

Maura Doyle: Dear Universe

JAN 19 - MAR 9, 2023

AUDAIN GALLERY

Exhibition Text

Dear Universe traces a line through two decades of practice by the multidimensional artist Maura Doyle. Tethering together the exhibition's works of sculpture, drawing, printed matter, video, and experimental writing, is Doyle's attention to the inelegant, the easily overlooked, and the poetic possibilities lodged in day-to-day life.

In her early work, Doyle resisted the space of the gallery and frequently developed artworks that operated outside its context. She undertook elaborate correspondence-based projects, such as her miniature mail order catalogue series with friend and collaborator Annie Dunning. She chronicled peculiar tasks, like attempting to build the world's largest gumball or ferrying a log gnawed by a beaver through the Panama Canal. While these processes often involved commitments to absurd endeavours, they also borrowed "legitimate" instruments of circulation and presentation, such as letter-writing campaigns, documentation, and publishing. The DIY feel of these works' physical forms, particularly as they upend presumptions of context, labour, and value, proclaim a pleasure of material exploration for its own sake.

Doyle began experimenting with clay after becoming a parent because she could do so in her kitchen while minding her small son. Alongside its nod to pop art, her first series of ceramic sculptures — rough facsimiles of domestic objects — enacted a subtle resistance to presumptions of how, and at what scale, a critically-engaged art practice is sustained during early motherhood. Increasingly, both Doyle's writing and her ceramic work have been focused on the relationship between one's inner and outer worlds. The exterior forms of Doyle's clay sculptures often contradict their interiors. As in her earlier action-based works, these sculptures retain an element of the improvisational. Hand-formed and wood-fired in an open steel barrel, the surfaces

of her pots are uniquely blackened and speckled from the soot and residue of potato chips and other salt-rich matter that is experimentally added to her kiln.

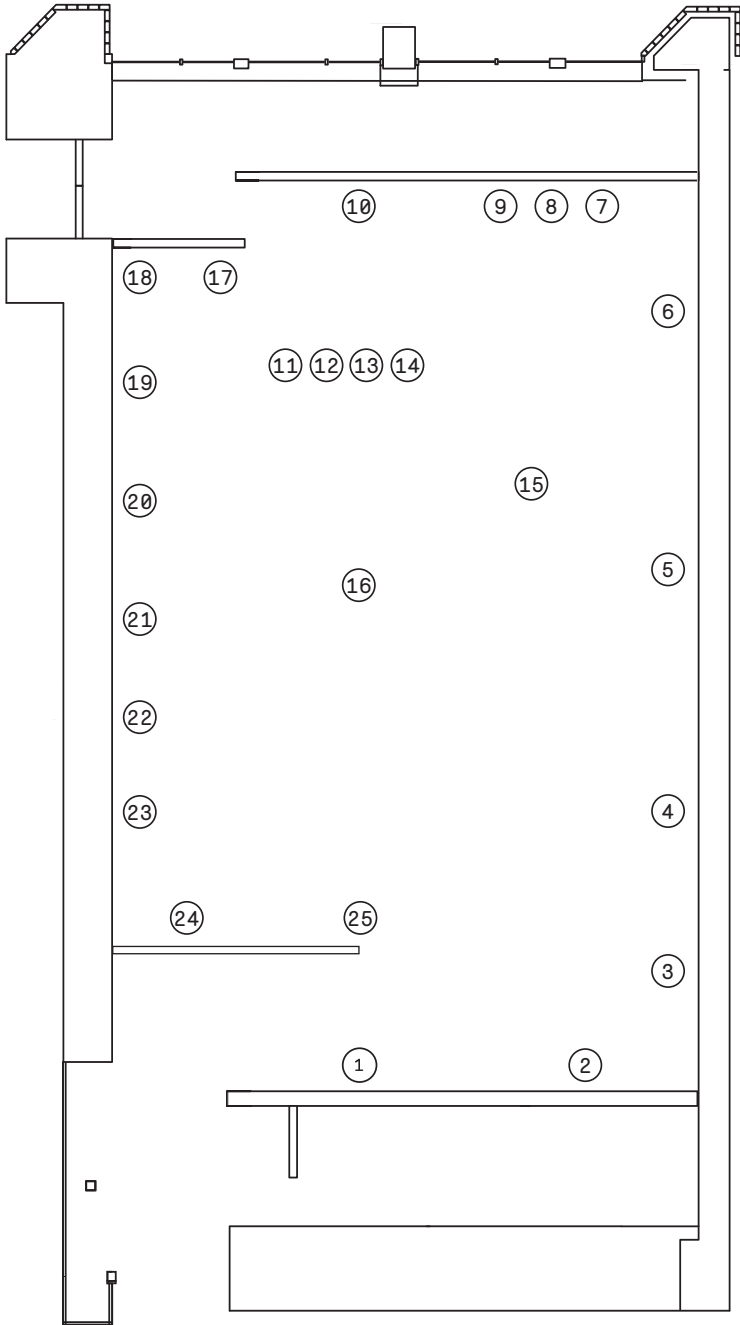
By bringing focus to the undervalued, inflating the personal to the celestial, and monumentalizing the irregular, Doyle questions how we justify what is important to ourselves and others. She scrutinizes late capitalism's patriarchal bombast, yet at the same time proposes an earnest meditation on the brevity of human existence within the immensity of cosmic time. In so doing, Doyle validates the asking of big questions alongside trivial ones, acknowledging that both are part of what makes us human.

