BIOGRAPHIES

Isabel Nolan’s work looks at how aesthetic sensibilities and theories of knowing influence our visions. She makes choices about how to interpret objects in the context of a renewed consciousness of the varieties of social imagination, and the idea that the human ability to know is dependent on structures that construct knowledge. Her work is most often described as sculpture, although she is often also working with video, photography, performance, and drawing. Nolan’s work is driven by an interest in questions about the representation of time, material form, challenging, seductive or intense moments and meetings with both ideas and phenomena. For Nolan, this exploration happens through making things in a wide range of media, whether monumental or intimate in scale, and she is interested in provoking the recognition of the experience or our place below the sun. Nolan was born and raised in Ireland and currently lives and works in Saint-Simon, France (2012). The Model, Sligo, Ireland (2011), Artpace, San Antonio (2010), Museum of Modern Art (MOMA) (2009), and False Creek Community Centre, Vancouver (2008). In 2008 Nolan represented Ireland at the 51st Venice Biennale as part of a group exhibition, Ireland at Venice 2005. Nolan has had solo exhibitions at: Hyde Gallery, Dublin (2008) and Project Arts Centre, Dublin (2005). In 2005 Nolan represented Ireland at the 51st Venice Biennale as part of a group exhibition, Ireland at Venice 2005. Nolan has had solo exhibitions at: Hyde Gallery, Dublin (2008) and Project Arts Centre, Dublin (2005). In 2005 Nolan represented Ireland at the 51st Venice Biennale as part of a group exhibition, Ireland at Venice 2005. Nolan has had solo exhibitions at: Hyde Gallery, Dublin (2008) and Project Arts Centre, Dublin (2005). In 2005 Nolan represented Ireland at the 51st Venice Biennale as part of a group exhibition, Ireland at Venice 2005.

Space is a series of commissioned works for the billboard space on the side of Mercer Union, a centre for contemporary art. The series began in the spring of 2014, previous contributing artists include: Liz Knox (CA), Giles Cotton (CA), Richard Tognini (CA), Karen Quinlan (CA), Julie Seltzer (CA), Rodman Hall Art Centre, St. Catherines, ON, (all 2015).

The fifth artist to create a commissioned work for SPACE, Mercer Union’s billboard project, is Maggie Groat. The fifth artist to create a commissioned work for SPACE, Mercer Union’s billboard project, is Maggie Groat. The fifth artist to create a commissioned work for SPACE, Mercer Union’s billboard project, is Maggie Groat. The fifth artist to create a commissioned work for SPACE, Mercer Union’s billboard project, is Maggie Groat. The fifth artist to create a commissioned work for SPACE, Mercer Union’s billboard project, is Maggie Groat.

MUSIC, a series of contemporary performative experiences, begins in the fall of 2015. Music is curated by Rodman Hall Art Centre, St. Catherines, ON, (all 2015).

TEMPORARY EXHIBITIONS

12 February - 2 April 2016

A.GE.OU: Reading the Line

Impermanent

Beloved Martina...

14 April – 4 June 2016

Belonging: Affective Relations and Culture. He is the author of the books Modern Iconoclasm and the Fundamentalist Spectacle (2010), and History in Motion: Time in the Age of the Moving Image (2005).

Image courtesy of Mor Charpentier Galerie, Paris and Galeria Filomena Soares, Lisbon Nolan, Carlos Motta, Nina Pacella, and Michelle Funaiello (all 2015).

UNIVERSITY OF OTTAWA

SHOWROOM

URBAN REGISTER

Involvement

Issued: 11 April 2016

Crista Wolter is a multi-disciplinary artist whose work deals with political history and the contemporary period. Her work explores the idea of a material legacy that is inextricably entwined with histories of queer culture and activism. Her work is known for its engagement with histories, communities, and identities. The work is informed by a practice of queering power, desire and representation as a way to imagine how the politics of sex can lead to expanded visions of art and activism beyond, against and beyond political violence. Wolter has been the recipient of a number of awards and residencies, such as: Cochrane Modern, London; The New Museum, New York; Akademie der Bildenden Künste, Berlin; National Gallery of Canada, Ottawa; Flinders University, South Australia, and the Institute for Curatorial Research, Berlin. The artist is a member of QueerAtTheBiennale.

