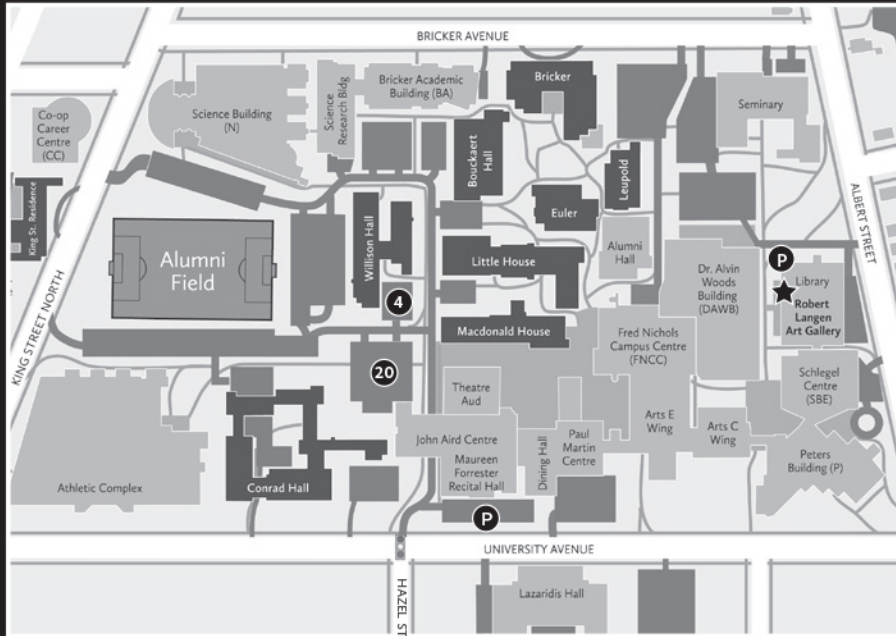


Directions

From Hwy 401, take exit 278B (coming from London) or 278 (coming from Toronto) and follow Hwy 8 West to Kitchener; enter Hwy 85 by following Hwy 7 East and Hwy 85 North signs; follow Hwy 85 North to the University Avenue West cut-off; follow University Avenue to the lights at Hazel Street. Turn left into the campus. The Robert Langen Art Gallery is located in the Library.

We recommend you park in Visitor Pay and Display Parking lots #4 or #20. There are also **five accessible parking spots** available near the front of the library.



The Robert Langen Art Gallery is wheelchair accessible.

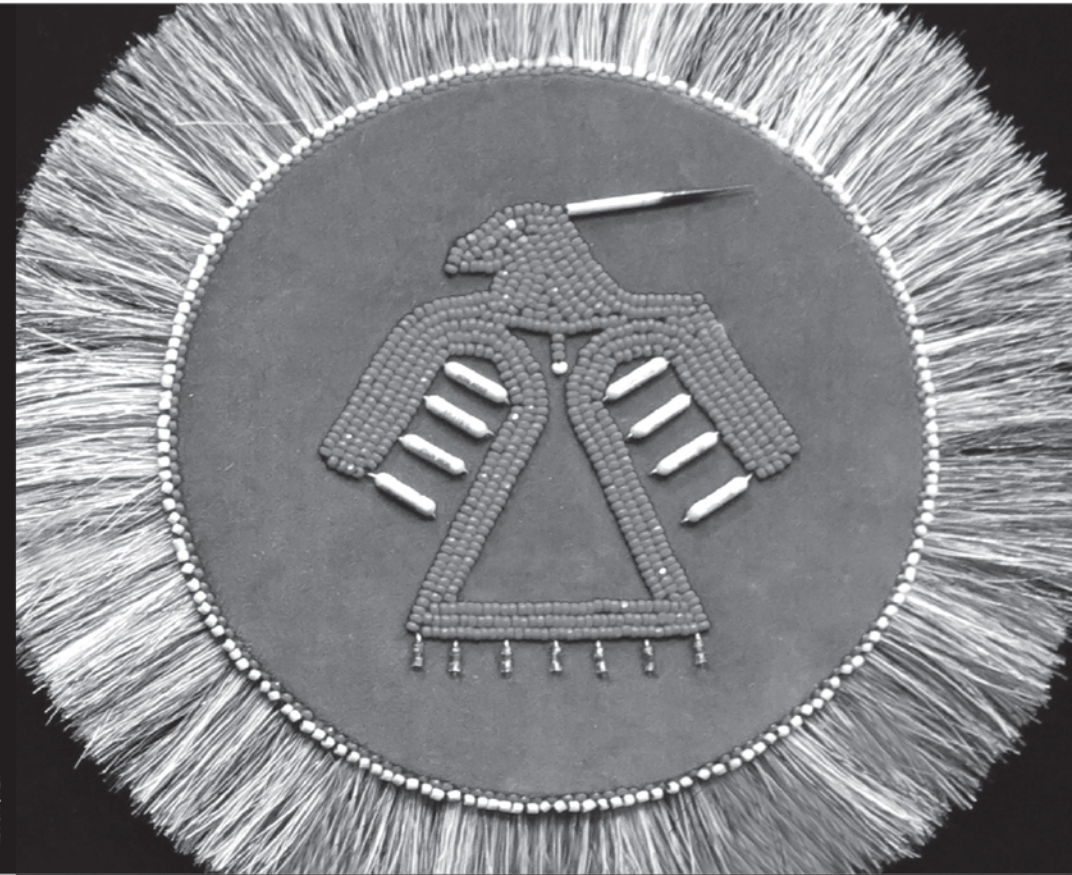
Gallery hours: Monday – Friday 10am–10pm | Saturday – Sunday 12pm–10pm

