



AN TE LIU

MONO NO MA

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AN TE LIU

MONO NO MA

Gardiner Museum



## *Forward*

### RACHEL GOTLIEB

Chief Curator and Interim Executive Director, Gardiner Museum

*An Te Liu: MONO NO MA* is the second artist intervention commissioned by the Gardiner Museum, following *Joanne Tod: Invited Invasion* in 2012. What is remarkable about Tod's and now Liu's interventions is that both artists, the former a painter and the latter a conceptual artist renowned for making evocative sculptures from found objects, decided to embrace the medium of ceramics in their practice, which is by no means a requirement for the Gardiner's artist intervention series. While Tod chose to embark on the tradition of china painting on once fired blanks, Liu worked with Angelo di Petta, the established ceramicist and recently retired OCADU instructor, and Janet Macpherson, a 2012 RBC Emerging Ceramic Artist Nominee, to realize his sculptures. From the Gardiner's collection, Liu was drawn by the burnished surfaces and anthropomorphic forms of modern ceramics by Hans Coper and Ancient American funerary ware, both of which served as departure points for his wondrous slip cast sculptures transformed out of Styrofoam packing.

The Gardiner Museum is delighted to have contributed to Liu's oeuvre, and we congratulate him on this new and remarkable body of work. Michael Prokopow has written a thoughtful essay on Liu's *MONO NO MA* series and its place in contemporary art theory and practice, for which the Gardiner is grateful.

The Museum thanks the Gerald Sheff and Shanitha Kachan Charitable Foundation as Presenting Sponsor. We also acknowledge the Hal Jackman Foundation for their returning participation as Exhibition Partner. The Gardiner is grateful to Exhibition Media Partner Toronto Life, Print Media Partner the Toronto Star, and Print Sponsor C. J. Graphics Inc.. Last, but certainly not least, we appreciate the Canada Council for the Arts, the Ontario Arts Council, the Province of Ontario, and the City of Toronto for the critical operating support they provide.



Fig. 1 Studio view with MONO NO MA foam originals

*Out of the Ordinary:*  
*An Te Liu and MONO NO MA*

MICHAEL J. PROKOPOW

One of the striking aspects of modern sculpture is the way in which it manifests its makers' growing awareness that sculpture is a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing. From this tension, which defines the very condition of sculpture, comes its enormous expressive power.<sup>1</sup>

— Rosalind E. Krauss, *Passages in Modern Sculpture*

One of the unavoidable, if not fully apprehended conditions of the contemplation of art is the negotiation of the relationship between idea, medium, and process, or the conversion of matter by labour. An art object is always simultaneously an entity where components and execution are understood to be in the service of something greater, and an exercise where the sequential actions of thinking and doing are fully on display in a temporally compressed and static form.

These thoughts are a starting point for a discussion of the ceramic works created by An Te Liu for the exhibition *MONO NO MA* at the Gardiner Museum. The works operate as potent demonstrations of the autonomous power of art, while offering the possibility of the transcendent encounter with the aesthetic object. As works whose origins reside in discarded Styrofoam packing material, their significance lies in their material genealogy, spatial integrity, and sheer unexpectedness. These are objects to be gazed upon, pondered, and taken in. As complex material and intellectual entities, Liu's works are situated in the matrices of culture, knowledge, and memory. They engage with the contested revolutions in sculpture in the twentieth century, with the modernist project and its myriad and mired implications, and with abstraction as both an aesthetic and ontological condition. The work also engages with the tra-

jectories and legacies of figuration in ceramics, with the long-venerated place of clay, water, and fire in human experience, and importantly, with the ways that culturally informed, individuated capacities of perception, cognition, and association operate in the context of seeing art.

## II

In accepting an invitation to make work for the Gardiner Museum, Liu well understood the opportunities and challenges presented. He knew that the undertaking would need to operate in the realm of material specificity, that it would constitute a rumination on a geographically diverse, historically expansive collection of pottery and porcelain, and that it would mean mastering new skills in order to fabricate ceramic objects.

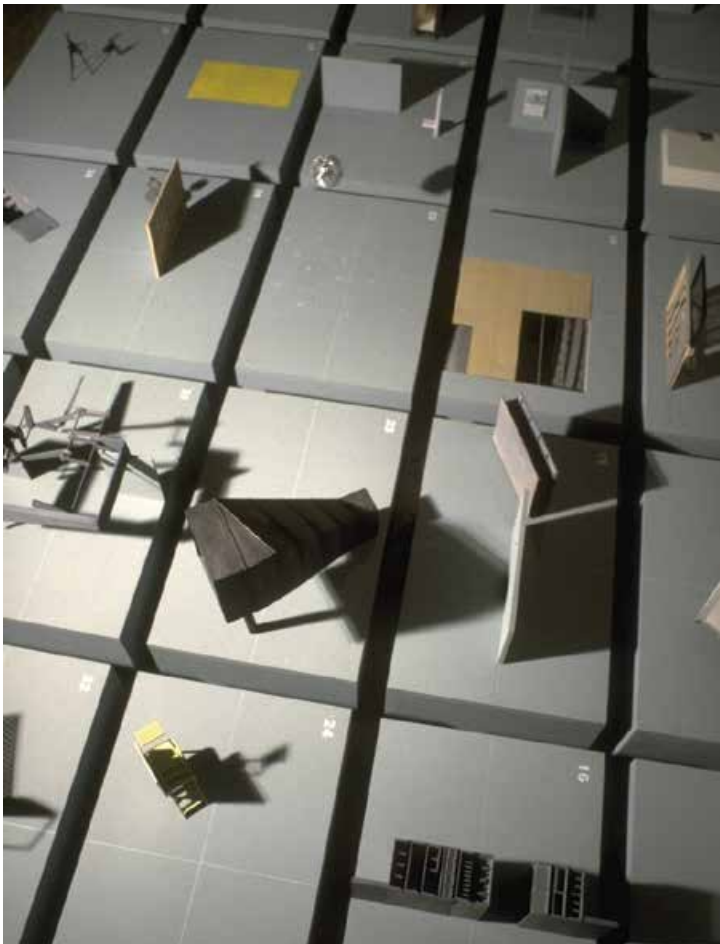


Fig. 2  
House Parts 1995

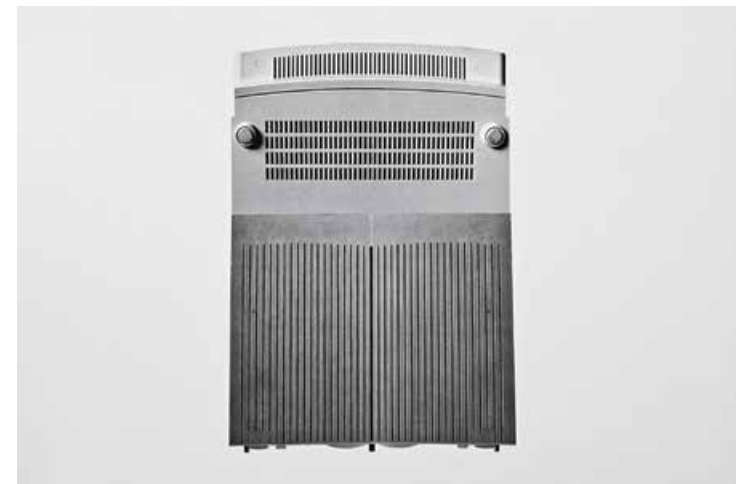
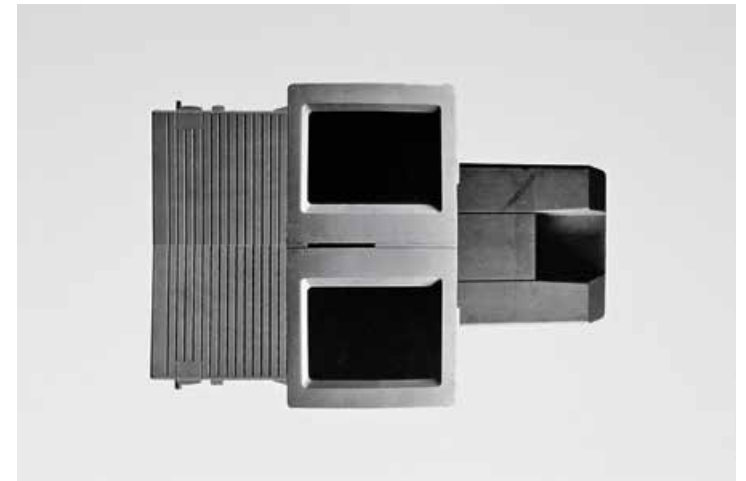


Fig. 3  
Untitled (Unit 4) 1999  
Untitled (Unit 6) 1999

More importantly, in agreeing to make what must be seen as site-specific work in a new medium, Liu was acknowledging that his practice would be changed. As he has noted, he likes “learning new things, new media,” and in fact, Liu’s practice, like his life, has always been about curiosity and adaptation.<sup>2</sup>

Born in Taiwan and moving with his family to Canada as a child, Liu’s own becoming was marked by what seems to have been a rather calm adjustment to North American life and its material promise. He studied art history, Renaissance studies and film at Victoria College, University of Toronto, then made his way to Los Angeles for graduate school. He completed his Master’s of Architecture at SCI-Arc, where his award-



winning thesis, *House Parts* (1995, fig.2), explored the architectonics of occupied domestic spaces and was notable for its combination of photo-montage, model making, collage, and a deft mixture of cross-disciplinary theorizing and narrative. In 1999, he showed his work for the first time in a group exhibition at Henry Urbach Gallery in New York, and the next year he had his first solo exhibition at the Contemporary Art Gallery in Vancouver.

