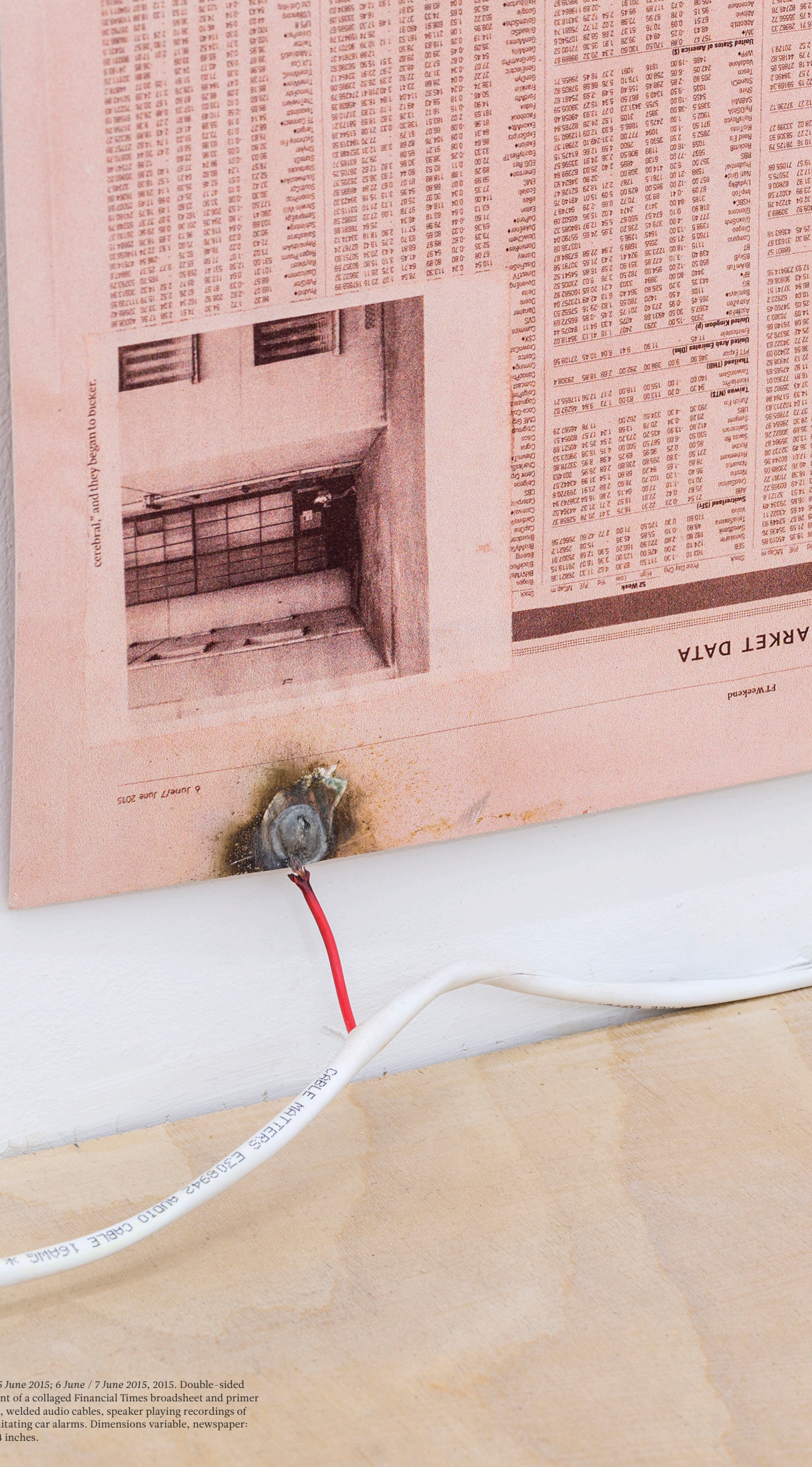
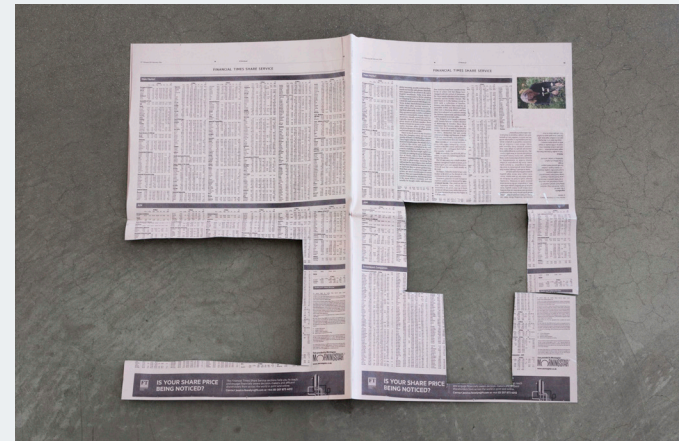


