

SEASON FIVE

UNIVERSITY OF WATERLOO

University of Waterloo Art Gallery
East Campus Hall 1239

Hours:
Tuesday to Saturday 12:00–5:00 pm

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Anthropophotogenic

The Anthropocene (Age of Man) is a term proposed by Nobel Laureate Paul Crutzen and Eugene Stoermer to designate a new age following the Holocene, a geological era that began at the end of the last ice age approximately 11,000 years ago.¹ It has been argued that this newly proposed era has its genesis in the Industrial Revolution, a period in which human progress leaves an indelible mark on the fossil record.

Kelly Jazvac's practice often uses salvaged adhesive vinyl, a type of plastic more commonly used for billboards and vehicle wraps. Jazvac mines remnants from the print and advertising industry repurposing these leftover scraps and off-cuts to construct sculptural assemblages. Her asymmetrical forms are achieved by sticking, cropping, overlaying and aggregating different sized odds and ends into strangely compelling synthetic skins: provisional forms that droop like weird flags or slump evocatively onto the floor. Despite their slick, shiny and colourful surfaces her forms resist certainty. Like the title of her exhibition—a clever mash-up of Anthropocene and photogenic—her work encapsulates both ecological awareness and a desire to make aesthetically appealing objects.

In 2013, the artist partnered with geologist Patricia Corcoran, an Associate Professor in the Department of Earth Sciences at Western University, on a timely research project. Together they travelled to Kamilo Beach on the southeastern tip of Hawaii to verify a new geological discovery: an artificial stone they christened *plastiglomerate*. This strange new stone is formed by the burning of plastic debris that washes up on shore and combines with natural materials such as sand, fragments of minerals, coral and wood. While plastics have only been mass-produced since the 1950s the exact degree to which they proliferate in ocean water and sediment is not currently known. Besides the environmental concerns this raises, it also suggests the possibility that this new anthropogenic material may well be preserved as part of the fossil record hundreds or even thousands of years in the future.²

Like *plastiglomerate*, Jazvac's art is a rare combination of the artificial and ecological, abject and aesthetic. She not only recycles plastic debris in her images and sculptural forms but also draws our attention to the proliferation of waste materials. Her research sets out to affect creative change, and while it may be too late to turn back the geological clock, the Anthropocene may yet turn out to be an era worth sticking around for.

— Ivan Jurakic



End Notes

1. Paul Crutzen, Eugene F. Stoermer, *Have we entered the "Anthropocene"?*, International Geosphere-Biosphere Programme, October 31, 2010. <http://www.igbp.net/5.d8b4c3c12bf3be638a8000578.html>
2. Patricia L. Corcoran, Charles J. Moore, Kelly Jazvac, *An Anthropogenic marker horizon in the future rock record*, GSA Today, June, 2014. <http://www.visualinvisible.com/pdf/geosociety.pdf>.

Artist Biography

Kelly Jazvac is a sculpture and installation artist whose work focuses on the relationship between the promises of commercial images to the physical output of stuff in the world. She received an MFA from the University of Victoria, and a BA from the University of Guelph. Recent exhibitions include *PARK* at Oakville Galleries (2013); *Why Painting Now?* curated by *_vienna* (2013); *Surface Tension* at Oakville Galleries (2013); *Impel With Puffs* at Diaz Contemporary (2013); *Touch the Moon* at Louis B. James, New York (2013);

and *More Than Two* at The Power Plant, Toronto (2013). Her work has been recently reviewed in *The New Yorker* (2013); *Border Crossings* (2013); and *The Brooklyn Rail* (2012). She is based in London, Ontario, where she teaches sculpture at Western University. Kelly Jazvac is represented by Diaz Contemporary, Toronto and Louis B. James Gallery, New York. www.kellyjazvac.com
www.visualinvisible.com

List of Works

All artworks courtesy of the artist; Diaz Contemporary, Toronto and Louis B. James Gallery, New York.