As the critic John Bentley Mays has noted, Liu's practice has always been tied to, and representative of, his intellectual and personal interests in the record and meaning of contemporary life. "He has rummaged," Mays wrote in *Canadian Art* in 2011, "in the attic of technological and cultural modernity, and in the attic of his own very modern boyhood, in search of talismanic artifacts that can tell us what it meant to exist then, in circumstances both different from and weirdly similar to now."<sup>3</sup>

There is no question that critical rummaging and a curatorial mindset are at the core of Liu's artistic sensibility. While his practice can be seen to be in large part a product of his fascination with the littered landscapes of everyday consumer life, it is his formal training in theory and film that best explains why he makes the work he does. Liu's critical, materialist positioning has meant that his work is thoughtfully ideological, meticulously executed, and substantive—a type of weightier Conceptual Art where optics matter. Accordingly, Liu's practice operates as a sustained commentary on the ideological and phenomenological implications of relationships between people and things, policies and actions, decisions and consequences. Indeed, Liu's work seldom fails to raise difficult questions about technological determinism, material desire, and the structures of power that define existence and the human condition. However, in Liu's work, what operates as the ongoing critique of history and narrative of progress coexists with the artist's genuine fascination with, and enthusiasm for, the material world.

He has, for example, worked with sponges, T-shirts, air purifiers, and cast-off appliances, each time balancing the specifics of the medium with the goals of commentary. In *Soft Load* (1999, fig.4), he arranged uniformly sized, rainbow-coloured kitchen sponges in a rectangular tower where the hues and the calm of repetition elevate, both literally and figuratively, the most undistinguished objects of household management to the level of art, while managing to pay homage to Donald Judd's "specific objects"—those carefully machined, contemplative wall and floor pieces of colour and calm—and Gerhard Richter's famed colour chart paintings from the mid-1960s.<sup>4</sup>

In *No Molestar* (2006, fig.5) he stacked 280 folded T-shirts in nine colours, each stencilled with the eponymous phrase "Do not disturb" in

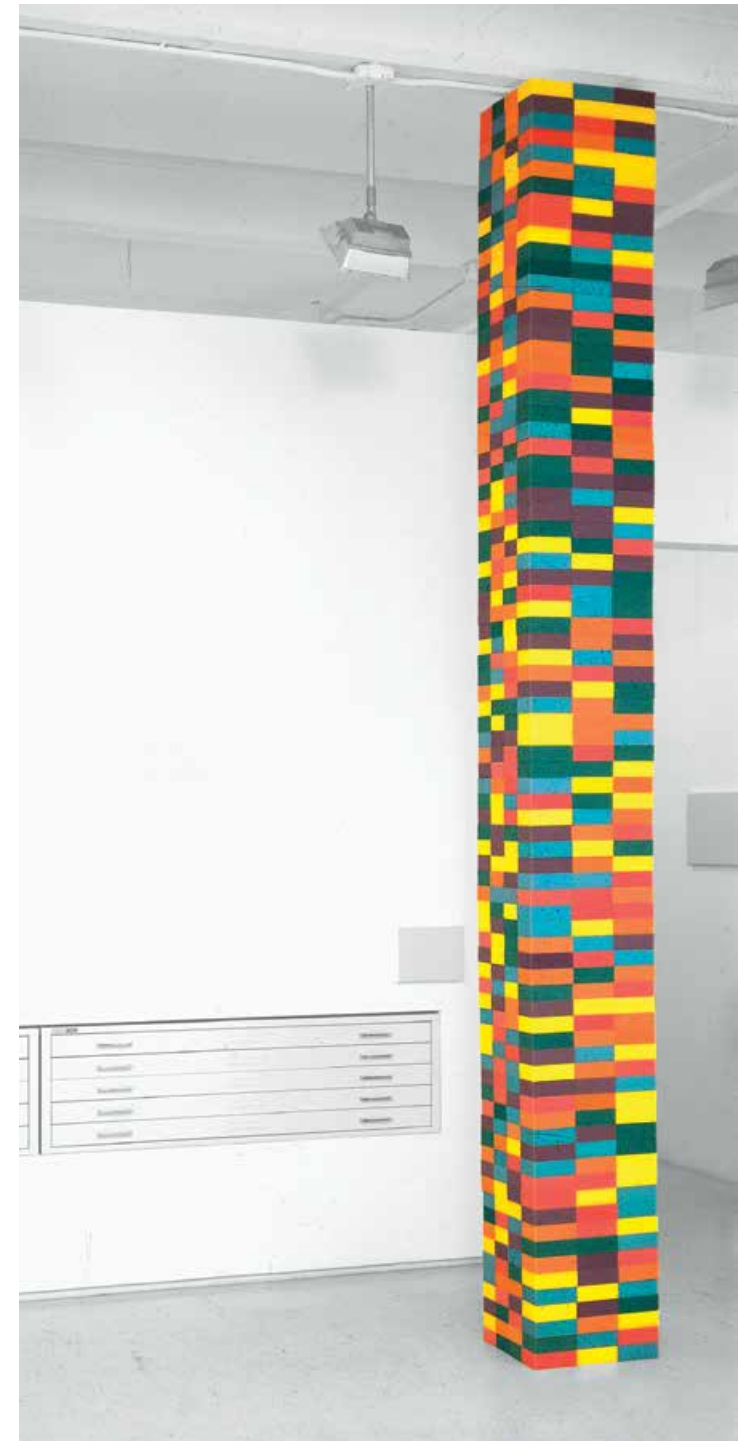


Fig. 4  
**Soft Load** 1999  
Installation view,  
Henry Urbach Gallery,  
New York



Fig. 5  
**No Molestar** 2006  
 Installation view,  
 Witte de With Center  
 for Contemporary Art,  
 Rotterdam

Spanish. Reminiscent of the cheery, orderly banality of middlebrow clothing stores, the work is both sculpture and picture. An aerial or bird's-eye viewing of the four abutting and precise columns brings to mind the entitlement and violence that mark the ritual acts of shopping: picking up a T-shirt from a carefully folded pile, holding it up opened and outstretched, the cursory appraisal, and the quick return of the object to the table, indifferently folded or dumped in a heap. Viewed as a landscape, the piece takes on a different tone. From a distance, and given the vertical and horizontal order of the columns and lines, the work reads like an exercise in hard-edge geometric abstraction where the precision of each block of colour is ever so slightly compromised by the softness of cotton or a lack of starch.<sup>5</sup>

With *Cloud* (2008, fig.6) and *BLAST* (2011, fig.7) Liu turns his interest to the presence of machines in the domestic sphere and the final frontier of their obsolescence. Both works employ disused house-

hold fans, air purifiers, and various consumer devices to create suspended sculptures. With *Cloud*—the careful arrangement of 136 attached, tethered, and continuously running machines suspended high above the ground—the effect is that of an antiseptically elegant space station (or a model of the same) which evokes the totalitarianism of clean labs and the rationality of HAL 9000. In similar, but decidedly antithetic ways, *BLAST* evinces ideas of release and impending drift. Suggesting the effects of near weightlessness, the objects in the work appear to be floating in the waning vortical and funnel-shaped grip of some gigantic and invisible centrifuge. Here the detritus of mechanized utopia—of engineered obsolescence and the welcomed, inescapable cycles of production and consumption—is put on full and elegant display, like the remains of a lost civilization.

So it is with *White Dwarf* (2012, fig.8). Liu's enormous rotating orb covered with monochromatic technological castoffs brings to mind the surface of a seductively menacing, mechanical planet where the structures sit cheek to jowl and the streets are narrow and doglegged. Futuristic and archaic at the same time, the work suggests a repeating, revolving past and an evolving, uncertain future. Not surprisingly, *White Dwarf* also summons references to Darth Vader, the Federation, and countless Hollywood depictions of planets and galaxies. *White Dwarf* is at once beautiful and terrifying, seductive and authoritarian. Time and time again, Liu returns to question the structures of modernity: institutions, social relations, and fetishized commodities. Armed with his near-archaeological love of things—"profound, idiotic, useful, useless, beautiful, ugly things," as he has described them—and what could be mistaken as a dispassionate take on the false logic on modern life, Liu has fashioned an art practice that brilliantly interrogates the contemporary condition.<sup>6</sup>

### III

At first glance, Liu's *Gnomon* from his *MONO NO MA* series (2013, fig.9), a structure comprised of six seemingly identical blackened bronze forms, might well appear as some ancient object of veneration: a stele, a monolith, or some unplaceable totem. Or, it might lead one to think about the rough-hewn symmetry of Constantin Brancusi's *Endless Column* (1918), with its visible axe and saw marks. On closer examination, however, it becomes evident that the work's repetitive, undulating form is not as simple as it seems. Rather than simply stacking the shapes one on top of each other, and thereby lulling the viewer into the false security implied by the constancy and logic of the form, Liu has subtly and subversively arranged the units so that there are breaks in the visual language of the piece. The channels and voids, which were functional in the individual Styrofoam

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Fig. 6 **Cloud** 2008  
 Installation view,  
 11th Venice Biennale  
 of Architecture

