Tire: Lorna Bauer and Anne Low, Trilobite and le pneu*, Montreal, CA  
2019 *Chair for a woman*, Contemporary Art Gallery, Vancouver, CA  
2019 *Bletting*, Franz Kaka, Toronto, CA  
2018 *A Fine Thread of Deviation* (collaboration with Evan Calder Williams) & Paperstainer, Mercer Union, Toronto, CA  
2018 *A wall as a table with candlestick legs*, Tensta konsthall, Stockholm, SE  
2017 *Witch with Comb*, Artspeak, Vancouver, CA  
2012 *Some Rugs and Blankets*, The Taut and the Tame, Berlin, DE  
2012 *Weavings*, Belvedere Project Space, Vancouver, CA  
2008 *Women's Assembly: Two Scenes from a Radio Play*, Hex Projects, London, UK  
2007 *A Listening of the 1981 Recording Of Glenn Gould's Bach's Goldberg Variations Temporary Measures*, Associates Gallery, London, UK

## Group Exhibitions

2022 *Interior*, Michael Werner Gallery, London, UK  
2022 *New Acquisitions*, Burnaby Art Gallery, Vancouver, CA  
2020 *La machine qui enseignait des airs aux oiseaux*, Musée d'art contemporain de Montréal, CA  
2020 *Crocodile Tears*, Unit 17, Vancouver, CA  
2019 *Sobey Art Award*, Art Gallery of Alberta, Edmonton, CA  
2019 *Art Encounters Biennial*, Timișoara, RO  
2019 *The Fine Thread of Deviation* (in collaboration with Evan Calder Williams), 49th Berlinale Forum Expanded, Arsenal-Institut für Film und Videokunst e.V., Berlin, DE  
2018 *Soon enough – Art in action*, Tensta konsthall, Stockholm, SE  
2018 *Standard Incomparable*, organized by Helen Mirra, Large Glass, London, UK  
2018 *Giles Round: The Director*, Hepworth Wakefield, Wakefield, CA  
2018 *Chance Encounters IV*: Andrea Büttner, Ian Godfrey, Anne Low, Loewe Foundation, Miami, USA  
2017 *Loewe Craft Prize*, La Fundación Arquitectura COAM, Madrid; Chamber Gallery, New York; 21\_21 Museum, Tokyo, JP  
2017 *Dream Islands*, Nanaimo Art Gallery, Nanaimo, CA  
2017 *Separation Penetrates*, Mercer Union, Toronto, CA  
2017 *Standard Incomparable*, organized by Helen Mirra, Kunst Meran/ Merano Arte, IT  
2017 *Clive Hodgson & Anne Low*, The Block, London, UK  
2017 *Soot*, Unit 17, Vancouver, CA  
2016 *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery, CA  
2016 Artist-curated exhibition as part of Lucy Raven, Serpentine Galleries, London, UK

2016 *Standard Incomparable*, organized by Helen Mirra, Armory Center for the Arts, Pasadena, USA  
2015 *Reading the Line, The Western Front*, Vancouver, CA  
2015 *The Grantchester Pottery Paints the Stage*, Jerwood Visual Arts, London, UK  
2013 *The Grantchester Pottery*, ARTIST DECORATORS, Institute of Contemporary Arts, London, UK  
2013 *The Grantchester Pottery*, Studio Wares, David Dale Gallery, Glasgow, Scotland, UK  
2011 *Ron Tran: It knows not what it is*, Charles H. Scott Gallery, Vancouver, CA  
2008 *The Hex: A Retrospective*, Limoncello Gallery, London, UK  
2007 *Los Vinilos*, El Basilisco, Buenos Aires, AR  
2003 *On Location*, Belkin Satellite, Vancouver, CA

## Collaborative Projects

2019 *The Fine Thread of Deviation*, in collaboration with Evan Calder Williams, 49th Berlinale Forum Expanded, Arsenal – Institut für Film und Videokunst e.V., Berlin, DE  
2017 *Elaine*, in collaboration with Derya Akay, AKA artist run, Saskatoon, CA  
2017 *Elaine*, in collaboration with Derya Akay, as part of Ambivalent Pleasures, Vancouver Art Gallery, CA  
2016 *Kitchen Midden*, in collaboration with Gareth Moore, Griffin Art Projects, Vancouver, CA  
2016 *Elaine*, in collaboration with Derya Akay, Haunt, Vancouver, CA  
2016 *A Fine Thread of Deviation*, in collaboration with Evan Calder Williams, ISSUE Project Room, New York, USA

