

FOR IMMEDIATE RELEASE

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Textile Museum of Canada presents **Nadia Myre: Balancing Acts**
April 25–September 15, 2019

OPENING RECEPTION: Wednesday April 24, 6–7:30 pm

Artist will be present - all are welcome!

MARCH 25, 2019, TORONTO - Textile Museum of Canada is pleased to present *Balancing Acts*, a new exhibition by internationally acclaimed artist Nadia Myre. *Balancing Acts* is a selection of artwork made over the last ten years and marks Myre's first major solo exhibition in Toronto. This exhibition is a Primary Exhibition of the 2019 Scotiabank CONTACT Photography Festival.

Nadia Myre is a Montreal-based artist of mixed Algonquin and French Canadian heritage. A member of the Kitigan Zibi Anishnabeg First Nation, she draws attention to the power and histories of Indigenous textile practices that she situates in a colonial context. Throughout her 25-year career, Myre's hallmark multidisciplinary methodology has honoured a range of media that actively, yet subtly, engage with the material and the non-material. Through beadwork, textiles, photography, audio, video, and sculpture, she balances ancestral and contemporary methods of working.

"We are delighted to be working with an artist of such significance at this time in history" said Sarah Quinton, Curatorial Director. "Nadia Myre's provocative work considers the cultural and political importance of making by hand alongside the urgencies of caring for one another. She asks us to consider our connections to the environment and to relationships that shape the way we live today."

Balancing Acts speaks to pressing issues of cultural production and loss: a massive red netted textile structure from 2019 flags troubled relationships to our environment; and a collection of black-and-white loom-woven beadwork is a graphic interpretation of the sharper, darker edges of human scars and healing.

Myre has long been interested in destabilizing fixed readings of personal and collective identity by switching scale, materiality, and context. Her wallpaper print, *Contact in Monochrome (Toile de Jouy)* (2018) is a jumble of colonial and Indigenous motifs: 19th-century European beaver-pelt top hats, imposing architecture, tobacco leaves, wigwams, and birch bark canoes all acknowledge intercultural histories. Similarly, her ongoing *Code Switching* project focuses on shifting Indigenous and European relationships: since 2015, she has photographed, scanned, altered, and recreated fragments of clay pipes collected from the banks of the River Thames in London, England, where the pipes were manufactured for centuries. The artist's project of making new images and objects (tobacco baskets, sculptures, and photographs) from these commonly found colonial artifacts confounds institutionalized archaeological narratives of authenticity by creating new versions that consider productive cultural exchange. Nadia Myre explores the politics of belonging by positioning her practice through a poetic, feminist backdrop of craft, care, and resilience.

Nadia Myre: Balancing Acts is organized by the Textile Museum of Canada and is generously supported by presenting sponsor BMO Financial Group.

PROGRAMS

- Wednesday May 22, 6–7 pm | Curator’s Tour with Sarah Quinton
- Wednesdays, 6–7 pm: May 8, June 5, July 3, August 7 | A series of Art Chats led by students from OCAD U, Ryerson University, University of Toronto, and York University.
- Saturday September 7, 6–7:30 pm | In Conversation: Nadia Myre and Bonnie Devine

ABOUT THE ARTIST

Nadia Myre (b. 1974) is a Montreal-based interdisciplinary artist of mixed Algonquin and French-Canadian heritage. A member of the Kitigan Zibi Anishnabeg First Nation, her work explores the politics of belonging by positioning her practice within a framework of resistance and resilience. She is the Canada Research Chair in Indigenous Art Practices at Concordia University, Montreal.

Myre is the recipient of numerous commissions and awards, notably: *Tree of Shifting Forms* (Canadian Embassy, Paris, 2018), *Eel Spirit, Basket, and Fence*, (City of Ottawa, Light Rail Transit, Pimisi Station, 2018), *Living with Contradiction* (Banff Centre for the Arts, Walter Phillips Gallery Indigenous Commission Award, 2016), and the Sobey Art Award (2014). Recent solo exhibitions include *Code Switching and Other Work* (The Briggait, Glasgow International, 2018), *Acts that Fade Away* (Ryerson Image Centre, 2018), *Tout ce qui reste/Scattered Remains* (Montreal Museum of Fine Art, 2017), *Decolonial Gestures or Doing it Wrong? Refaire le chemin* (McCord Museum, 2016), *Oraison/Orison* (Oboro, 2014). Her work appears in publications such as ArtForum, Art Journal, ArtNews, Canadian Art, Esse, ETC, Le Monde, New York Times, Parachute, Spirale, and the Washington Post.

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ABOUT THE TEXTILE MUSEUM OF CANADA

The Textile Museum of Canada has been exploring ideas and building cultural understanding through the universal medium of textiles since 1975. Connecting international textile traditions to contemporary art and design, this national museum is one of Canada’s most engaging arts institutions, welcoming thousands of visitors from across the country and around the world each year. The Museum’s permanent collection spans 2,000 years and consists of over 14,000 artifacts from about 200 countries and regions, uniquely positioning the Museum to speak to global culture as well as our increasingly global communities. A leader in the digitization of collections and interactive environments, the Textile Museum of Canada is recognized for its innovation in the development of landmark educational, research and creative initiatives. | textilemuseum.ca

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HIGH-RESOLUTION IMAGES

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