PAGES 18–19

Fig. 7 **BLAST** 2011  
 Installation view,  
 Michael Klein Gallery,  
 Toronto





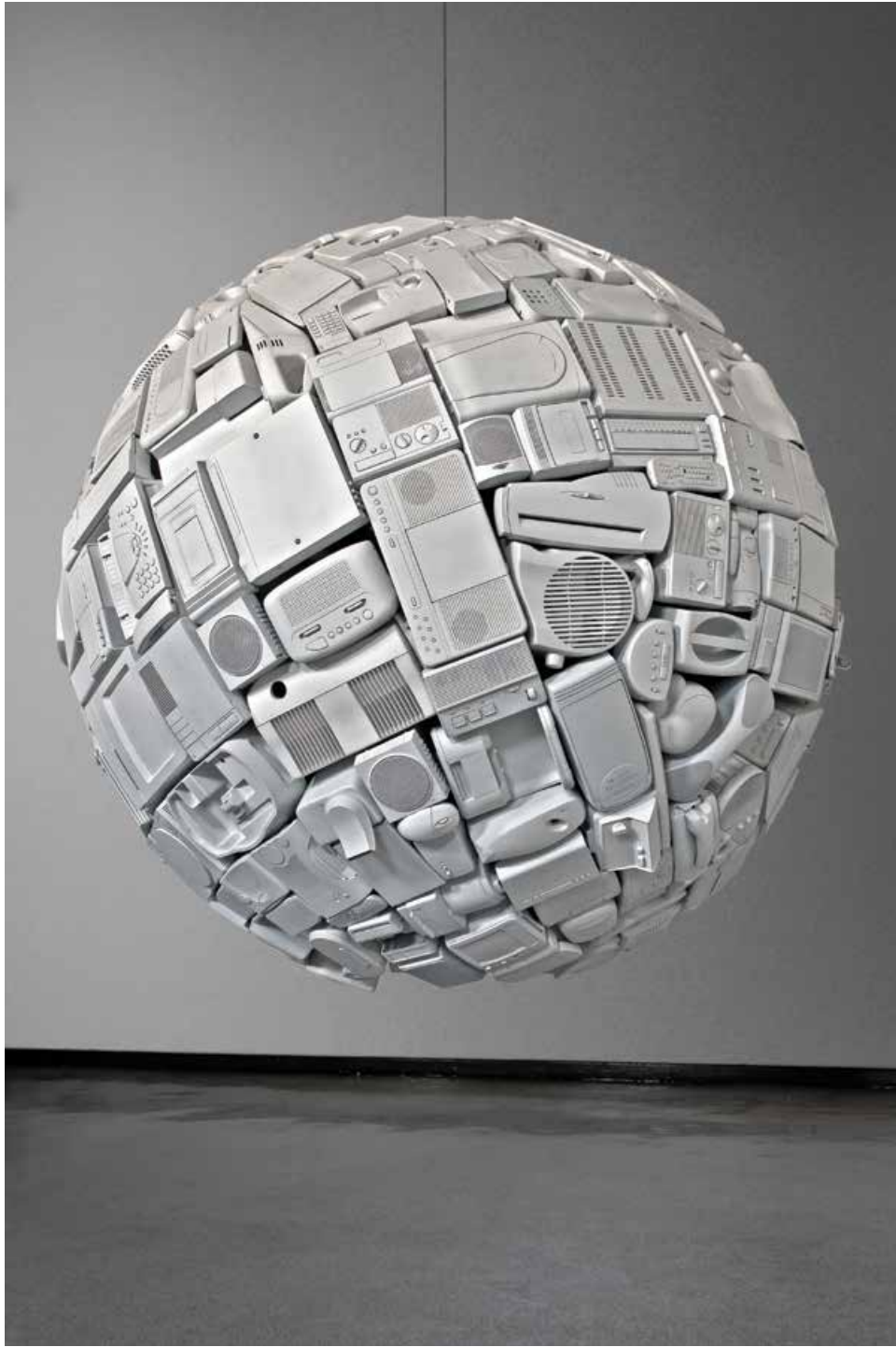


Fig. 8 **White Dwarf** 2012



Fig. 9 **Gnomon** 2013 (cat.2)



Fig. 10  
Foam original,  
*Obsolete Figure in Space*  
2013 (cat.3)

units and which could easily operate as connected and segmented patterns in a continuous vertical picture plane, are disrupted. The humbling implications of infinity and endlessness are challenged by the dissonance of the work's assembly. And yet, with the enveloping sheen of its dark, dense, smooth, and slightly glinting surface, Liu's *Gnomon* commands attention.

As with all of Liu's work, things are not necessarily what they seem. The artist's process of taking an ubiquitous material of the contemporary military-industrial complex and determining how to use it in the making of art is, in itself, striking. The work (inadequately described as ceramic reproductions of Styrofoam originals) is a satisfyingly wrought tangle of ideas, materials, and means. One only needs to look at *Obsolete Figure in Space* (2013, fig.10) to grasp what Liu has accomplished. Suggesting an excavated fragment of some sort, the piece is noble and vulnerable.

Balanced on a thin rod embedded in a cast concrete base, the sculptural power of the work is the result of its lopsided parabolic shape. Poised as if in flight, there is no assurance that the casting is not part of a streamlined jet plane, or the solidly rendered negative space from the impression that an aerofoil or a weapon, such as a boomerang, might make in plaster. In truth, part of the success of this work lies in the need to speculate about its origins. *Obsolete Figure in Space* operates as sublimely in its mystery as it does in its mundane origins. Never has the packaging from the latest generation iMac looked so good.

And such is, of course, one of the most important things about Liu's work in *MONO NO MA*. That most people spend little time thinking about packing materials goes without saying. In fact, it might not be off base to say that indifference defines most people's relationships with bubble wrap and Styrofoam. Save those moments when something needs to be shipped or packed away, or those more frequent occasions when a new purchase—the laptop, the DVD player, the kitchen gadget—is hurriedly unpacked, the moulded thermoplastic polymer that encases and protects the objects of material desire (where foam follows function), is rarely the subject of any consideration, let alone visual scrutiny. The complex industrial processes required to produce expanded polystyrene (EPS)—the ubiquitous, indestructible, chemically complex, and environmentally problematic substance of disposable coffee cups, foam peanuts and takeout containers—are barely considered in the larger context of Western production and consumption. No matter how effective and indispensable Styrofoam packaging may be, its importance is fleeting.

Accordingly, Liu's use of EPS packing materials in his creation of a body of sculptural ceramics represents a significant achievement in terms of both socio-economic critique and creativity. By using discarded EPS forms to create unprecedented work, he offers a thought-provoking variation on the historical role of found materials in artistic production. One needs only to reflect upon Duchamp's ready-mades, Picasso's sculptural assemblages, or Rauschenberg's combines to understand the importance of the role that an unlikely medium can play in the creation of work. And it is the calculated and original positioning of Liu's work that is noteworthy. He is, in certain ways, following on important intellectual and material developments in art. However, whereas the historical record of the reconfiguration of materials in art making shows that the repurposed object—the urinal, the bicycle seat and handlebars, and the gamut of curbside trash from parasols to old pillows to the occasional stuffed goat—has been retained, in the case of Liu's ceramics, the Styrofoam debris so central to the work is absent. The original models of the works are but spatial and textural ghosts, traces that constitute a kind of three-



Fig. 11 EPS foam packing

dimensional, palimpsestic gesture. That which was cast-off has been cast only to be cast-off again.

Inspired, thoughtful, and gently sardonic, Liu's work demonstrates the complex ways in which art is always about many things at once. At the core of any work of art—its conceptualization, realization, and existence—sit three related actions: translation, transformation, and transfiguration. The first is concerned with mimesis and the age-old responsibility of the artist to render in some form that which can be regarded as the real or perceptible world.<sup>7</sup> Translation is about the remaking of something through observation and interpretation. However, the work of representation is not the imperative of mimesis in the abstract. Rather, it is about interpretation in the context of time and place. In the case of Liu's work, he has translated the chemical and cultural facts of Styrofoam into slip cast representations of the same.

The second act in the making of art is transformation. All art constitutes the marshalling and reconfiguration of resources. While it may be presumed that any material could be used in giving form to thought, there is always the question of which material best lends itself to the ideas to be expressed and the means by which such expression will be achieved and offered. Liu's decision to work in ceramics, coupled with his persistent engagement in questions of modern and contemporary life, led him to see the aesthetic and critical promise of extruded polystyrene, a material out of which he could make art. The transformations, therefore, are both material and metaphoric. They represent a significant variant on the idea of found art and the possibility of changing something in profound and provocative ways.

Lastly, there is the phenomenon of transfiguration, a concept usually associated with faith. One of the attendant meanings of transfiguration is a change that glorifies or exalts. The idea is important because such a change has occurred in the work of *MONO NO MA*. For, despite the ability to ascertain and document the step-by-step processes by which Liu made his sculptures—collecting foam packing, consulting with ceramicists, experimenting with forms, constructing maquettes, setting up a studio for mould making and slip casting, spending long days in Millbrook, Ontario testing glazes and firing clay forms—the work resides in the wondrous territory of the ineffable.<sup>8</sup>

And so it should be. There is a word in German—*aufheben*—that is customarily translated into English as “sublation,” meaning the purification of something through its obliteration.<sup>9</sup> It is a concept that seems perfectly suited to both what Liu has done with Styrofoam and what it means. Found in the realm of philosophy and the idea of the dialectic, sublation is the means by which one arrives at truth or synthesis through



Fig. 12  
Chimera 2013 (cat. 5)

the exchange of opposing ideas, and can be best understood as the exaltation of something through its negation. This seems a fitting way to wrap one's mind around Liu's works. For while nothing should be surprising in the realm of contemporary cultural production, there are works of art that can still amaze: the audacity of form and image, the perversity and brilliance of material and technique, the irreversible impact of unprecedented work. Attention can rightly be paid to the spatial and tangible import of the sculptures—the correspondence of their forms to works by Arp, Moore and others, the dominating place of their finishes and glazes (an obvious acknowledgement to Constructivist theories of *faktura*, where the surface of a work needed to reveal both its inherent properties and the means of its production), and the design and integration of the bases and stands (and to historical fortunes of the plinth in the history of sculpture)—but greater attention must be paid to the fact of their being.<sup>10</sup> Liu's ceramic works are strikingly original in form and implication. While there exists a long history of sculptural casting where sand or wax is used to make a mould of a form, Liu's casting of Styrofoam is about a different technical and philosophical process in which the actual Styrofoam form is recorded only to be reproduced in a different medium.