On the Resonance of Objects: The Work & Writing of Morgan Canavan



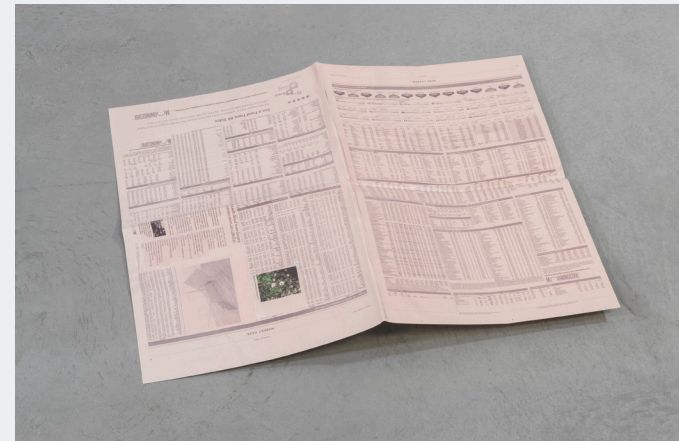
Detail of Friday 5 June 2015; 6 June / 7 June 2015, 2015. Double-sided facsimile U.V. print of a collaged Financial Times broadsheet and primer on folded copper, welded audio cables, speaker playing recordings of mockingbirds imitating car alarms. Dimensions variable, newspaper: 22 x 26 1/2 x 11 1/4 inches.



27 February/28 February 2016; 27 February/28 February 2016, 2016. Double-sided facsimile U.V. print of a collaged Financial Times broadsheet on folded stainless steel cut with snips. 26 x 21 1/2 x 1 1/2 inches.



20 February/21 February 2016; 20 February/21 February 2016, 2016. Double-sided facsimile U.V. print of a collaged Financial Times broadsheet on folded stainless steel. 13 x 12 x 3 1/2 inches.



Friday 9 December 2016, 18 February /19 February 2017, 2017. Double-sided facsimile U.V. print of a collaged Financial Times broadsheet on folded stainless steel. 2-1/4 x 26 x 21 inches.



8 August; 31 October /1 November 2015, 2016. Double-sided facsimile U.V. print of a collaged Financial Times broadsheet pasted with bran, steel cut oats, Himalayan pink salt and whole wheat flour on stainless steel folded around a drain pipe.

Some of my sculptures are welded together. Imagine the conductivity of these works as if a tuning fork is struck and set on the surface so that the sound resonates through the entire object. In an artwork, this tone has a capacity to describe the world as much as it describes the object it passes through.

Categories (say, sections in a newspaper) are porous to other parts of the world; for instance, the impression of finance upon nature, or the confusion between lifestyle and art. My specific concern is with the ontological tone this mixing characterizes. My work in the studio consists of shifting the mental and physical density of everyday

objects by changing the materials they are made from; often, facsimile prints on stainless steel reproducing collaged newspapers. Newspapers are a material carrying their own content that I can reposition, slow down and abstract. I like to think of the proximity for viewing my sculptures is at reading distance. The content of my clippings varies: animal feed for sustainable meat, the effects of climate change on flower blooms, PM2.5, recipes, restaurant reviews, and so on.

My approach to repositioning these clippings developed while I was keeping a studio at home a few years ago. I was making work in my living room, which was open



Financiers from Los Angeles, 2019. Sandblasted recycled aluminum castings of financier almond cakes. Variable dimensions.



Untitled, 2017. U.V. print of a collaged cover and primer on stainless steel folded around the May 6th–12th, 2017 edition of *The Economist* magazine.



Weather Report (#3), 2019. Laser cut stainless steel with double-sided facsimile U.V. print of a collaged *New York Times* broadsheet on stainless steel.

to the kitchen. If I boiled water, the newspapers would begin to curl up. I started using Himalayan salt, bran and whole wheat flour in my paper-mâché mix. I used the fixed content in the collages to consider what a creative process could look like in more provisional terms.

That tuning fork might be considered in another way. Last spring I visited a fiberglass shop and afterward drove to a wildflower nursery down the road. The contrast between these experiences of color, density, and absorption in smell made me wonder how the interior of a sculpture is permeable to the space it is set in. I am interested in making work that shares space with its context, but that is nonetheless a dial indicator of ecologies changing around it.

Recently the world shifted around the work so that innocuous sections in the *New York Times* like the *Corrections* or *Weather Report* are nonetheless political: the adherence to facts, a continuous mapping of the country, or what's in the air today. —MC

Morgan Canavan, b. 1989, has exhibited at *Atlanta Contemporary*, *White Flag Projects*, *St. Louis*, *Hester*, *New York*, *Potts*, *Alhambra*, *Kimberly Klark*, *Queens*, *Honor Fraser*, *Los Angeles*, *VI Dancer*, *Oakland*, and *Chin's Push*, *Los Angeles*. *Canavan* studied at the *Malmö Art Academy*, *Yale Norfolk* and holds a *BFA* from the *Cooper Union*, *New York*. *Morgan Canavan* lives and works in *Los Angeles*.

