MATERIAL TRACES:
TIME AND THE GESTURE
IN CONTEMPORARY ART
Curator: Amelia Jones

FEBRUARY 16 TO APRIL 13, 2013
EXHIBITION OPENING RECEPTION
Saturday February 16 from 3 to 5 pm
+ PERFORMATIVE EVENT
by Alicia Frankovich at 3:30 pm

EVENTS
TOUR OF THE EXHIBITION
With curator Amelia Jones
Tuesday February 26 at 6 pm
At the Gallery, in English

SCREENING
Performative works from the 1960s and 1970s
Sunday March 10 at 3 pm
J.A. de Sève Cinema, LB-125
1400 de Maisonneuve Blvd. West

ARTIST TALK
By artist Heather Cassils, presented in collaboration
With FE.M.E.S: Feminist Media Studio
Monday March 11 at 6 pm
At the Gallery, in English

CONVERSATION
Between Amelia Jones, Barbara Clausen, and Krista
Geneviève Lynes
Tuesday April 9 at 6 pm
At the Gallery, in English

The Leonard & Bina Ellen Art Gallery's contemporary exhibition program is supported by the Canada Council for the Arts.

The Leonard & Bina Ellen Art Gallery presents Material Traces: Time and the Gesture in Contemporary Art curated by the art historian, Amelia Jones. Featuring local and international artists, this group exhibition delves primarily into art practices from North America, Europe, and New Zealand that are marked by a critical engagement with materiality, process, and the notion of the artist’s gesture.

Many of the artists revisit and revitalize more traditional art forms such as sculpture (Alexandre David, Paul Donald, Tricia Middleton) and painting (Andrew Dadson, Mark Igloliorte, The Two Gullivers), often utilizing strategies that straddle other media such as video or performance (Christopher Braddock, Juliana Cerquiera Leite, Angel Vergara). Some employ approaches that are more explicitly performative in the active use of their own bodies (Francis Alÿs, Heather Cassils, Alex Monteith) or those of others (Alicia Frankovich) to create artworks that evoke a sense of embodiment.

Produced over the past decade, the artworks in Material Traces are effectively dialogical in nature, aiming to engage the public through strategies that heighten viewers’ awareness of the material aspect of the work and how it was made. Given this emphasis on the viewer's subjective experience and understanding of the artist’s gesture, Jones argues that the underlying concerns of this international trend of art-making are potentially as political as they are aesthetic.