Fig. 13  
Aphros 2013 (cat. 1)



Whereas Liu, in the best tradition of found art, could have easily placed pieces of EPS that he considered visually interesting on bases and pedestals, he decided instead to make a copy of a chosen aesthetic object for the sole purpose of rendering it in an unrelated material. And in doing so, he has put ideas about authenticity, reproduction, and the integrity of originals into demanding play. To read Liu's work as a capitulation to postmodernity's lax concern about the implications of the virtual and the simulacral would be missing the point. With this work the artist is asking that the status of a dispensable original—the progenitor of form and content—be revisited in the service of critical practice.

In these ways, Liu's works represent both a noteworthy exercise in creativity and studio practice (and here the wretched, but technically appropriate term "artifaction" comes to mind), and they exist at the complicated, compelling nexus of conceptual imperative and intellectualized experimentation.<sup>11</sup> These are works of serious intent and unexpected consequence. They can be regarded equally as works of craft or as high art (classifications that admittedly can often do more damage than good). And, they can be seen to offer a new nomenclature and way of thinking in order to fully appreciate their distinctiveness. Ranging in form from





Fig. 14  
Brutalist Rice Cooker  
2013 (cat. 17)

the craggy and shorn to the modular and architectonic, the works are instantly subject to the enculturated processes of interpreting the forms through emotions and feelings that accompany visual engagement.

Who could deny the anthropocentric implications of *Chimera* (2013, fig.12)? Perched high on its elongated trapezoidal pedestal, one expects the two-legged automaton to leap to the ground and march away. And how could one look at the ancient texture and aching of *Aphros* (2013, fig.13) and not be reminded of shattered dreams and fallen empires? Reading as long-buried travertine or perhaps Pentelic marble, the juxtaposition of solid and void reads like an elegy of loss and survival. And what of *New Dawn Fades* (2013)? Are these paired, staggered volumes conferring sentinels, intimates, or conspirators? What is it about their proximity to one another and the grooved patterns of their sharp, hollowed, and shorn surfaces that manages to intrigue? And what, lastly, is to be made of Liu's

*Brutalist Rice Cooker* (2013, fig.14)? Solid and squat like a 1950s government building, or a ceremonial urn from the Tang dynasty, it sits confident and luminous with its surprising and perfect crackle glaze. Such analysis could easily continue. Suffice to say, the power of these works rests in meanings that will come from the innumerable encounters that follow. Each work says something yet needs to say nothing at all. They can simply exist as things.

#### IV

In Liu's calculated practice, the rendered forms of *MONO NO MA* result as much by accident as by deliberate action. The Styrofoam pieces that give form to the ceramic works were carefully chosen because of their shapes and textures. In the process of their transformation, they were carved, sliced, honed, combined—and recombined. The finished casts were subject to concerns about glazes, pigmentation, and a myriad of other pressing considerations regarding surface and standing. That permeating each work are multiple commentaries about the status of art objects, capitalism's excesses, standards of beauty, and human frailty and hubris, only adds to the demanding complexity of what Liu has accomplished. For easily and rightly, the work can be held to any number of modes of assessment: the nineteen objects that comprise *MONO NO MA* succeed as sculptures, as site-specific works, as contextual commissions, as ceramics, and as aesthetic objects. While they will likely be included in commentaries about, say, the social radicalism of art in the age of late capitalism, and contextualized in the domesticating narratives of studio practice in the age of post-craft and post-disciplinarity, they will also remain thoughtful, fugitive objects that are out of the ordinary.

1. Rosalind E. Krauss, *Passages in Modern Sculpture* (Cambridge: MIT Press, 1981), p. 5.
2. As Liu described to the author, "This has been a real journey and challenge, my mind is boggled with all the new techniques, variables I have had to come up against. I should either do more work in ceramics or avoid it at all costs. It has been rewarding though, I like learning new things, new media." An Te Liu, Email to Michael Prokopow, June 25, 2013.
3. John Bentley Mays, "Modern Man: An Te Liu and the space between idea and object," *Canadian Art*, (Summer 2011): p. 64.
4. See *Farbtafeln* series in Gerhard Richter, *Atlas* (München: Verlag Fred Jahn, 1989), pp. 128–137.
5. The work represents an intricate commentary on the uneasy trade relationship between the European Community and China. Employing T-shirts in the nine colours of the flags of the EU member states (with proportionate frequency to the colours' appearance in the state flags) Liu's work asks questions about issues of sovereignty, tariffs, and economies of scale.
6. In speaking with Mays, Liu offered the following: "What is there not to like about modernism? What about spaceshots, time-space relativity, heroic abstract painting, fast dreamy cars, kitchen appliances, clean edge buildings with Calder sculptures in front of them, serial music, strange screwy narrative structures, the Helsinki Olympics, uncertainty principles and so on? . . . Modernism brought us interesting things. The ideas were interesting too, but of course they are now outmoded, or at least the implications of the space between idea and product have changed." See Mays, "Modern Man," p. 64.
7. For a thoughtful, philosophically inclined discussion of the role of representation in art and the mimetic imperative, see Arthur C. Danto, "The Transfiguration of the Commonplace," *The Journal of Aesthetics and Art Criticism* 33, no. 2 (Winter 1974): pp. 139–148.
8. As Liu acknowledges, the work of *MONO NO MA* is the result of the contributions and efforts of numerous people. Early conversations with Gord Thompson were important, as was time spent with Janet Macpherson, the ceramic artist in residence at the Harbourfront Centre in Toronto, Ontario. A conversation with ceramic artist Jim Hake led to Liu working with Angelo di Petta. As Liu notes, "The project is heavily indebted to him. He taught us about glazes – how they work (and how they don't!), about underglazes, slips, *terra sigillata*, and other methods, fired and non-fired. We mixed our own copper oxide slip according to a recipe he developed. We learned how to press mould (*Aphros* and *Xoanon*), how to slab build (*Hodos*), how to properly dry pieces, how to sandblast, do prep work on wet-ware and green-ware, and so much else." An Te Liu, Email to Michael Prokopow, July 15, 2013.
9. The core meaning of the German term is the act of picking something up or raising something from a lower position to a higher one. Other meanings include the storing and preserving of something, the assimilation of something, and the negation of something often through a ritualized process of purification.
10. As Richard Serra has noted, "the biggest break in the history of sculpture in the twentieth century occurred when the pedestal was removed." This revolutionary change signalled a shift from what critic Hal Foster described as "the memorial space of the monument" to what Serra labelled "the behavioral space of the viewer." See Hal Foster, "Sculpture Remade," in *The Arts-Architecture Complex* (New York: Verso, 2011): p. 143.
11. See, for example, Roberta Shapiro and Nathalie Heinich, "When is Artifactsion?" in *Contemporary Aesthetics*, Special Vol. 4 (2012).

**MICHAEL PROKOPOW** is a historian and curator. His interests include contemporary cultural production, aesthetic theory and design, and decorative arts history. He is a faculty member at OCAD University.

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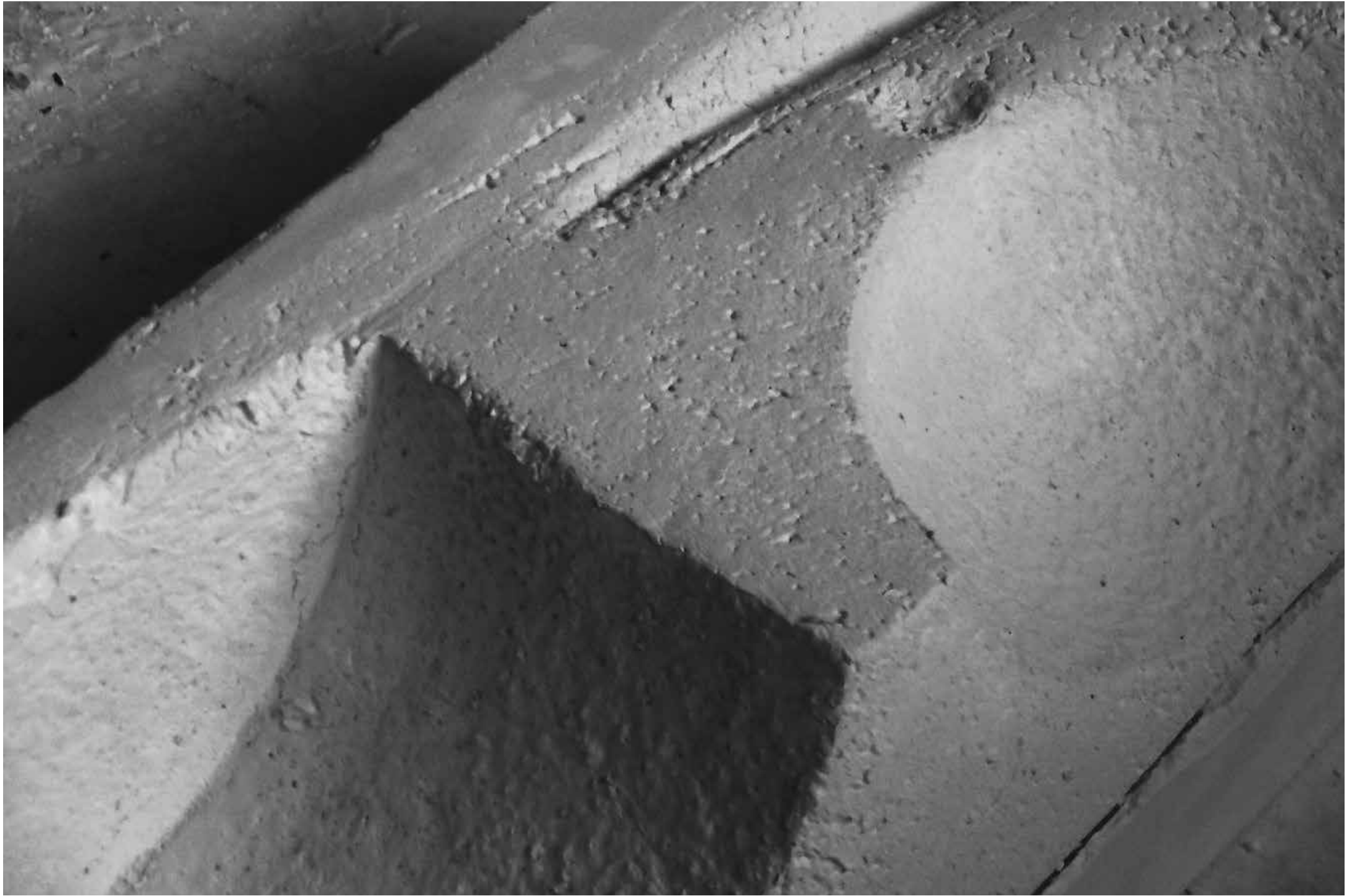
Fig. 15  
Foam original,  
**Order of Solids** 2013 (cat. 4)

