

FOR IMMEDIATE RELEASE - Oshawa, Ontario – September 6, 2016
Fall and Winter exhibitions in Gallery A at The Robert McLaughlin Gallery

This fall and winter, The Robert McLaughlin Gallery (RMG) is pleased to celebrate a series of creative and exploratory exhibitions in Gallery A, the RMG's exhibition and studio space providing accessible opportunities for artist-driven initiatives. Please join us for opening receptions, workshops and event to celebrate with the artists.

Do You Hear What I Hear? Investigating Sonic Art, September 21 until October 30, Art Lab Artist in Residence, Karolina Baker, will record and manipulate sound to create audio installation. Baker will experiment with the manipulation and placement of sound. Join us for a reception at RMG Fridays on October 7 from 7-10pm.

In *Fichu*, September 21 to October 30, Gallery A Artist Emily Smit-Dicks' exhibition is of textile-based sculpture and wall works informed by contemporary collage and traditional textile practices. Join us for a reception at RMG Fridays on October 7 from 7-10pm.

From November 2 to November 27, Ilija Blanusa explores the ideas that are related between the seen and unseen. In *Untitled*, Blanusa begins by blindfolding himself before the music begins. The process begins by making lines on paper with both hands; a different pencil crayon in each hand, moving hands to the music or the filings that is felt. Join us for a reception at RMG Fridays on November 4 from 7-10pm.

Chances and Dangers, from November 30 to December 30, Gallery A Artist, Hilary Matt, will reflect considerations toward the nature of signage and hanging flat objects. The forms of flagpoles, grocery store banners, beach towels, and laundry on clotheslines are mimicked. Join us for a reception at RMG Fridays on December 2 from 7-10pm.

What Arises in the Process, from December 6 to December 30, Art Lab Curatorial Resident, Anastasia Hare, will focus on the practices of a selection of Durham Region based artists, and the development of an exhibition with a particular emphasis on aspects of the artists' creative processes. Hare will then move to Gallery A for her exhibition January 4 to January 29, 2017. Join us for a reception at RMG Fridays on January 6, 2017 from 7-10pm.

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The Robert McLaughlin Gallery

72 Queen Street, Civic Centre, Oshawa, ON L1H 3Z3

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Connect with us! twitter.com/theRMG | facebook.com/theRMG | instagram.com/rmgoshawa

Media Inquiries: Amy Breedon, Manager, Marketing & Communications | abreedon@rmg.on.ca

Directions: 401 to Oshawa, exit Simcoe St, North to Bagot St. Turn left at Bagot, 2 blocks to Gallery.

Gallery Hours: Monday, Tuesday, Wednesday, Friday: 10:00 am - 5:00 pm; Thursday: 10:00 am - 9:00 pm Saturday 10:00 am – 4:00 pm; Sunday: 12 pm - 4:00 pm.

Admission by donation. Parking available. Accessible location.

Gallery A – Fall/ Winter 2016 Exhibitions Fact Sheet

Karolina Baker: *Do You Hear What I Hear? Investigating Sonic Art*

Art Lab in Residence: September 21 to October 30, 2016

Reception: October 7, 7-10pm

Artist Talk: October 16, 1-3pm

I am proposing a residency to record and manipulate sound to create an audio installation. I want to isolate sounds and elevate them to noticeability. I am curious what sounds will entice visitors to enter the room. Sounds I will record will be my own voice, visitors', local community sounds, and ideas that will come to me as I experiment daily. I want to experiment with manipulation and placement of sound.

Leah Landy from MIT will be one of my guides with his two books: *Understanding the Art of Sound Organization* and *Making Music with Sound*. I will work in the artist room and play my daily exploration in Gallery A, thus creating a rotation of sonic art; all the while working on a larger sound installation as a final piece. I would like to set Gallery A up with four speakers in the four corners and a bench in the centre for listeners. I would like to allow visitors to document their experience by having an easel with paper for them to read about the daily installation and to comment. I am undecided if I would like to inform the visitor of what the sound is? Can they guess? Should they guess? In the artist's room, I will have my computer, a microphone, books, and various items to record.

The Art Lab residency is an excellent opportunity for me to focus and assemble a sound installation. I am very excited to learn, experiment and create via sound.

Artist Biography

Karolina Baker, born to Czech immigrant parents and raised in Kanata, Ontario, currently lives in Whitby and holds a degree in Canadian Studies and Political Science from Carleton University.

It was an accidental visit to the Venice Biennial in 2001 that stirred Karolina to make art. To see art on such a large scale was unfamiliar and moved her to study sculpture, time-based media and modern art at York University in Toronto.

She is an interdisciplinary artist who works in various media: installation, printmaking, textiles and video. Karolina is thrilled to uncover patterns and minuscule experiences and elevate them to noticeability. The aim is to present the experience in a large format; making the small experience a large one. Collective experiences, ephemerality and humanness are concepts she investigates.