## Press

2022 Emily Steer, 'Enter the 'Interior' World of the Subject', *Frieze.com*, December 5  
2022 Edward Behrens, 'Inside track - the artists who know how to portray their subjects', *Apollo Magazine*, 22 November  
2019 Jonathan Foyle, 'Fruits of the loom: Anne Low's woven sculptures using historic weaving methods', *Financial Times*, 23 September  
2019 Caitlin Chaisson, 'Anne Low: Chair for a woman', *C Magazine*, Issue 142  
2019 Esmé Hogeveen, 'Anne Low, Franz Kaka, Toronto', *Critic's Picks*, Artforum.com  
2019 Alison Sinkewicz, 'Anne Low's Chair for a woman', *Nuvo*, 21 January  
2017 Maria Lind, 'Looms Everywhere', *Art Review*, October  
2015 Kelsey Klassen, 'On the Western Front', *Westender*, 25 March  
2015 Jessica Lack, 'Mashed up Moderns', *World of Interiors*, March  
2015 Kathy Noble, *The Grantchester Pottery Paints the Stage*, *Jerwood Space*, London  
2013 Kerri Reid, 'Interview with Anne Low', *Millions Magazine*, Issue 3  
2012 Rodney LaTourelle, 'Anne Low at the Taut and Tame in Berlin', *Akimbo.ca*, 11 December

## Writing

2016 Anne Low, 'Tromp as writ' in 'Stuff', ti-TCR published by The Capilano Review  
2016 Anne Low, 'Liz Magor', *Framework*, Susan Hobbs Gallery  
2011 Anne Low, 'Joyce Wieland: Reason Over Passion', *The Complete Works of Joyce Wieland*, Canadian Filmmakers Distribution Centre, Toronto, CA  
2011 Anne Low, 'Joyce Wieland: Pierre Vallieres', *Lux Journal*, Spring  
2008 Anne Low, 'Otherwise Unexplained Fires: The Films of Joyce Wieland', *C Magazine*, Fall

## Residencies

2018 Tensta konsthall, Stockholm, SE  
2016 Research Residency, Malaspina Printmakers, Vancouver, CA

For inquiries or additional images please contact [info@franzkaka.com](mailto:info@franzkaka.com) or call +1 647 823-7430



Opposite image:  
Low in her studio  
Photo credit:  
Loewe Foundation

**Franz Kaka**

**Michael Thompson** (b. 1997 London, Ontario) is a painter living and working in Toronto, Canada. In 2019, he completed a Bachelor of Fine Art from Western University and became a resident artist at the Slade School of Fine Art in partnership with the Camden Art Centre in London, England. In 2022, he received a Master of Fine Art from the University of Guelph and has been included in exhibitions in Canada, the United States, and the United Kingdom. Thompson's practice investigates the translation of photographic images into painting, often informed broadly by the idea of history. His recent work raises questions about the documentary nature of photography and offers painting as a space to occupy multiple realities simultaneously.



Opposite image:  
*Mercury Mould*, 2023  
Oil on canvas  
44 x 80 in (111.8 x 203.2 cm)

***Chorus Coda***  
**Franz Kaka, Toronto, CA**  
**March 4 - April, 2023**

Michael Thompson's *Chorus Coda*, the artist's first solo exhibition at Franz Kaka, draws inspiration and images from a pair of suspense films produced in the middle of the last century. In Alfred Hitchcock's psychological thriller *Suspicion* (1941) Joan Fontaine's character suspects that her new husband is not all that he claims to be. "There was always something strange about Johnnie Aysgarth" she confesses "I knew long before I married him. You could never put your finger on it, yet you were always conscious of it."

The 1970 Italian movie *Investigation of a Citizen Above Suspicion*, stars Gian Maria Volonté as an above-the-law police detective who coldly commits murder, purposefully leaving evidence of his crime behind to test his peers willful ignorance. Volonté's character plants a series of clues carefully steering the investigation all the way along until he finally decides to turn suspicion back at himself, but his colleagues ultimately refuse to take him seriously as a suspect.