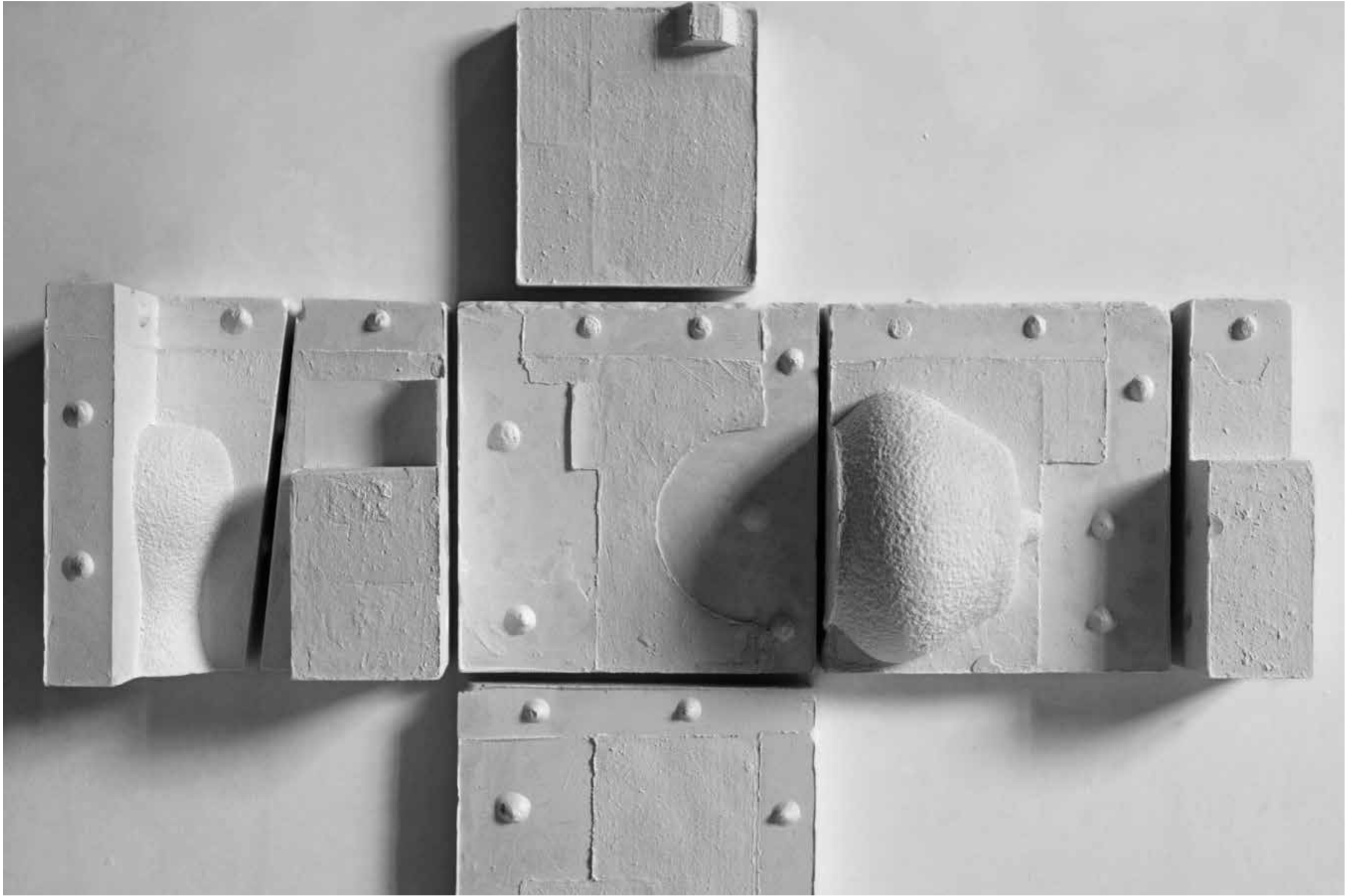
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Fig. 16  
Mould,  
**Chimera** 2013 (cat. 5)

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Fig. 17  
Mould,  
**Order of Solids** 2013 (cat. 4)







**Aphros** 2013 (Cat. 1)  
Press moulded earthenware with sawdust  
additions, copper oxide slip, and pigmentation  
42 x 45 x 13,5 CM

Plaster base  
28 x 44,5 x 10 CM



**Gnomon** 2013 (cat. 2)  
Cast plaster with  
pigmentation  
16 x 183 x 16,5 cm





**Obsolete Figure in Space** 2013 (cat. 3)  
Slip cast earthenware with copper oxide slip  
23 x 34.5 x 10 CM

Concrete and steel base  
13.5 x 81.5 x 13.5 CM



**Order of Solids** 2013 (cat. 4)  
Slip cast earthenware  
19 x 123 x 19 cm

Plaster base  
25 x 63,5 x 25 cm





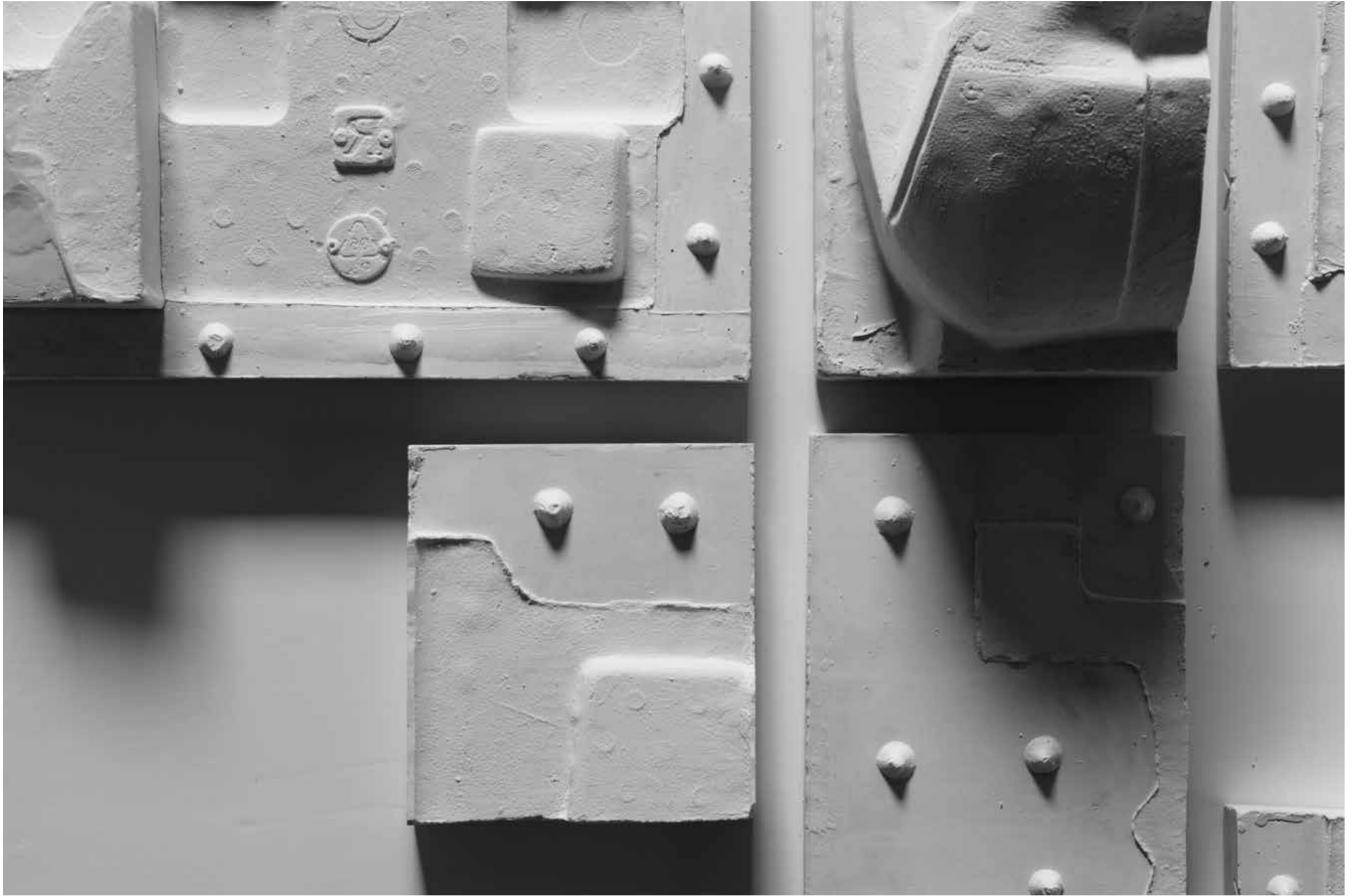
**Chimera** 2013 (cat. 5)  
Slip cast earthenware with  
grey slip and pigmentation  
17 x 33.5 x 14.5 cm

