

1.

Kelly Lycan

Tape Study (Burrard Art Foundation)

2016

photographic print on plastic tape, nail polish

Pinned like a specimen to the wall, this photographic transparency presents a lone container filled with used artist's tools that through the process of making have been transformed into a sculptural object.

2.

Kelly Lycan

Documentation Study (Rumination#3, SFU Burnaby)

2016

photographic print on mylar

Like the historical genre of still life, where images frequently celebrate abundance, Lycan work is rooted in an aesthetic of accumulation, transformation and transience. The exhibition *Autobiography for No One* at Simon Fraser University Art Gallery in 2014 featured many elements from the artist's studio, including finished and seemingly half-formed sculpture and found objects. The three-part image presented here is created from a singular photograph taken of this exhibition. Challenging conventional forms of museum display, Lycan chooses ephemeral and provisional techniques of presentation, in part to draw attention to the authority of the museum and to point to the instability of images and their subject matter.

3.

Kelly Lycan

Loading Bay Study (1000 Parker St.)

2016

wood, plastic, cardboard, styrofoam, cotton, paper, aluminum

Lycan's artist studio building has a loading bay dumpster that is a site of constant waste disposal by the artists and designers in the building, but it is also an important site of object and material collection and display. For this particular work Lycan composes a selection of objects she has sourced from this site (a bag of studio rags, framing debris aluminum drainpipe, etc.). With each object carefully positioned, this piece demonstrates Lycan's ongoing interest in under-recognized forms of display, the life cycles of objects, and the conventions of product photography as it relates to the still life genre.

4.

Kelly Lycan

Studio Studies (1202 E. Pender St.)

2016

plaster, drywall, acrylic house paint, glue, resin, foam board, inkjet photographs

For this artwork, Lycan has cut out numerous images from photographs she had taken of compositions of materials and sculptures in her former studio. She has then built up the surface of these photographs with various opaque and semi-opaque materials to transform them into sculptural forms. These "vignettes," as she refers to them, resemble maquettes for interior spaces, miniature theatre stages, partial shadow boxes or open laptop computers. Collectively they form a fragmented wall relief evocative of twentieth century painter Giorgio Morandi's still lifes, and the abstract sculptor Louise Nevelson, but rooted in the raw materiality of synthetic building materials and marked by a more direct inquiry into the boundaries between the contemporary image and the contemporary object.