Working from stills and cropped background details sourced from these investigative dramas, in *Chorus Coda* Thompson extends the suspense of the cinematic universe in paint. But here, filmic references appear beyond only image and narrative. In the seascape *Slip Crash Craning* (2023), a violent wave is severed and repeated, doubling its image as the event of the crash hits again and again. These fractures repeat throughout the exhibition, drawing film's flicker and the form of the filmstrip into Thompson's images.

Leaking beyond the frame of the film still, the action of Thompson's paintings also spills off the edge of the canvas depicting events that exist beyond what is given to see. Like Volonté's investigators, our gaze is turned astray, instead becoming lost in the sublime of the landscape: a solitary horse in an open field (*Halting Handle*, 2023), the haunting sea view of a cliff's edge (*Crane Cover*, 2023). Here, one must look beyond appearances. With scant details from which to piece together a narrative, each scene is charged with potential and ignoring what can be seen, overlooks the drama at the edges.



Opposite image:  
Michael Thompson  
*Chorus Coda*, installation view, 2022  
Franz Kaka, Toronto, CA



Image:  
*Crane Cover*, 2023  
Oil on canvas  
58 x 80 in (147.3 x 203.2 cm)



Image:  
*Seeking Shallow Sun's Side*, 2023  
Oil on canvas  
60 x 76 in (152.4 x 193 cm)



Image:  
*Slip Crash Craning*, 2023  
Oil on canvas  
48 x 36 in (121.9 x 91,4 cm)



Image:  
*Might's Means Moored*, 2023  
Oil on canvas  
36 x 30 in (91.4 x 76.2 cm)