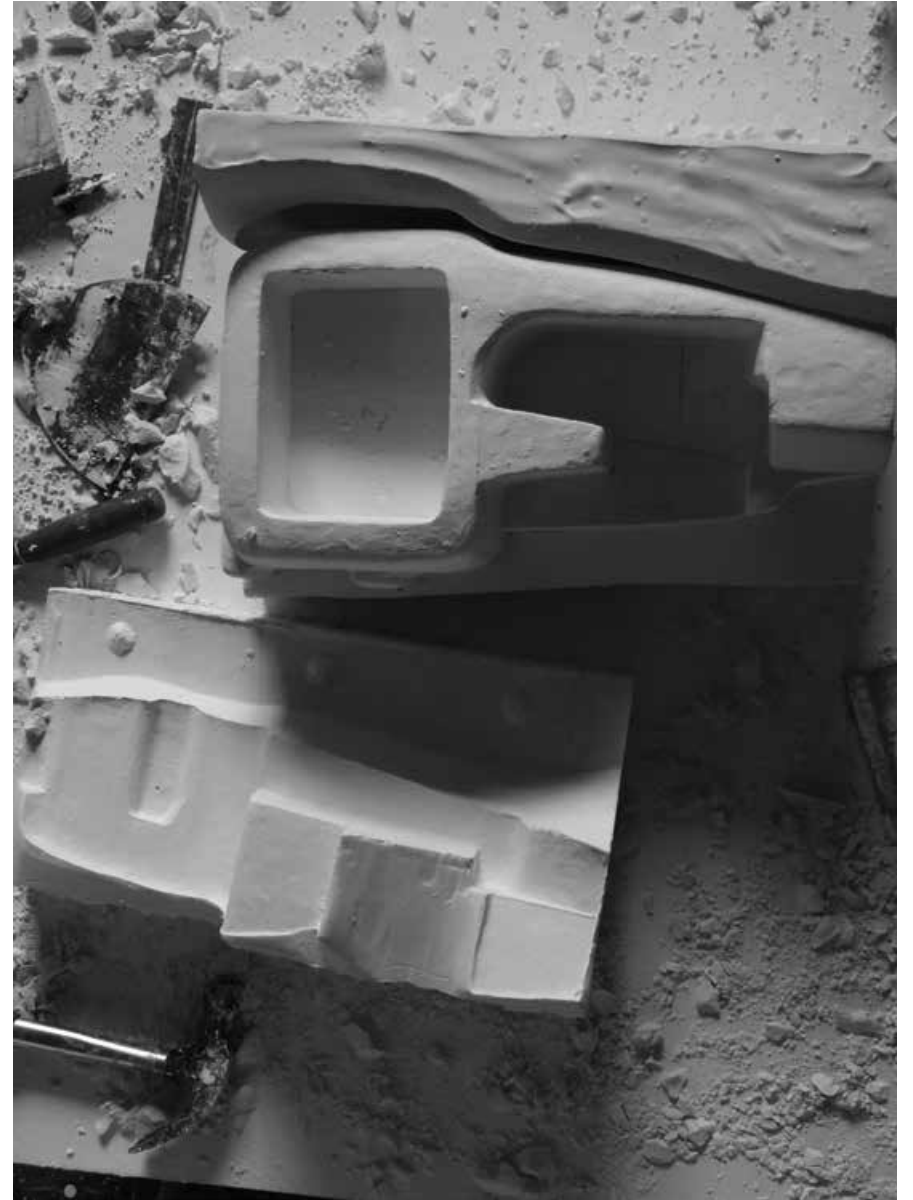
Concrete base  
27 x 106.5 x 24 cm

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Fig. 18  
Mould,  
**Maschinenmensch** 2013  
(cat. 10)

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Figs. 19-20  
Mould and foam original,  
**Xoanon** 2013 (cat. 7)







**George** 2013 (cat. 6)  
Slip cast earthenware with pigmentation  
15 x 24 x 18 cm

Two part concrete base  
38 x 14 cm

**Xoanon** 2013 (cat. 7)  
Press moulded earthenware  
with sawdust additions and  
copper oxide slip  
20,5 x 38 x 12,5 cm



**Delivery System** 2013 (cat. 8)  
Slip cast stoneware with tin oxide glaze  
10 x 86,5 x 15 CM



**New Dawn Fades** 2013 (cat. 9)  
Slip cast earthenware with copper oxide slip  
15 x 47 x 15 CM





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Fig. 21  
Mould, **Brutalist Rice Cooker** 2013 (cat. 17)

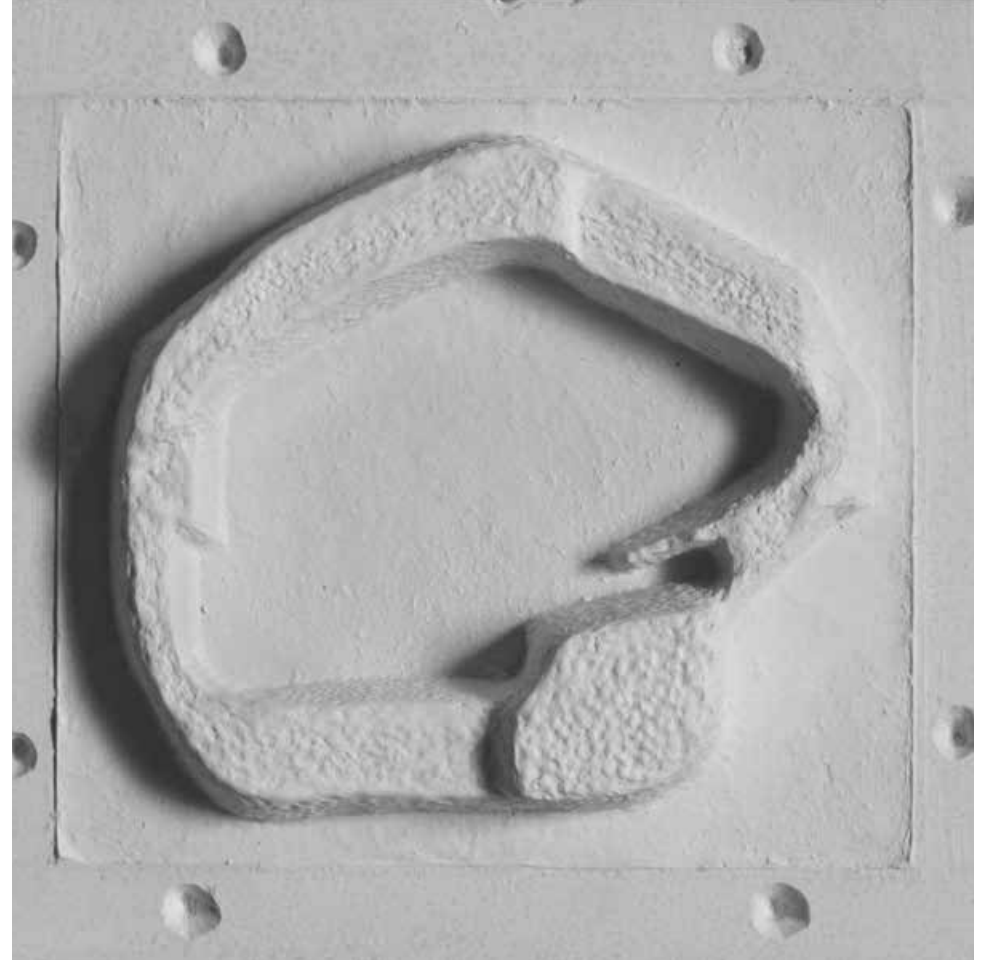
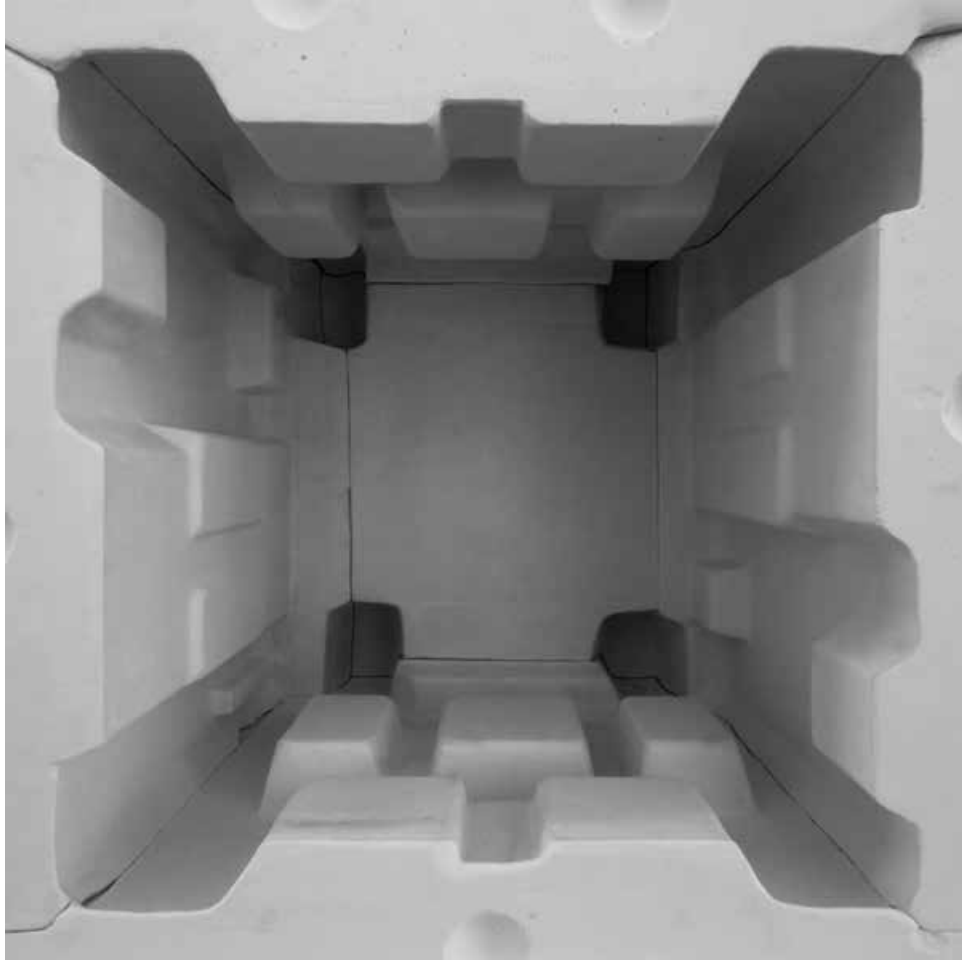
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Fig. 22  
Mould, **Enigmatic Depression** 2013 (cat. 18)

