Carpenter Center for the Visual Arts
Harvard University
24 Quincy Street
Cambridge, MA 02138

Gallery Hours Tue–Sun, 12–5 pm
Free and Open to the Public

Liz Magor: BLOWOUT
January 31–March 24, 2019
Levels 1 and 3
Liz Magor: BLOWOUT

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Carpenter Center
the repetition of sentiment; it's just repeated and repeated until it empties out. So, I have to make things a bit strange, so that they're familiar but then suddenly they're not.

The purses operate that way. They're familiar, but they're also not. If you make them a bit to the left of themselves, it's hard to repeat that, because you're always uncertain about what it is.

Toolshed (Wood Stain), 2017
Wool, oil-based wood stain, and acrylic sheet
49 ½ × 23 × 9 ¾ in. (125.7 × 58.4 × 24.8 cm)

Toolshed (Marine Paint), 2017
Wool and acrylic sheet
48 × 27 × 8 in. (121.9 × 68.6 × 20.3 cm)

Freestyle (Pink Grommet), 2017
Wool, cellophane, and steel
90 ½ × 30 × 10 in. (229.9 × 76.2 × 25.4 cm)

All works courtesy of the artist and Catriona Jeffries, Vancouver; Andrew Kreps Gallery, New York; Marcelle Alix, Paris; and Susan Hobbs Gallery, Toronto.

Below is a checklist along with excerpts from Liz Magor discussing her work with curators Dan Byers and Solveig Øvstebø during a studio visit in Vancouver in October 2018 to view the still-in-progress sculptures, many of which were completed on-site at the Carpenter Center during January 2019.

Delivery (Red), 2019
Silicone rubber, twine, and garment bag
7 × 12 × 52 in. (17.8 × 30.5 × 132.1 cm)

Delivery (Brown), 2018
Silicone rubber, twine, and garment bag
10 ½ × 10 × 36 in. (26.7 × 25.4 × 91.4 cm)

Delivery (Siena), 2018
Silicone rubber, twine, and garment bag
11 × 10 × 32 in. (27.9 × 25.4 × 81.3 cm)

I knew that [these figures] were going to hold things because I started doing that in the work at Andrew Kreps Gallery in 2017. Here, I gave them a purpose. And I changed their faces and their figures to attend to that purpose.

Life is like a conveyor belt that's going along, taking us with it. It carries everything, not just our dreams and plans but our stuff; clothing, cars, various amusements. All the intense entanglements that we've concocted,
based on urgent and pertinent concerns, have a material component. And then, when the moment passes, everything goes with it. We forget what we cared about. We throw everything out. When I go to secondhand and vintage stores, what I see is the persistence of the materials, which lasts much longer than the ideas that spawned them. Maybe we’ve moved on, but our discarded things hang on to the dream like true believers.

Stuffies [stuffed animals] are supposed to be passive, our little love slaves, covered in tears and snot. They never go out. They just lie there. So, I put them into an active situation, wondering, can they still operate as sympathetic agents if they were more problematic? If they were a little scarier, a little uglier, a little less familiar?

For a couple of years, I’ve been cutting significant parts from stuffies in order to collage them into new hybrid configurations, so I have a pile of leftovers. In Pet Co., there are about three-dozen Mylar boxes, some large, some small, some inside of others. I want them to be stacked and placed as though they are finished being used, empty, the good stuff taken away except for unwanted bits and pieces. Left behind, as a form of detritus, will be bits of wrapping paper, scraps of fabric, and bits of stuffies: eyes, ears, noses, tails, fluff, etc. Mixed in with all of this are the rat skins, which seem the same but maybe a bit duller in color. In other words, they are very discrete and not entirely noticeable. I think they relate to the two fur coats in Closet (fur).

I’ve also sent the little stuffy hugging an angora sweater. More may come in my suitcase. But Pet Co. has migrated from being full of vignettes to being about the aftermath. The stuffy caring for the ripped sleeve in Closet (jacket), the two or three anxious rubber guys, and the walrus on the top level of Seasonal will be the ongoing drama. The rest is post-drama.

Seasonal, 2018
Polyester film, textiles, paper, and stuffed toy
24 × 63 × 22 in. (61 × 160 × 55.9 cm)
Private collection, Montréal, Québec

Closet (fur), 2018
Polyester film, paper, cardboard, and fur coats
Lids: 5 ½ × 53 × 33 in. (14 × 134.7 × 83.9 cm) each

Closet (jacket), 2018
Polyester film, paper, cardboard, fabric jacket, and stuffed toy
30 × 52 × 33 in. (76.2 × 132.1 × 83.8 cm)

Pet Co., 2018
Polyester film, textiles, paper, and rat skins
36 × 208 × 48 in. (91.4 × 731.5 × 121.9 cm)

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My garden is open, and the deer are everywhere and they eat everything. But they don’t eat peonies and lavender, so I have peonies. Peonies will feed the great big ball of petals. And then all of a sudden, it just goes “blop,” and it all drops down. I just happened to be standing there one day when suddenly it all goes “blop,” and then their great big ball of petals. And then it just goes “blop,” and then their great big ball of petals.

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