She is motivated by artists Janet Cardiff, Douglas Coupland and Vera Frenkel. Karolina created a conceptual art piece for Gallery A at the RMG to celebrate Oshawa hosting the boxing events of the 2015 PanAm Games. She also created author Nerys Parry's book trailer, *Man and Other Natural Disasters*, published by Enfield & Wizenty.

Emily Smit-Dicks: *Fichu*

Gallery A: September 21 to October 30, 2016

Reception: October 7, 7-10pm

Artist Talk: October 16, 1-3pm

Workshops: October 23 and October 30, 1-3pm

This is an exhibition of textile-based sculpture and wall works informed by contemporary collage and traditional textile practices. The work is constructed using found objects, manufactured articles, and recycled domestic materials.

An exploration of material form, through texture, surface, shape and colour, creates optical effects, layer and depth. The voluptuousness of the materials generates transient figurative qualities that take inspiration from such artists as Eva Hesse, Louise Bourgeois, Cy Twombly and Richard Tuttle, who are intellectually motivated, but materially driven.

The intention of the work is to be juvenile, feral, instinctive, loose, playful and humorous.

Artist Biography

Emily Smit-Dicks lives and works in Toronto as an artist and costumer. She graduated from the University of Toronto in 2011, majoring in Visual Studies and Philosophy. She recently did illustrations for the book, *The Unexpected*, published by Swimmer's Group. Emily has exhibited her work at various institutions such as G Gallery, Birch Contemporary, Scotiabank Nuit Blanche, Justina M. Barnicke Gallery, Gallery Stratford, Cambridge Galleries, and the Art Gallery of Ontario.

Ilija Blanusa: *Untitled*

Art Lab Artist in Residence/ Gallery A: November 2 to November 27, 2016

Reception: November 4, 7-10pm

Artist Talk: November 6, 1-3pm

Workshops: November 5, 12, 19, 26, 1-3pm

This exhibition will explore the ideas that are related between the seen and the unseen.

I love classical music, but I guess you can use whatever genre you prefer. I have been visually impaired for over 23 years of my life. It is hard to explain it to others if they don't have similar disabilities themselves that they can refer to. As a result of that, I start off by blindfolding myself before I turn on the music. I start making lines on paper with both of my hands; different pencil crayon colour in each hand. I move my hands to the music or the fillings that they make me "feel". Once the music stops the blindfold comes off, and then I move to next step.

At this stage I start applying colour to the line drawing. The colour is chosen depending on the piece. If it is a more upbeat number, I will choose more vivid colours. If it is more relaxing piece I will choose cooler tones to be added to the piece. The way the colours

are applied is dependent on the original drawing underneath. I randomly select sections that I feel need some extra emphasises put on them.

In this residency I am not only proposing doing these drawings, but also framing them. They will all have the same style frame, so the outside will not influence the actual work.

I am hoping that this will inspire people that anything is possible.

Artist Biography

Ilija Blanusa is a professional sculptor. He received his undergraduate degree in sculpture/installation from Ontario College of Art in 1991, with honours. He was fortunate enough to receive the scholarship for continuing studies, which made it possible for him to pursue his studies in the USA. He continued with his studies at Cranbrook Academy of Art in Michigan, where he received his Masters of Fine Art degree in sculpture in 1993.

Mr. Blanusa has had over 100 group shows and 6 solo shows in his career. His first show was in 1990 while still attending school. While studying in the USA he was fortunate enough to have ten group exhibits. He has won numerous awards, which includes a best in show from Station Gallery in Whitby, once in 2007 and once again in 2013. He has also won Ontario Arts Council Grants for emerging in 1993 and mid-career in 2009.

His studio practice is based in Oshawa, where he continues to sculpt, paint, draw and work on his photo-based works.

Anastasia Hare: *What Arises in the Process*

Art Lab: December 6 to December 30, 2016

Gallery A: January 4 to January 29, 2017

Reception: January 6, 7-10pm

Artist Talk: January 15, 1-3pm

Workshop: January 21, 1-3pm

From December 6 to December 30, 2016, Art Lab Curatorial Resident, Anastasia Hare will focus on the practices of a selection of Durham Region based artists, and the development of an exhibition with a particular emphasis on aspects of the artists' creative processes. Hare will then move to Gallery A for her exhibition January 4 to January 29, 2017. Join Hare on January 15 from 1-3pm for an artist talk.

Artist Biography

Anastasia Hare's curatorial practice explores a wide range of artistic work that resonates with themes of nature, memory and culture, often through broad research interests in scientific, literary and philosophical ideas. Hare's approach includes a focus on artistic processes – an interest that stems from her own creative work in various media. Through this project Hare aspires to generate dialogue around creative processes while connecting with artists in the Durham region, and facilitate meaningful experiences with contemporary art.