**Maschinenmensch** 2013 (cat. 10)  
Slip cast stoneware with  
manganese-based glaze  
16,5 x 32,5 x 14,5 CM

Steel base  
16 x 107 x 13,5 CM



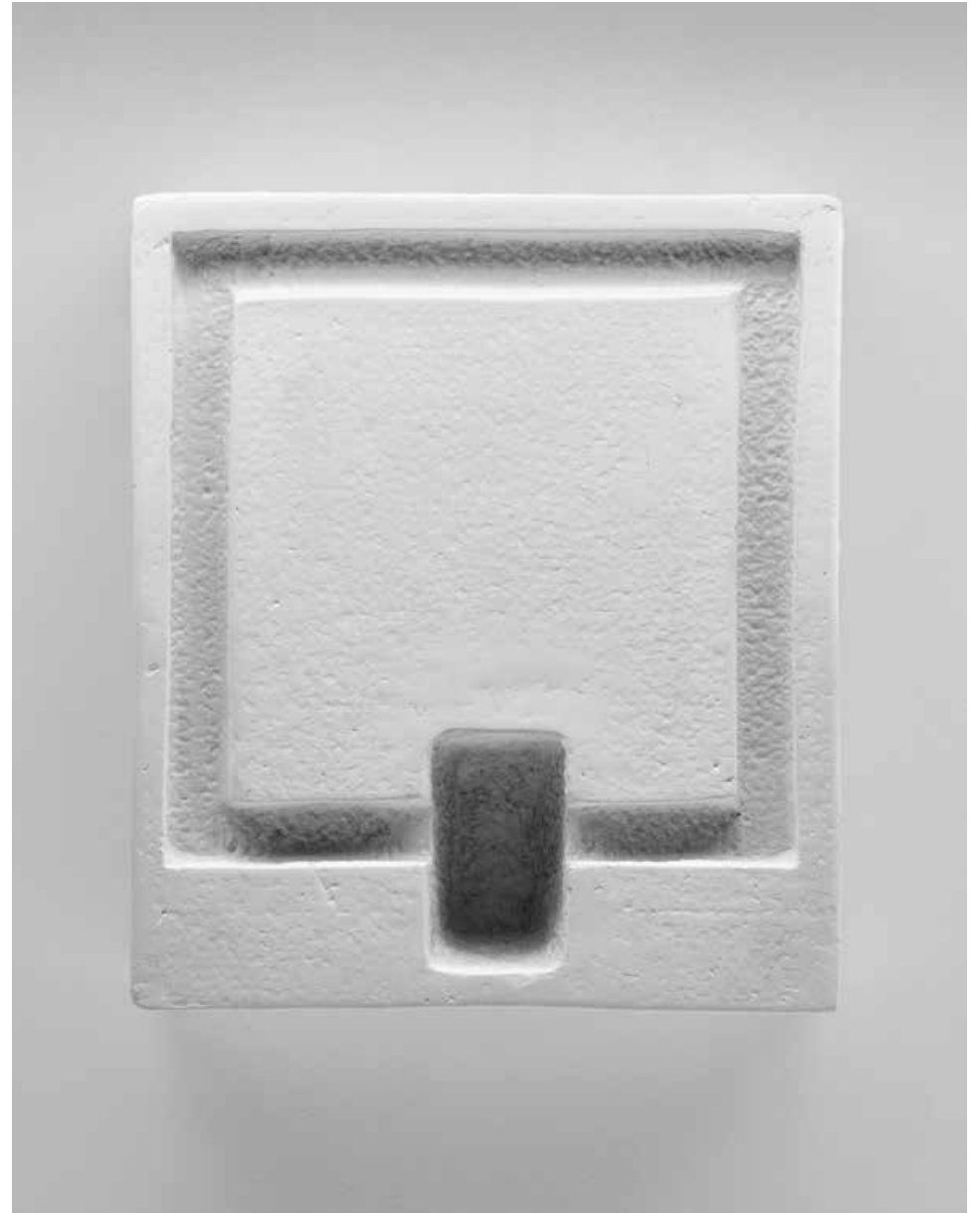


**Mono a Mono** 2013 (cat. 11)  
Slip cast stoneware with iron-  
based glaze, three parts  
2.5 x 28 x 4 CM  
2.5 x 33 x 5 CM  
2.5 x 33 x 4 CM