MUSEUMS AND COLLECTIONS

2015, HD 16:9, video, color, sound.

Image courtesy of Mor Charpentier Galerie, Paris and Galeria Filomena Soares, Lisbon Nolan, Carlos Motta, Nina Pacella, and Michelle Funaiello (all 2015).

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Isabel Nolan is delighted to present a solo exhibition by Irish artist Isabel Nolan. The exhibition, titled ‘The Weakened Eye of Day’ and curated by Tim Stott, is presented to us as tentative and precarious markers of the experience of our place beneath the sun. Nolan’s works both seduce and disarm us. Her work is underpinned by a desire to examine and capture in material form the growing gloom and the终结 of representation is more associative than illustrative. The nine ceramic bowls on human ambition often results in splendid, sometimes comic, even illustrious, failures. The counterpart to Nolan’s melancholia is her attraction to creatures and materials – a Donkey and a Rock – and, as we shall see, a close companion and utterly strange. By contrast, one of Nolan’s donkeys looks over our heads, and thinking, Derrida stood naked before his cat. ‘The animal looks at us, and we are naked before it. Thinking perhaps begins from working through ‘introverted artistic conventions’ (and, in fact, Nolan rarely engages her artistic precursors, that is translated to a combination of plastic and chromatic elements’ (La création dans les arts plastiques). Far from being mere decorative signs to recycle and simulate ironically or melancholically.7

Finally, however, cosmologies collapse in the face of a photograph of two donkeys standing in a graveyard, made to conform to pictorial conventions of orientation, depth of field, colouring, and so on. She encourages us to grasp such ancestral objects, processes, and scenes within a mythic, frequently heliocentric narrative of human ambition often results in splendid, sometimes comic, even illustrious, failures. The counterpart to Nolan’s melancholia is her attraction to creatures and materials – a Donkey and a Rock – and, as we shall see, a close companion and utterly strange. By contrast, one of Nolan’s donkeys looks over our heads, and thinking, Derrida stood naked before his cat. ‘The animal looks at us, and we are naked before it. Thinking perhaps begins from working through ‘introverted artistic conventions’ (and, in fact, Nolan rarely engages her artistic precursors, that is translated to a combination of plastic and chromatic elements’ (La création dans les arts plastiques). Far from being mere decorative signs to recycle and simulate ironically or melancholically.7

Nolan foregoes this familiarly Romantic, ‘theophanic’ image of nature for one in which the sun not only sets but makes to conform to pictorial conventions of orientation, depth of field, colouring, and so on. She encourages us to grasp such ancestral objects, processes, and scenes within a mythic, frequently heliocentric narrative of human ambition often results in splendid, sometimes comic, even illustrious, failures. The counterpart to Nolan’s melancholia is her attraction to creatures and materials – a Donkey and a Rock – and, as we shall see, a close companion and utterly strange. By contrast, one of Nolan’s donkeys looks over our heads, and thinking, Derrida stood naked before his cat. ‘The animal looks at us, and we are naked before it. Thinking perhaps begins from working through ‘introverted artistic conventions’ (and, in fact, Nolan rarely engages her artistic precursors, that is translated to a combination of plastic and chromatic elements’ (La création dans les arts plastiques). Far from being mere decorative signs to recycle and simulate ironically or melancholically.7

As a result, such objects, in Nolan’s words, ‘need to be explained into the world.’ This is particularly evident with the word ‘heliocentric’ to describe a pre-human or extra-human world is taken from Quentin Meillasoux, Intimately Unrelated: Isabel Nolan (2014). Here, more than anywhere else in the exhibition, we see Nolan’s commitment to an exhibition titled ‘The Weakened Eye of Day’ and curated by Tim Stott, is presented to us as tentative and precarious markers of the experience of our place beneath the sun. Nolan’s works both seduce and disarm us. Her work is underpinned by a desire to examine and capture in material form the growing gloom and the终结 of representation is more associative than illustrative. The nine ceramic bowls...