Free Admission

library.wlu.ca

RT111-16-1018

robert langen art gallery



Robert Langen Art Gallery

Main floor of the Library
Wilfrid Laurier University, 75 University Avenue West
Waterloo, Ontario N2L 3C5 T 519.884.1970 x3801

Cover image:
*Gichi-aazhoogami-gichigami:
Lake Huron (Great Crosswater Sea)*
(detail), 2016, mixed media,
183 cm x 228 cm.
Photo courtesy of the artist.

Barry Ace | *Coalesce* | mixed media installation

Barry Ace

Coalesce | mixed media installation

February 25–April 6, 2019

library.wlu.ca

Artist Biography

Barry Ace is a band member of M'Chigeeng First Nation, Manitoulin Island, Ontario. His mixed media paintings and assemblage textile works explore various aspects of cultural continuity and the confluence of the historical and contemporary.

As a practicing visual artist, his work has been included in numerous group and solo exhibitions, including: *Emergence from the Shadows: First Peoples Photographic Perspectives*, Canadian Museum of Civilization (1999: Ottawa); *Urban Myths: Aboriginal Artists in the City*, Karsh-Masson Gallery (2000: Ottawa); *The Dress Show*, Leonard and Ellen Bina Art Gallery (2003: Montréal); *Super Phat Nish*, Art Gallery of Southwestern Manitoba (2006: Brandon); *50 Years of Pow wow*, Castle Gallery (2006: New York); *Playing Tricks*, American Indian Community House Gallery (2006: New York); *Home/land and Security*, Render Art Gallery (2009: Waterloo); *Meditations on Memory – A Metaphysical Dance*, Alcove Gallery (2010: Ottawa International Airport); *m̄ntu'c – little spirits, little powers*, Nordamerika Native Museum (2010: Zurich); *Changing Hands 3 – Art Without Reservations*, Museum of Art and Design (2012–2014: New York); and *Native Fashion Now: North American Native Style*, Peabody Essex Museum (2016–2017: Massachusetts); *Anishinaabeg Art and Power*, Royal Ontario Museum (2017: Toronto); *Every. Now. Then. Reframing Nationhood*, Art Gallery of Ontario (2017: Toronto); *2017 Canadian Biennial*, National Gallery of Canada (2017: Ottawa); *We'll All Become Stories*, Ottawa Art Gallery (2018: Ottawa); *URL : IRL*, Dunlop Art Gallery (2018: Regina); *Public Disturbance: Politics and Protest in Contemporary Indigenous Art from Canada*, Supermarket 2018 (2018: Stockholm, Sweden).

His work can be found in numerous public and private collections in Canada and abroad, including the National Gallery of Canada (Ottawa, Ontario); Canadian Museum of History (Gatineau, Québec); Art Gallery of Ontario (Toronto, Ontario);

Royal Ontario Museum (Toronto, Ontario); Government of Ontario Art Collection (Toronto, Ontario); City of Ottawa; Ottawa Art Gallery; Woodland Cultural Centre (Brantford, Ontario); Canada Council Art Bank (Ottawa); North American Native Museum (Zurich, Switzerland); Ojibwe Cultural Foundation (M'Chigeeng, Ontario); Global Affairs Canada (Ottawa, Ontario) and Indigenous and Northern Affairs Canada (Gatineau, Québec).

Barry was the recipient of the KM Hunter Visual Artist Award for 2015, an award administered by the Ontario Arts Foundation.

He currently resides in Ottawa.

Artist Statement

Coalesce is a fusion of distinct Anishinaabeg aesthetics of the Great Lakes' region with the refuse from western society's technological and digital age to order to intentionally shift an object's materiality and its accepted paradigm within the physical world. It is through the integration and juxtaposition of recognizable materials used in the making of Anishinaabeg material culture, such as glass beads or porcupine quills, with new found materials, such as electronic components (capacitors and resistors) that this body of work rejects any notion of cultural status. *Coalesce* demonstrates the continuum of Anishinaabeg innovation and expression by making use of disparate materials that knowingly coalesce and segue seamlessly into contemporary Anishinaabeg artistic tradition and material culture.