Plastiglomerate Samples, 2013
collaboration with geologist Patricia Corcoran
stones found on Kamilo Beach, Hawaii
Dimensions variable

Untitled, 2013
vinyl, thread, adhesive, metal, computer tower, kickstand
144 x 80 x 57 cm

Ablute, 2014
vinyl, thread, adhesive, velcro
94 x 115 x 3 cm

Anthropophotogenic, 2014
laminated digital print, banner stand, zip ties
177 x 207 x 44 cm

Scorced, 2014
vinyl, metal, LED lights, wire
30 x 70 x 13 cm

Scorced (Paper Version), 2014
printed wallpaper
87 x 119 cm

Image details (from left to right): *Untitled*, 2013 and *Anthropophotogenic*, 2014; Photo credit: Dave Kemp. *Plastiglomerate Sample*, Kelly Jazvac in collaboration with Patricia Corcoran and Charles Moore; Photo credit: Jeff Elstone.

November 6–December 20, 2014

Gallery One

Zeke Moores

Dispose

Gallery Two

Kelly Jazvac

Anthropophotogenic





Dispose

Zeke Moores is a sculptor drawn to common functional objects. Over the years he has cast and fabricated a veritable inventory of second-hand consumer goods: a shopping cart, shipping pallet, dumpster, even a portable toilet.

Moores attended NSCAD—the Nova Scotia College of Art and Design—a school with a history of artists steeped in making 1:1 scale sculpture using common subject matter as a reference point. He also apprenticed at the Johnson Atelier in New Jersey, a foundry with a reputation for producing commissions by prominent artists. These experiences and his position as a sessional instructor at the University of Windsor, have helped Moores to master casting and metal fabrication. While these skills are central to his practice, they do not make the work interesting.

Moores' work continually grapples with the complicated legacy of Minimalism. In the late 1960s, artists like Carl Andre, Donald Judd, Sol Lewitt and Richard Serra decisively jettisoned the decorative trappings of sculpture. Collectively, they destroyed the pedestal and put sculpture on the floor. They used common industrial materials. They made piles. Stacked forms. Gravity was paramount. Overt metaphorical or transcendent associations were avoided. Although his work is obviously representational, Moores can proudly check off the items on this list. Even his interest in common mass-produced materials—cardboard boxes, plywood—aligns well with the spirit of that first generation of Minimalist sculptors.

Construction Grade is a sculptural installation made up of three full-sized 4 x 8 foot sheets of plywood cast in aluminum. The works uniform materiality,

monochromatic surface and the manner in which the panels pointedly lean against the wall address several key Minimalist concerns. The leaning aluminum panels are anything but haphazard or casual. They decisively reiterate the fundamental relationship between wall and floor. While the work can be construed as an unlikely monument to labour and mass production it resonates with an intensity reminiscent of Richard Serra's precariously balanced sheets of Corten steel.

Barrier is a straight up bronze cast of a wooden roadside barrier: a long beam held in place by a pair of triangular supports. The barrier is both a sign and a tool used to warn cars and pedestrians away from road repairs, construction sites and accidents. It is a simple yet essential form designed to be portable and break down easily for transport and storage. These barriers have become so ubiquitous that it is easy to take them for granted in urban areas. Moores captures the barriers essence in bronze and rather than deny access he draws attention to the purity of their function.

Purity of function is central to Moores' work. He is attracted to the simplicity and utilitarian design of barriers, crates and boxes. His multiple *Bronze Boxes* may reference derelict packaging but they are unexpectedly striking nonetheless. By casting the boxes in bronze, a material generally associated with antiquities and historical monuments, he transforms these otherwise unsightly recyclable materials into captivating tableaux that celebrate the discarded.

His large aluminum *Moving Blanket* evokes a similar response. Inspired by a pile of shipping blankets strewn across the floor during an installation at Struts Gallery in Sackville, New Brunswick, Moores seized upon the beauty of this accidental composition. His reply is an arresting draped form capturing the detail of the weave and the undulating flow of navy cloth resting on the floor.