Curated by Kimberly Phillips

List of Works

1.
Maura Doyle and Annie Dunning, *The Mail Order Catalogue Issue 9: Add-on Edition*, 2004
Offset print poster/booklet, published by Art Metropole in an edition of 500
23.5 x 30 x 4 inches framed
2.
Maura Doyle and Annie Dunning, *The Mail Order Catalogue (nine annual issues of artist publications)*, 1994-2004
Offset, photocopied and screenprinted posters/booklets, selected made-to-order items and ephemera
dimensions variable
3.
Gumball Project, 1998
Over 800 pieces of chewing gum; cardboard can opener motor, wood, glass jars, pencil, documentation on fiber paper
Dimensions variable
4.
New Age Beaver, 2009
Pencil and ink on paper
24.5 x 30 inches framed
5.
Domestic Space/Time Travel, 2012
Stoneware with underglaze, found objects
Dimensions variable
6.
Looking In, Looking Out, 2022
Stoneware, underglaze, gouache, paper, chair, pillow, steel
45 x 38 x 20 inches
7.
Two Handle Interior X-ray, 2023
CT-scan archival inkjet print
Edition of two + artist's proof
25 x 31 inches framed
8.
Maternal Recoil X-ray, 2023
CT-scan archival inkjet print
Edition of two + artist's proof
25 x 31 inches framed

Exhibition Map



List of Works

9.
Double Pot with Handle X-ray, 2023
CT-scan image on rag paper
Edition of two + artist's proof
25 x 31 inches framed
10.
Family System, 2022
Watercolour, ink and pencil
on Stonehenge, stoneware with
underglaze, steel
41 x 52.5 x 4 inches
11.
Double Pot with Handle, 2021
Smoke-fired stoneware
5.25 x 7.75 x 4.5 inches
12.
Two Handle Interior, 2022
Smoke-fired earthenware
17 x 10.5 x 10.5 inches
13.
Total Recoil, 2023
Stoneware, with oxide stain
and glaze
7.5 x 4.25 x 4.75 inches
14.
Maternal Recoil, 2023
Stoneware with oxide stain
9 x 7 x 4 inches
15.
Rotten Walnut, 2019
Stoneware, glaze, slip, driftwood,
plastic fork, rain hat, cement,
stones
50 x 29 x 14 inches
16.
Mr. Freeze, 2016
Smoke-fired stoneware,
driftwood, Mr. Freeze wrapper,
backpack, steel, paint
68 x 14 x 13 inches
17.
Vitruvian Woman (Hourglass),
2019
Pencil, ink and gouache on paper
24.5 x 32 inches framed
18.
*Vitruvian Woman (Google
Glass)*, 2019
Pencil, ink and gouache on paper
24.5 x 32 inches framed

19.

Fool's Cap Letters, 2019

Screenprint on paper,
stoneware, steel

Varied edition of 24
38 x 25 x 2 inches

20.

*Beaver Log Ferried through
Panama Canal*, 2008

MDF, chewed beaver log, steel,
plexiglas, ephemera
from Panama

Dimensions variable

21.

Lodge Pole Pine, 2008

Watercolour, ink and pencil
on paper

29.5 x 24 inches

22.

Pink T-Shirt, 2008

T-shirt, chewed beaver sticks
40 x 20 x 11 inches

23.

N 45° 67' W 75° 34', 2007

Single channel video
with sound

00:08:22

24.

\$100 geese, 2002

Cut banknotes
Varied edition of three
35.5 x 26.5 inches framed

25.

Bone Dump, 2011

Unglazed porcelain
Dimensions variable
Commissioned for *Nuit
Blanche*, Toronto (2011)

All works courtesy Maura
Doyle and Central Art Garage

Limited Edition Print

Maura Doyle

Flow Chart for Chips, 2005
serigraph on paper signed
limited edition of 50
15 x 20 inches unframed

\$40

Special varied edition of 10, hand painted with chip
bag attachment

\$150

In this screen-printed drawing, Doyle describes a comprehensive cataloguing of all Pepsi-Co brands. It was part of a larger research project titled *Chip Bag Drop* (2004-2005), which proposed dropping 10,000 empty potato chip bags into Toronto's Sky Dome. The original drawing was published as an artist project for *C Magazine* (Issue 83, 2004).