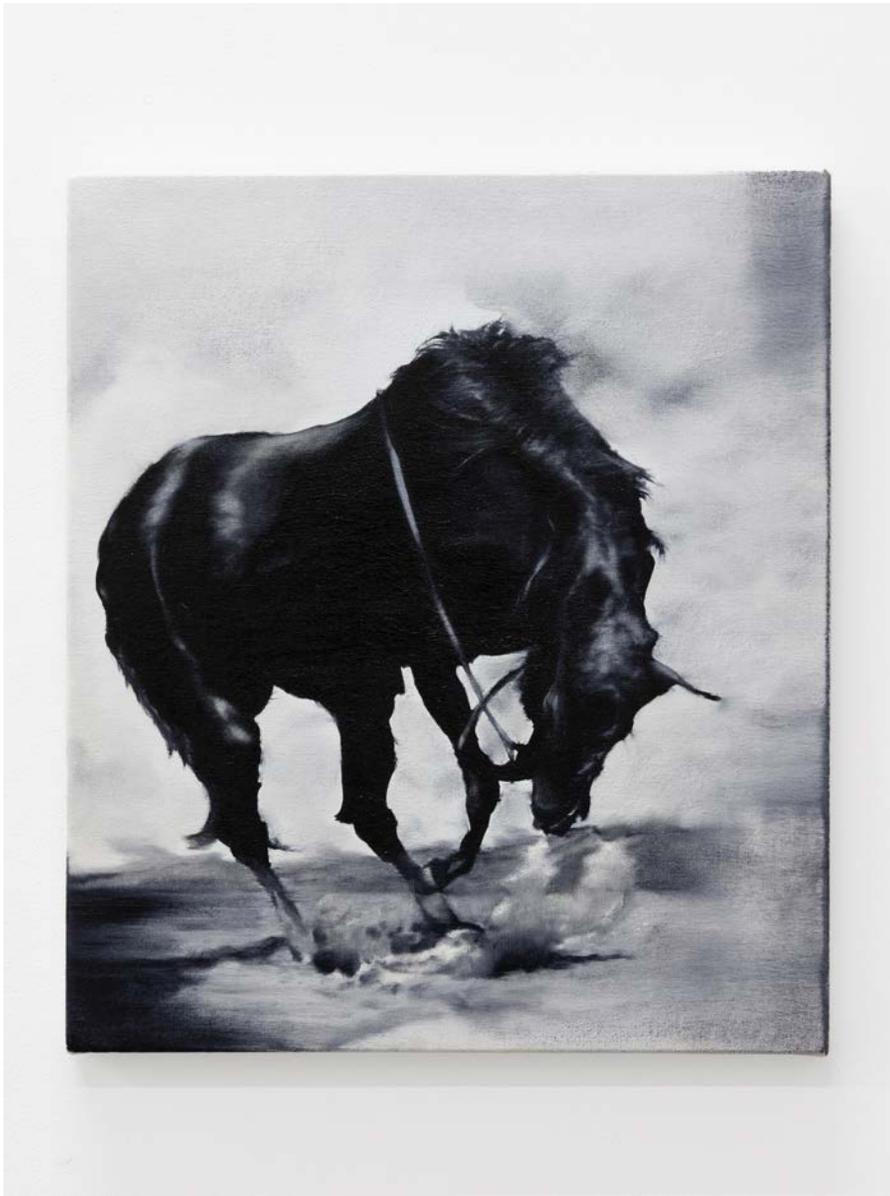


Image:  
*Halting Handle*, 2023  
Oil on canvas  
18 x 16 in (45.7 x 40.6 cm)



Image:  
*Crest Gate's Crown*, 2023  
Oil on canvas  
12 x 12 in (30.5 x 30.5 cm)

### **Formless**

**Galerie Nicolas Robert, Toronto, CA**

**January 12 - February 11, 2023**

Galerie Nicolas Robert is pleased to present *Formless*, a three-person exhibition of painting, drawing, and sculpture by Montréal-based Maude Corriveau and Kuh Del Rosario, and Guelph-based Michael Thompson. Although varied in both style and form, the works in this exhibition are united by a common interest in exploring themes of tangibility and transformation. The silken forms of Maude Corriveau's alluring compositions offer an erotic tactility that fluctuates between the formless and the tangible, still-life and virtual. Del Rosario's distinctly idiosyncratic sculptures are both ethereal and undeniably physical, appearing to exist in constant flux with the same inevitability as life itself. The soft-focus and semi-abstract images rendered on Thompson's tightly cropped canvases create a disorienting shift in perspective, where the illusion of motion hints towards a passage of time. By placing these seemingly disparate works in conversation, a space opens for viewers to locate their bodies in a relationship to organic and synthetic explorations of material form.

Maude Corriveau lives and works in Montreal. She holds a master's degree and a bachelor's degree in visual and media arts from the University of Quebec in Montreal (UQAM). She is the recipient of the Explore and Create Grant from the Canada Council for the Arts (2021) and the prestigious graduate scholarship from the J. Armand Bombardier Foundation (2019). She has exhibited in Canada and the United States, and her work is part of many private and corporate collections, such as Mouvement Desjardins and the Prêt d'oeuvres d'art collection at Musée national des beaux-arts du Québec (MNBAQ).

Kuh Del Rosario is a Filipino-Canadian artist; born in Manila and raised in Calgary, Alberta. She lives and works in Montreal. Del Rosario is a 2023 MFA Candidate in Sculpture & Ceramics Studio Arts at Concordia University and holds a BFA in Painting from the Alberta College of Art and Design. Kuh Del Rosario has exhibited across Canada in solo and group shows. Her past work includes installation, painting, video, and performance, distilled from her sculptural art practice.

Michael Thompson lives and works in Ontario. He holds an MFA from the University of Guelph and a BFA from Western University. In 2019, he was a resident artist at the Slade School of Fine Art in partnership with the Camden Art Centre in London, England. His work has been included in exhibitions at the Camden Art Centre (London, UK), Jargon Projects (Chicago, USA), and Lalani Jennings Contemporary Art (Guelph, CA). His work is held in multiple public collections including the Bank of Nova Scotia, TD Canada Trust, and Global Affairs Canada.



