

Nina Canell
Stray Warmings
February 15th – April 6th

"Nothing could be further from the notion that first there are forms and then we have colour lying on top as a cover or a jacket. If anything, it is the other way around."
(M. Taussig)

In *Stray Warmings*, Nina Canell's exhibition at Midway Contemporary Art, forlorn sculptural forms suggest a poetic drifting of matter and perception through conductivity and resistance. Copper pipes cut to various lengths are gathered in the center of the space, offering a provisional physicality. Richly saturated reds, blues, greens and metallic gold, bent and twisted metal, and deformed glass tubes suggest endless permutations of material form. Through the annealing process of heating and cooling, Canell creates residual traces of the paths of her materials' transformation. The effects of time and temperature visibly imprint themselves onto mundane materials, such as copper and glass. The unpredictability of energy's interaction with solid materials is manifest in the work *Halfway Between Opposite Ends* (2013), in which 4,000 volts of electricity have been fed through a circuit established within a wooden stick.

If heated copper implies that a saturation of energy will eventually transpire a certain allure, it is contrasted by allusions to emptiness. Five stray nails cling to each other in the apparent absence of something hanging (*Mender*, 2012) and a large frame resists visible inhabitation altogether (*Slight Heat of the Eyelid*, 2013). Another work literally operates on the border of perception, filling the space between objects and bodies by generating a loud electrical tone that is only just inaudible (*The Hidden One*, 2013). In another work, *Mississippi River Blues* (2013), iron weights hang from a found steel bar fitted with porcelain electrical insulators. These pinecones allude not only to notion of time that is a central component of her work, but also to the gravitational forces and the potential energy that are stored in any form of inert matter.

Nina Canell was born 1979 in Växjö, Sweden, educated in Dublin, Ireland, and lives and works in Berlin, Germany. Solo exhibitions include *Tendrils* at the Douglas Hyde Gallery Dublin; *Nina Canell & Rolf Julius* at Hamburger Bahnhof Museum für Gegenwart Berlin; *Nina Canell: Into the Eyes as Ends of Hair* at Cubitt Gallery, London; *Odes to outer Ends*, Kunsthalle Fridericianum, Kassel; *To Let Stay Projecting...*, MUMOK, Vienna; and *Nought to Sixty* at ICA, London. Recent group exhibitions include the 18th Biennale of Sydney; the 2012 Paris Triennale at Palais de Tokyo, Paris; Museum of Modern Art, New York; and the 2010 Liverpool Biennale. Nina Canell received the Baloise Kunst Prize at Art Basel Statements in 2009 and Ars Viva Kunst Prize in 2010. A forthcoming catalog will be published in conjunction with her Midway exhibition.