**Peregrine Slip** 2013 (cat. 12)  
Slip cast stoneware with iron-based glaze  
29 X 4,5 X 5,5 CM



**Cell** 2013 (cat. 13)  
Slip cast earthenware with pigmented wax  
25 x 29 x 6,5 cm

**Hodos** 2013 (cat. 14)  
Slab built stoneware  
with nickel oxide glaze  
7 x 11 x 4 CM





**Deus Ex Machina** 2013 (cat. 15)  
Slip cast stoneware with tin oxide glaze  
13.5 x 24 x 7 cm

**The Trickster** 2013 (cat. 16)  
Press moulded stoneware with copper oxide slip  
36.5 x 15 x 3 cm





**Brutalist Rice Cooker** 2013 (cat. 17)  
Slip cast stoneware with overglaze pigmentation  
20.5 x 19 x 20.5 cm



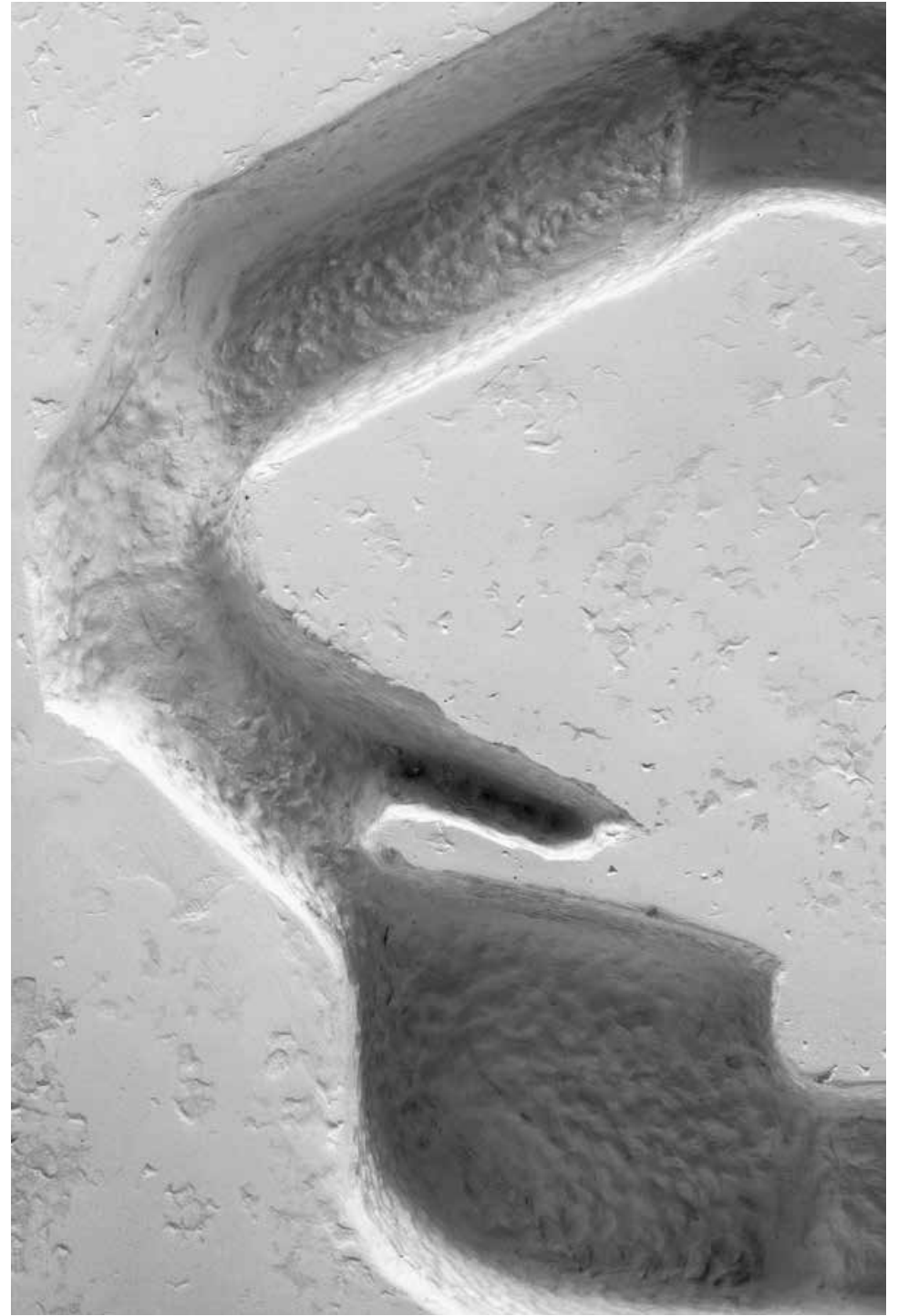
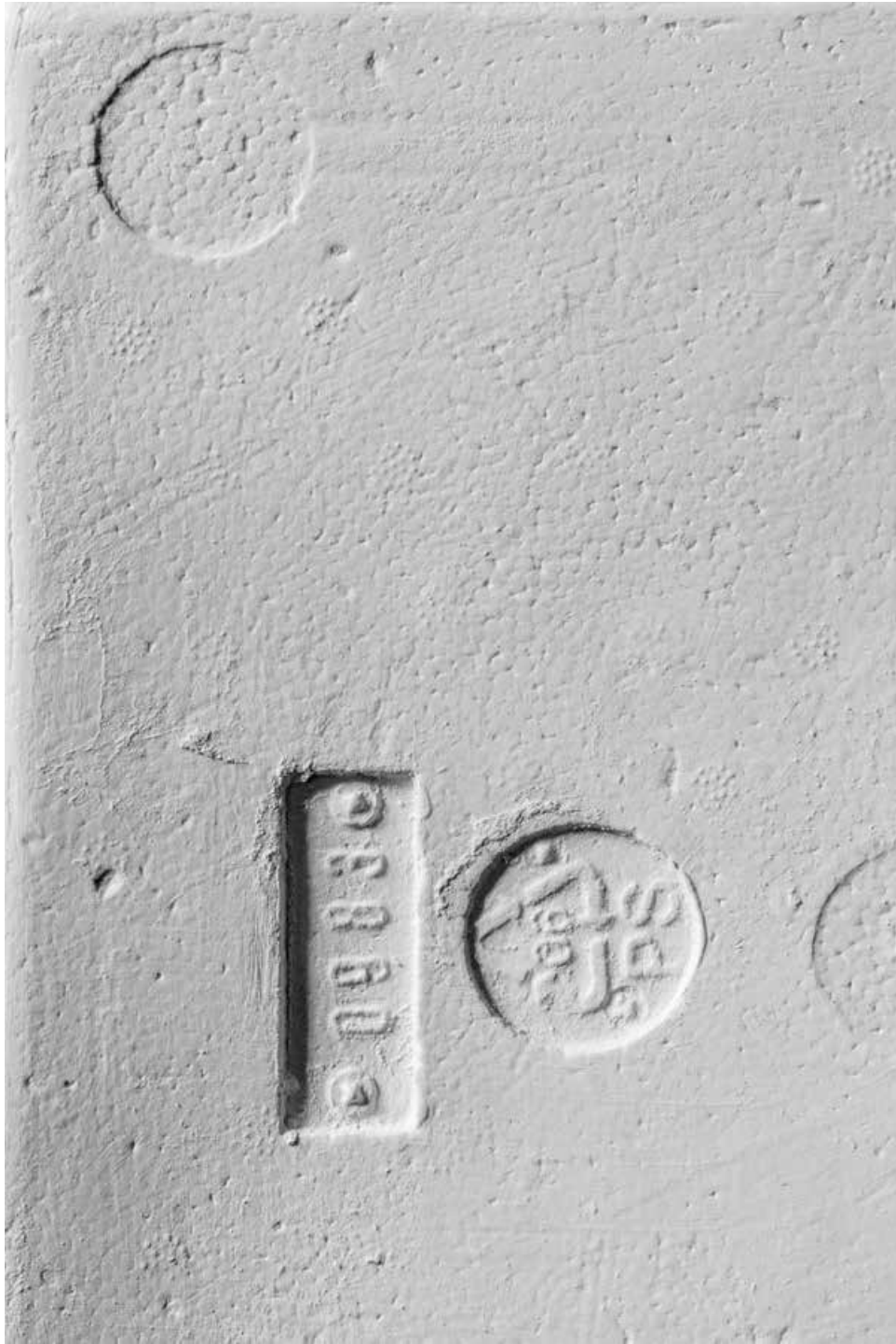


**Enigmatic Depression** 2013 (cat. 18)  
Slip cast earthenware with pigmented wax  
28.5 x 25.5 x 5 cm



**Lacuna** 2013 (cat. 19)  
Slip cast earthenware with iron-based glaze  
6,5 x 35 x 12 cm







BIOGRAPHY

AN TE LIU

Born 1967 Tainan, Taiwan

M. Arch., Southern California Institute of Architecture (SCI-Arc), Los Angeles  
Honours B.A., Fine Art History, Renaissance Studies, Victoria College, University of Toronto

Solo Exhibitions

- 2013 *MONO NO MA*, Gardiner Museum, Toronto (cat.)  
*Recodings*, Bulthaup, Toronto
- 2012 *BLAST*, Allen Lambert Galleria, Brookfield Place, Toronto
- 2011 *Lost in Transaction*, No. 9 Contemporary Art at Pearson International Airport, Toronto  
*BLAST*, Michael Klein Gallery (MKG127), Toronto
- 2009 *Pook X Pookie*, SCI-Arc Gallery, Los Angeles
- 2008 *Matter*, Künstlerhaus Bethanien, Berlin  
*Style and Epoch*, Michael Klein Gallery (MKG127), Toronto
- 2007 *Ether*, The News at Five, Toronto International Art Fair
- 2004 *Tackiness and Anti-Power*, Artists Space, New York  
*Ether*, Mercer Union, Toronto
- 2001 *Condition*, Henry Urbach Gallery, New York
- 2000 *Pathology*, Contemporary Art Gallery (CAG), Vancouver

Group Exhibitions

- 2012 *Museum for the End of the World*, Nuit Blanche 2012, Toronto (cat.)  
*Collection Tedeschi*, Parisian Laundry, Montréal  
*Art in the Parking Lot*, LAXART, Los Angeles  
*Local Color*, San Jose Museum of Art  
*Full Circle*, WORKShop, Toronto
- 2011 *The More Things Change*, San Francisco Museum of Modern Art (SFMOMA)  
*PARAdesign*, San Francisco Museum of Modern Art (SFMOMA)  
*Hyper Spaces*, Oakville Galleries, Oakville  
*Place*, Toronto International Art Fair
- 2010 *Empire of Dreams*, Museum of Canadian Contemporary Art (MOCCA), Toronto (cat.)  
*Out of Sight*, Nuit Blanche, Toronto  
*Everything Must Go*, Toronto International Art Fair  
*Colour Shift*, CODE Screen 2010, Vancouver
- 2009 *The Leona Drive Project*, Willowdale (cat.)  
*eva International Biennial of Visual Art 2009*, Limerick (cat.)  
*Fremtidens arkitektur er grøn!*, Louisiana Museum of Modern Art, Copenhagen (cat.)  
*(Mouth of Lenin)*, Exhibition 211, New York  
*Two In One*, Christie's, Amsterdam  
*Transclimatic*, Sydney Customs House (cat.)
- 2008 *11th Venice Biennale - Out There: Architecture Beyond Building*, Venice (cat.)  
*Hier ist Amerika oder Nirgends*, Galerie Ben Kaufmann / Art Berlin Contemporary, Berlin (cat.)  
*246 and Counting*, San Francisco Museum of Modern Art (SFMOMA)  
*Figuration in Contemporary Design*, Art Institute of Chicago (cat.)
- 2007 *Modelle für Morgen: Köln*, European Kunsthalle, Cologne  
*Pattern Theory*, Michael Klein Gallery (MKG127), Toronto

*Paradox Practice: Architecture in the Wake of Conceptualism*, UCI Art Gallery, Irvine (cat.)

- 2006 *Street*, Witte de With Center for Contemporary Art, Rotterdam  
*Sense of the City*, Centre Canadien d'Architecture (CCA), Montréal (cat.)
- 2005 *Airborne*, Henry Urbach Gallery, New York  
*Therefore Beautiful*, Ursula Blicke Stiftung, Kraichtal (cat.)  
*Re: Building The World*, Edmonton Art Gallery
- 2004 *Ziploc*, Macdonald Stewart Art Centre, Guelph  
*A.C.*, Elizabeth Dee Gallery, New York  
*Domestic Odyssey*, San Jose Museum of Art (cat.)
- 2003 *mosaiCanada: Sign and Sound*, Seoul Museum of Art (SeMA) (cat.)  
*Dead Malls*, Urban Center Gallery at the Municipal Art Society, New York (cat.)  
*Rethinking Photography IV: New Reduction as Expansion*, Galerie Fotohof, Salzburg  
*Blister In The Sun*, Gallery Neubacher, Toronto  
*Bauhauswerk*, weework, Toronto
- 2002 *Newmodulr*, Blackwood Gallery, Toronto and The Art Gallery of Calgary  
*Housebroken*, Rena Bransten Gallery, San Francisco
- 1999 *Luster*, Henry Urbach Gallery, New York

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San Jose Museum of Art  
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