Opposite image:

Michael Thompson

*Formless*, installation view, 2022

Galerie Nicolas Robert, Toronto, CA



Image:  
*Split Spins Rays High*, 2022  
Oil on canvas  
36 x 30 in (91.4 x 76 cm)



Image:  
*Bloom*, 2022  
Oil on canvas  
16 x 14 in (40.6 x 35.6 cm)



Image:  
*Swift Plays Ploy*, 2022  
Oil on canvas  
18 x 16 in (45.7 x 40.6 cm)

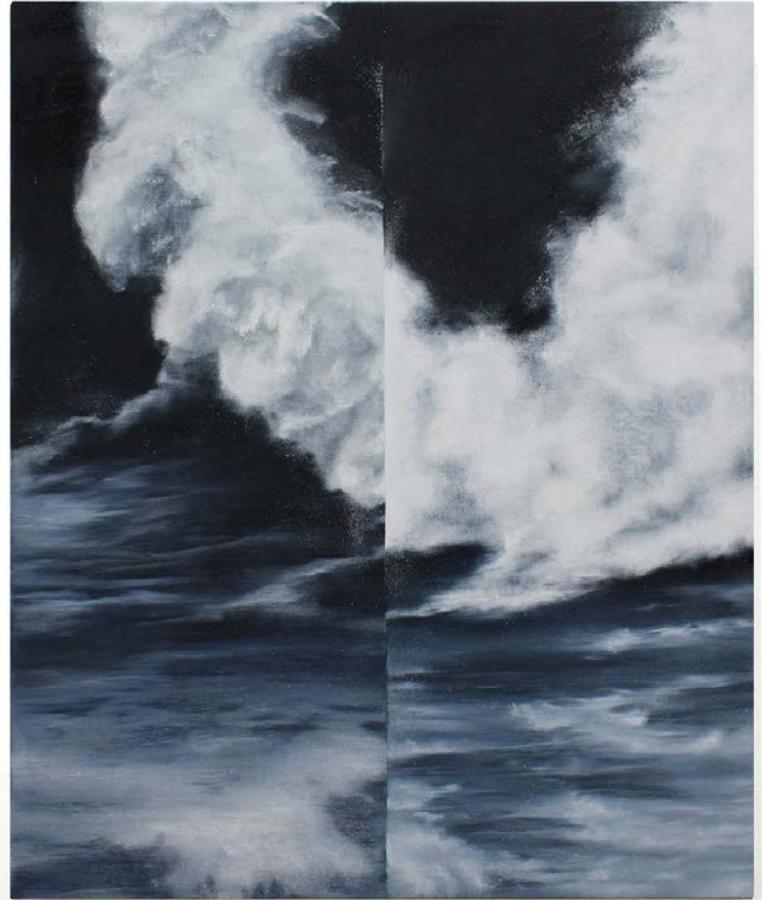


Image:  
*Beach Crash Foam Crowd*, 2022  
Oil on canvas  
36 x 30 in (91.4 x 76 cm)

***Idle Hour Weaver***

**Lalani Jennings, Guelph, CA**

**July 30 - September 3, 2022**

In 1996, the American photographer John Pfahl set out to photograph Niagara Falls. The tightly cropped photographs, with an equally restrained colour palette, guide the viewer's eye to details of the falls. If you're familiar with the falls, as I am, your mind fills in the remainder: the roar of the water, the violence of the ice, the intrusion of thoughts as you step too close to the edge. In other photographs, the iconic tourist attraction veers into the unfamiliar, rendered unrecognisable, and ominous. A formation of ice becomes a whale under the water.

Michael Thompson's paintings echo a similar feeling of looking at a cropped image of a well-known destination. A button attached to a jacket is depicted with minute scope by Thompson. In *Silk Stands; Beach... Bead..*, the painterly lens is pointed at the middle of the jacket, focussing on the gleam of the buttons and the ripples in the fabric. There's the sense that the wearer has just taken a large breath, the oxygen in their lungs pushing the apparel towards the viewer. The almost 1:1 scale between the painting and the viewer, which is hung at about shoulder level, creates the distinct sense that one could step forward and wear the painting. The boundary between fiction and reality blurs and the viewer is acutely made aware of their own body in the space.

*Idle Hour Weaver*, Thompson's thesis exhibition at Lalani Jennings in Guelph, is compiled of elusive paintings that reveal themselves to the viewer through gradual study.