Anastasia Hare has an MA in Art History with a diploma in Curatorial Studies in Visual Culture from York University, and a BFA in Art History and Studio Art from Concordia University. Hare has curated exhibitions at Red Head Gallery, The Drake Hotel, VS VS VS, CONTACT Photography Festival (Toronto), Studio Béluga (Montreal), The Latcham Gallery (Stouffville), PLATFORM centre for photographic + digital arts (Winnipeg) and The Art Gallery of Southwestern Manitoba (Brandon). She has also written exhibition and catalogue essays on diverse practices for Hamilton Artists Inc. (Hamilton), gallerywest, Red Head Gallery (Toronto), Studio Béluga (Montreal) and ARTSPACE (Peterborough); and contributed an interview to *Scene*, and exhibition reviews to *C Magazine* and *Magenta Magazine*.

Hilary Matt: *Chances and Dangers*

Gallery A: November 30 to December 30, 2016

Artist Talk: December 4, 1-2pm

Reception: December 2, 7-10pm

'I've always been intensely determined to be happy, and I've often believed that I should be...But it comes over me now and then that I can never be happy in any extraordinary way; not by turning away, by separating myself.'

'By separating yourself from what?'

'From life. From the usual chances and dangers, from what most people know and suffer.'

- Henry James, *Portrait of a Lady*, 1881

Halton Hills-based artist Hillary Matt will install a series of recent, new, and site-specific work as part of her solo exhibition *Chances and Dangers* at Gallery A in The Robert McLaughlin Gallery. The work reflects her considerations toward the nature of signage and hanging flat objects; their ubiquity, accidental aesthetics, and complicated relationship to both language and images. The forms of flagpoles, grocery store banners, beach towels, and laundry on clotheslines are mimicked. Surfaces are time sensitive and used as a space to document, encrypt, and repossess patterns, personal revelations, and lyrics that freckle everyday life.

Completed works to be included in the exhibition make use of collage, oil and acrylic painting, chrome-plated supports, large-scale photographs, and found textiles. New works will consist of a set of hand-poured concrete tiles inspired partly by the Hollywood Walk of Fame, and a site-specific intervention that will muddy the line between artwork and sign.

Artist Biography:

Hilary Matt (b. 1990, Ontario) is a visual artist who makes flat works using image-based techniques, painting, and found materials. She conducts informal research that follows phonetic, metaphoric, and poetic associations across unrelated aspects of life and generates content for her work from her findings. Greatly inspired by car culture, music, and biographical information of famous people, she makes pictures that consider the fluidity of identity, meaning, and memory. Matt has shown her work with Carrier Arts Organization (Toronto) and Cooper Cole (Toronto). She holds a BFA from the Ontario College of Art & Design University. *Chances and Dangers* will be her first solo exhibition.

About Gallery A:

The goal of Gallery A and The Art Lab is to foster and support a thriving arts community. Programs provide accessible opportunities for artists and arts communities to present and discuss artwork, collaborate, share ideas and be inspired. They are artist-driven, self-guided and flexible.

Unlike the rest of The Robert McLaughlin Gallery, these spaces are not curated. Instead, artists may apply to use these spaces through a competitive process and applications are selected by a committee of previous participants from the Durham Region. Priority is given to underrepresented artists and projects that encourage experimentation, collaboration and align with the RMG's Statement of Purpose.

With the support of the Aked Endowment and funding from the Department of Canadian Heritage, the RMG is embarking on an exciting new initiative aimed at fostering a thriving local arts community.

Credit Line

Organized by Gallery A at The Robert McLaughlin Gallery.

Please note the credit line must be used on all published materials.

For all press inquiries, please contact:

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The Robert McLaughlin Gallery

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www.facebook.com/theRMG

Directions: From Toronto, 401 East to Oshawa, exit Simcoe Street, North to Bagot Street. Turn left at Bagot, 2 blocks to Gallery. Parking available.

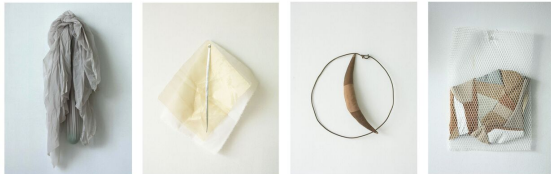
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****Please note that all images must be accompanied by complete credits****



Karolina Baker



Emily Smit-Dicks



I. Blanus Concerto in C minor for Oboe and Violin



Anastasia Hare



Hilary Matt, *goldtones (detail)*, April 2016

For access to high-resolution images, please contact Amy Breedon – Manager of Marketing and Communications, abreedon@rmg.on.ca | 905-576-3000 X 109