

## NADIA MYRE

### WANT ADS

Opening: Thursday, May 9th, 4-7 pm

May 9th - June 30th, 2024

We are thrilled to present a selection of early and recent works by Montreal-based artist Nadia Myre. On view in the main room are watercolour paintings from 2007 based on their 1996 *Want Ads* project in Vancouver, and in the back room a recent video work *Tethered* (2021).

While a student at Emily Carr, Myre embarked on the *Want Ads* project in 1997 in an effort to meet people in Vancouver. At that time, and ten years before the release of the first iPhone, people would pay for space in the back of local newspapers to send messages to strangers in the “want ad” section—a call into the void of public space, full of hope for connection and desire. Myre’s *Want Ads* consisted of messages stenciled onto walls in public spaces with a post office box address, with hopes of a reply. Niche, humorous, and full of longing, the works remind us of a time passed and how little we have changed. In 2007, Myre returned to the images from the project, and made a series of watercolour paintings. Transposing these messages in watercolour evokes a sense of vulnerability, and sweet desire to know one another.

Also on view is *Tethered* (2021), a single-channel video of a Canadian flag flapping in the wind on the boat of one of her friends off the coast of Port Alberni (Vancouver Island). The frayed flag is inverted in an off-center spatial symmetry, and in the intersection of the images, a figure appears. A dancer, perhaps, or a bird, makes its presence known and tells its own story. *Tethered* reflects on a Canadian symbol that now carries new meanings, half-mast, as it self reflexively meditates on its own legacy.

Nadia Myre (born 1974) is a contemporary visual artist from Montreal and an Algonquin member of the Kitigan Zibi Anishinaabeg First Nation, who lives and works in Montreal. Her multi-disciplinary practice has been inspired by participant involvement as well as recurring themes of identity, language, collective identity, resilience and the politics of belonging. Of the artist, David Garneau wrote the following: Myre has an allergy to sentences that attempt to engineer people and a love of the poetic, the suggestive, the seductive, the malleable and mistaken. There is throughout her work a desire to signify, to come into presence but also to be imprecise and uncapturable, of having a self beyond words, being present but escaping comprehension.