The mirroring of a canvas jacket and a painting on canvas increase a feeling of familiarity, the painting's ability to copy life through aesthetics and material. Thompson's textural choices through paint—slightly distressed and oscillating between opaque and transparent—also emulate the condition of a well-worn object. These visual cues aid in filling in the details around the close crop offered to the viewer. Without temporal, historical, or geographical markers, Thompson's painting exists in a vague world, allowing projection and a sense of “putting together the pieces of a puzzle.”

If I can project and easily see myself in the paintings of coats and apparel, there are other paintings that allude me. The churning surfaces appear to be abstractions to my untrained eye. I am reminded of cyanotypes (a photographic technique that involves using sunlight and chemicals to create a negative) in Thompson's paintings *New Quilt's Twine Lain Plain* and *Brackish Hold on Deep Flame's Mire*. The condensed colour palette, in a range of tones rather than colour, generate shadows as if sunlight has bleached everything but the layers of grass and leaves that protected the surface from its piercing gaze. Or: the depiction of trapped specimens frozen under a layer of ice near the shore of a pond. The sepia colour of Thompson's work situates the paintings in the realm of nostalgia.

Even more evasive: *Displayed Flayed Teared Tan*, *Peeling Away*, *The Crimped Faces Haste*. In the latter, the large canvas warps the viewer's sense of scale. Our human experience becomes secondary to the organic composition. Like the photographs that Pfahl took of Niagara Falls or the epistemological pursuits of Luc Tuymans, I am left with a lingering sense of dread that comes with a composition that closely resembles something from life, but evades naming. Folds and light hint at something biotic, the tan colours reminiscent of clay, dirt, hide, and earth. Thompson's paintings feel like an archeological pursuit, uncovering layers of meaning through time, materiality, and art history. The gestural strokes in *Idle Hour Weaver*, on cave-like surfaces, can be connected to multiple points of reference with a shared commonality: communicating something about life

- Tatum Dooley, 2022

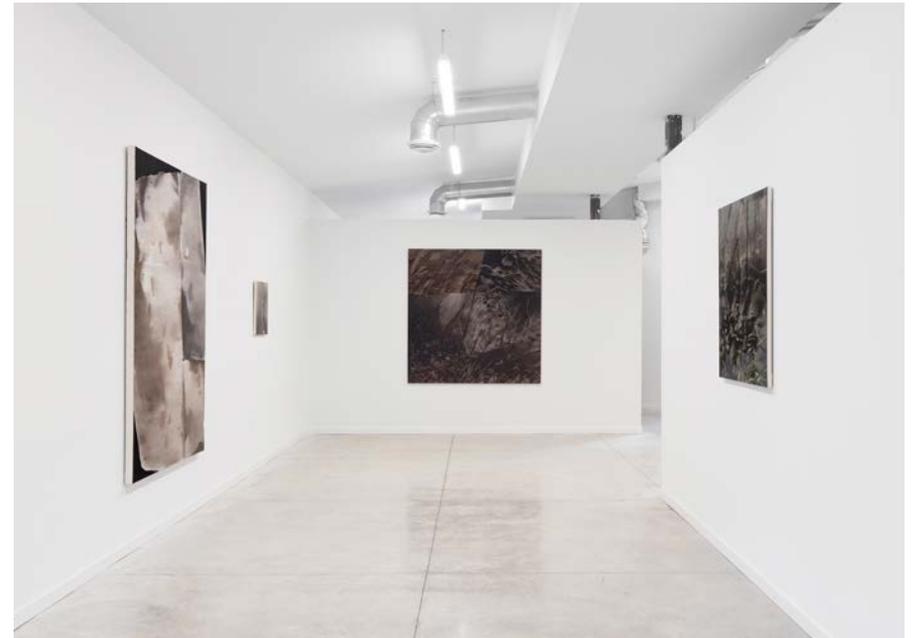


Image:  
Michael Thompson  
*Idle Hour Weaver*, installation view, 2022  
Lalani Jennings, Guelph, CA



Image:  
*Peeling Away, The Crimped Faces Haste*, 2022  
Oil on canvas  
72 x 48 in (182.9 x 121.9 cm)



Image:  
*Spoken as one, Whispers Unsung*, 2022  
Oil on canvas  
60 x 60 in (152.4 x 152.4 cm)