Stumped is the most recent work. It depicts three satellite dishes cast in aluminum propped atop a bronze tree stump. This juxtaposition of seemingly incongruous elements is perhaps the most overtly symbolic work in the exhibition. It is emblematic of the inevitable collision between rural and urban ecosystems: culture versus nature on the wrong side of town. The ordinariness of the iconography connects with the rest of Moores' sculpture, but *Stumped* feels like something new, an odd and intriguing addition to the inventory.

Because he reinterprets commonly mass-produced items, Moores' work might be likened to Pop Art, but that is an erroneous assumption. Unlike Andy Warhol's *Brillo Boxes* for instance, Moores' sculpture doesn't celebrate consumer culture. It is safe to say it does the opposite: hold a dark mirror up to the waste and folly of consumerism. Why else make so many common objects using such labour intensive methods and costly materials? Moores' labours question the assumption that the mass production of cheap consumer goods leads to prosperity and fulfillment. While this notion persists it seems increasingly out of touch. From his home in Windsor, Moores can practically stand on his front porch and spy Detroit just across the river, a once mighty beacon of industry turned into a bankrupt symbol of the fraying American Dream. Mass unemployment. Derelict neighbourhoods. Crumbling infrastructure. And yet, culture continues to struggle and thrive there.

Moores' work resonates because it is fundamentally honest. It is unabashed in its affection for the arbitrary materials found in back alleys, garages, and if you think about it, artist's studios. He sees value in the stuff that has been left behind, dumped or discarded. He relates to things on the periphery: building materials on job sites, crates stacked one atop another in storage, or a shipping blanket absent-mindedly tossed onto the gallery floor. He finds poetry in the mundane.

— Ivan Jurakic

Zeke Moores Dispose was curated by Srimoyee Mitra and Bruce Johnson. The exhibition is organized and circulated in partnership with The Art Gallery of Windsor and The Rooms Corporation of Newfoundland and Labrador—Provincial Art Gallery Division, with the support of the Canada Council for the Arts, Ontario Arts Council and the City of Windsor.

General Reference

Bruce Johnson, Srimoyee Mitra, Ray Cronin, *Zeke Moores Dispose*, The Art Gallery of Windsor and The Rooms Corporation of Newfoundland and Labrador, 2013.

List of Works

All artworks courtesy of the artist and Diaz Contemporary, Toronto unless otherwise noted

Bronze Boxes, 2009

Cast bronze
Dimensions variable (1:1 scale per unit)
Collection of the artist and Jose Seonne

Construction Grade, 2009

Cast aluminum
244 x 1 x 122 cm (per unit)

Barrier, 2012

Cast bronze
69 x 61 x 91 cm

Crates, 2012

Cast aluminum
163 x 61 x 41 cm (per unit)

Moving Blanket, 2013

Cast aluminum
213 x 81 x 15 cm

Stumped, 2013

Cast bronze and cast aluminum
183 x 122 x 51 cm

Artist Biography

Zeke Moores is a sculptor, whose work uses three-dimensional form to explore the social and political economies of everyday objects and our complex relationships to them. He received an MFA from the University of Windsor and a BFA from the Nova Scotia College of Art and Design. Moores has exhibited his work nationally and internationally, most recently at The Rooms in St. John's Newfoundland, Art Mûr in Montréal and Diaz Contemporary in Toronto.

His work can be found in public and private collections at such institutions as Art Gallery of Nova Scotia, Art Gallery of Windsor and the Bank de National in Toronto. He has been the recipient of several grants and awards, including from the Ontario Arts Council, Canada Council for the Arts, and was shortlisted for the Sobey Art Award national prize in 2011. He currently lives and works in Windsor, ON. Zeke Moores is represented by Diaz Contemporary, Toronto.

www.zekemoores.ca

Images (from left to right): *Moving Blanket*, 2013 and *Bronze Boxes*, 2011; Photo credit: Frank Piccolo. *Barrier*, 2012; Photo credit: Toni Hafkenscheid.