Printed by Malaspina Printmakers

Biography

Maura Doyle holds a BFA from Emily Carr University of Art + Design and an MFA from the University of Guelph. Her work has been presented in solo and group exhibitions at Central Art Garage (Ottawa, 2023), Pale Fire Projects (Vancouver, 2023), Contemporary Art Gallery (Vancouver, 2020), Open Studio (Toronto, 2019), Angus-Hughes Gallery (London UK, 2018), Carleton University Art Gallery (Ottawa, 2016), Dalhousie University Art Gallery (Halifax, 2015), YYYZ Artists' Outlet (Toronto, 2014), ScotiaBank Nuit Blanche, (Toronto, 2011), Paul Petro Contemporary Art (Toronto, 2009), Remo (Osaka, 2006), Power Plant (Toronto, 2005), White Columns (New York, 2004), and Art Metropole (Toronto, 2003). Doyle's work is held in the collections of the City of Toronto, City of Vancouver, City of Ottawa, Fidelity Investments, TD Bank Group, RBC, Ottawa Art Gallery, and Global Affairs Canada. She has been awarded numerous grants, including from the Canada Council for the Arts, the Ontario Arts Council, and the Social Sciences and Humanities Research Council, and is the recipient of the 2017 K.M. Hunter Award for Visual Art. She lives and works in Ottawa / Algonquin Anishinaabeg Aki.

Artist Acknowledgements

The artist gives big thanks and gratitude to Kimberly Phillips, Mackenzy Albright, and the rest of SFU Galleries staff and installation team. She also recognizes the support of Claire Greenshaw, Rosemary Heather, Danny Hussey, Hannah Jickling, M.A. Marleau, Bridget Thompson, Paul Petro, and Jean-Michel Quiron. Special thanks to the amazing Jojo Cadieux.

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This exhibition is an expansion of the project *Cher Univers / Dear Universe* organized at AXENÉO7 (Gatineau, Quebec) by Maura Doyle, M.A. Marleau, and Jean-Michel Quiron, with curatorial writing by Kimberly Phillips.

Events

Opening Reception

THU, JAN 18, 2024 / 7 - 9PM

Audain Gallery

Exhibition Walkthrough

SAT, JAN 20, 2024 / 2PM

Audain Gallery

Join Maura Doyle and SFU Galleries Director Kimberly Phillips for an informal conversation and tour through *Dear Universe*

Bibliography

Hope Ryden, *Lily Pond: Four Years with a Family of Beavers* (US: Harpercollins), 1990.

Leanne Betasamosake Simpson, *A Short History of the Blockade: Giant Beavers, Diplomacy, and Regeneration in Nishnaabewin* (Edmonton: University of Alberta), 2021.

Winona LaDuke, *To be a water protector: The rise of the wiindigoo slayers* (Halifax: Fernwood Publishing), 2020.

Alexis Pauline Gumbs, *Undrowned* (US: AK Press), 2020.

Paulus Berensohn, *Finding One's Way with Clay* (US: Simon & Schuster), 1974.

Frederick Carlton Ball and Janice Lovoos, *Making Pottery Without a Wheel: Texture and Form in Clay* (New York: Prentice Hall), 1986.

Betty Blandino, *Coiled pottery: Traditional and Contemporary Ways* (London: A & C Black), 1984.

Kathy Acker, *Blood and Guts in High School* (New York: Grove), 1984.

bell hooks, *all about love: New visions* (New York: William Morrow), 1999.

Kahlo, Frida, Carlos. Fuentes and Sarah M. Lowe, *The Diary of Frida Kahlo: An Intimate Self-Portrait* (New York: H.N. Abrams), 1995.

Julia Cameron, *The Artist's Way: A Spiritual Path to Higher Creativity* (New York: TarcherPerigee), 1992.

Lucia Capacchione, *The Power of Your Other Hand: A Course in Channeling the Inner Wisdom of the Right Brain* (Franklin Lakes, NJ: New Page Books), 2000.

Natalie Goldberg, *Writing Down the Bones: Freeing the Writer Within* (Boston, MA: Shambhala), 2006.

Carl E Loeffler and Darlene Tong, *Performance Anthology: Source Book of California Performance Art* (San Francisco: Last Gasp Press), 1989.

Situated in Vancouver and Burnaby, SFU Galleries occupies the unceded territories of x̣ṃəθkẉəỵəm, Skwxwú7mesh, Səḷíḷẉətał, and ḳʷiḳʷəχ̣əm Nations. Acknowledging that the activities of SFU Galleries unfold on colonized Indigenous territories is both a recognition that settler colonialism is an ongoing structure and a commitment to support the capacity of art to unsettle these conditions.

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