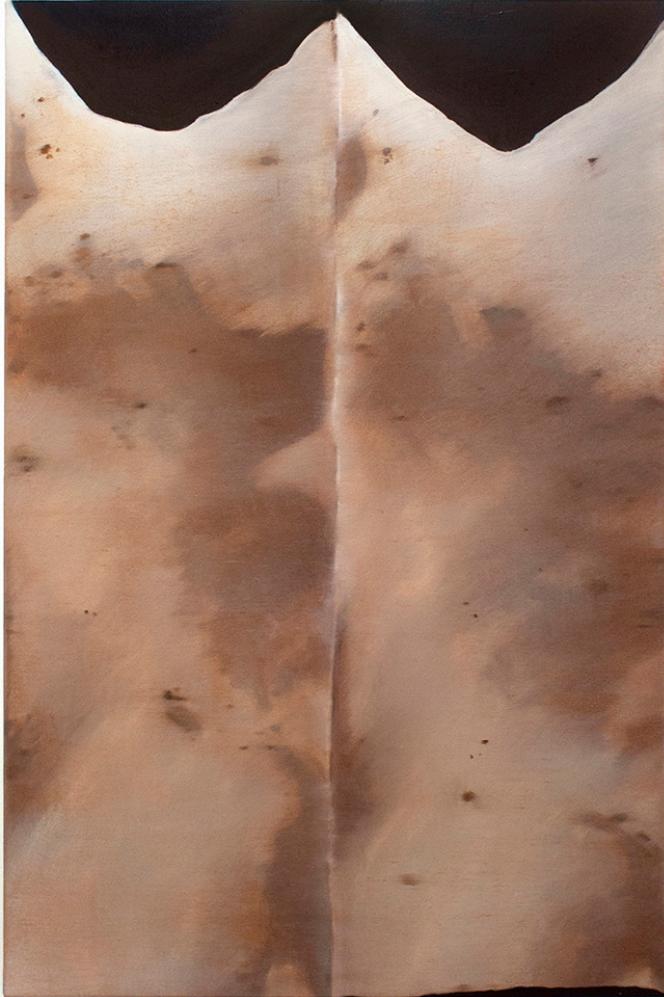


Image:  
*Displayed Flayed Teared Tan*, 2022  
Oil on canvas  
36 x 24 in (91.4 x 60.9 cm)



Image:  
*Brackish Hold on Deep Flame's Mire*, 2022  
Oil on canvas  
36 x 30 in (91.4 x 76.2 cm)



Image:  
*Silk Stands; Bleach... Bead...*, 2022  
Oil on canvas  
18 x 16 in (45.7 x 40.6 cm)



Image:  
*Birch Branches in Garden's Grove Green*, 2022  
Oil on canvas  
18 x 16 in (45.7 x 40.6 cm)



Image:  
*New Quilt's Twine Lain Plain*, 2022  
Oil on canvas  
60 x 60 in (152.4 x 152.4 cm)



Image:  
Michael Thompson  
*Ideal Hour Weaver*, installation view, 2022  
Lalani Jennings, Guelph, CA

***green belt***  
**Jargon Projects**  
**July 8 - August 12, 2022**

A green belt is a buffer. It's as inconspicuous as a highway median or as clear as an unobstructed horizon line.

Traditionally, a green belt is an area of land that surrounds and restricts the unfettered expansion of urban development. However, this exhibition does not necessarily engage with the practical implementation or efficacy of these common (and sometimes contested) elements of city planning and land preservation. Instead, it explores the inherent tension that these areas represent between urban, suburban, and rural, and engages a theoretical space in which one can focus upon the potency and emotional forgiveness that a rural environment provides.

The works in this show, their material components and histories, and the objects which they depict also function as symbols inherently bound to these artists' existence within the natural environment. Some artists emphatically embrace their personal connection to various landscapes, while others explore issues of privacy, autonomy, and comfort, treating rurality as an escape from the overbearing surveillance of urbanity.

In only representing human figures fragmentarily or not at all, these works call to mind the "leave no trace" ideology that is expected of visitors within a protected landscape. It is interesting to consider, then, that green belts themselves are essentially and paradoxically created through human intervention, whether by means of construction or destruction. All of these works similarly bear the inevitable traces of interaction between humans and nature.

Many consider not only the emotions and behaviors that come with inhabiting or exploring a rural area, but also the complicated trajectories by which one arrives in these spaces. Gestures as innocuous as footsteps tamped into grass or wildflowers picked from the ground are presented along with physical symbols and acts of demarcation such as road-building and colonial surveying.



Opposite image:  
Michael Thompson  
*green belt*, installation view, 2022  
Jargon Projects, Chicago, USA



Image:  
*Bridle Hung Leaves Spots Made Brown*, 2022  
Oil on canvas  
18 x 16 in (45.72 x 40.64 cm)



Image:  
*Bridle Hung Leaves Spots Made Brown*, 2022  
Oil on canvas  
18 x 16 in (45.72 x 40.64 cm)

**Grass Taps**  
**The Plumb**  
**August 2 - August 28, 2021**

Criss-crossing temporary tattoo imprint of the cool dirt and the dusk that's tangled between your fingers splayed absent-mindedly and tugging on the small blades of grass underfoot while talking. When you stand up to finally walk home you leave behind a dimple, cavern-like in the grass, together with a measurable but as of yet unknown percentage of your body's heat leaked out from all of the lingering over last words, the limbs sprawled against the ground for hours and leaning towards each other, the air left behind from breathing.

1485



Opposite image:  
*For a Swift to Carry a Mountain of Sand*, 2021  
Oil on linen  
24 x 18 in (60.96 x 45.7 cm)

**Michael Thompson**

b. 1997 London, CA  
Lives and works Toronto, CA

**Education**

2022 MFA, University of Guelph, Guelph, CA  
2019 BFA: Honours, Studio Art, Western University, London, CA

**Solo & Two-Person Exhibitions**

2023 *Chorus Coda*, Franz Kaka, Toronto, CA  
2022 *Idle Hour Weaver*, Lalani-Jennings, Guelph, CA

**Group Exhibitions**

2023 *Formless*, Galerie Nicholas Robert, Toronto, CA  
2023 *Fractal Exotica, Floral Erotica II*, Pumice Raft, Toronto, CA  
2022 *Green Belt*, Jargon Projects, Chicago, USA  
2021 *Plumbraiser 2.0*, the plumb, Toronto, CA  
2021 *A Seven or a Jack*, Boarding House Gallery, Guelph, CA  
2021 *grass taps*, the plumb, Toronto, CA  
2020 *no show*, Boarding House Gallery, Guelph, CA  
2020 *ECHORINGER*, Excavo, London, CA  
2020 *Inaugural Show*, Surplus Organs (online)  
2020 *GIFC NYC*, The Hole, New York City, USA  
2019 *Very Careful*, Remote Gallery, Toronto, CA  
2019 *Work in Progress*, Camden Arts Centre, London, UK  
2019 *Honesty Hour*, ArtLab, London, CA  
2019 *Comox*, Satellite Gallery, London, CA  
2018 *But I'll Just Break Your Arm*, Good Sport, London, CA  
2018 *DAYS*, ArtLab, London, CA

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**Awards**

2022 Travel, Research, and Creation Fund Grant, University of Guelph  
2022 Manuscript Publication Support, Bassi Foundation  
2021 Travel, Research, and Creation Fund Grant, University of Guelph  
2021 Travel, Research, and Creation Fund Grant, University of Guelph  
2021 Travel, Research, and Creation Fund Grant, University of Guelph  
2020 University Graduate Scholarship, University of Guelph  
2020 Tony Sherman Award, University of Guelph  
2019 BMO 1st Art, nominee  
2018 Practicum Award, Western University  
2018 Mackie Cryderman Award for Excellence in the Visual Arts, Western University  
2018 Regional Scholarship Award, Caradoc Townsend Mutual  
2015 Faculty of Arts and Humanities Entrance Scholarship of Excellence, Western University  
2015 Western Scholarship of Distinction, Western University  
2015 Ron Culbert Memorial Art Award

**Residencies**

2019 The Slade School of Fine Art in partnership with Camden Arts Centre, London, UK

**Collections**

Global Affairs Canada  
Scotiabank Corporate Art Collection  
TD Bank Art Collection