

Sascha Braunig

Lay Figure

2 October – 30 December 2022

Oakville Galleries in Gairloch Gardens and at
Centennial Square

To learn more about the exhibition and related programs, visit
oakvillegalleries.com or scan the QR code below.



Canada Council
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OAKVILLE

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Oakville galleries

OAKVILLE GALLERIES

Gairloch Gardens | 1306 Lakeshore Road East, Oakville ON L6J 1L6
Centennial Square | 120 Navy Street, Oakville ON L6J 2Z4

FALL OPERATING HOURS

Tuesday – Wednesday: 10:00 AM – 5:00 PM

Thursday: 10:00 AM – 7:00 PM

Friday – Saturday: 10:00 AM – 5:00 PM

Closed Sundays and statutory holidays

Monday (available by appointment)

Admission is always free.

905.844.4402 | info@oakvillegalleries.com

oakvillegalleries.com | [@oakvillegalleries](https://www.instagram.com/oakvillegalleries)

Oakville Galleries gratefully acknowledges the ongoing support of the Canada Council for the Arts, the Ontario Trillium Foundation, the Ontario Arts Council, an agency of the Government of Ontario and the Corporation of the Town of Oakville, along with our many individual, corporate and foundation partners.

Sascha Braunig's paintings and drawings are exercises in colour, form, and illusion. Citing an artistic lineage that stretches from the Pictures Generation through to the Chicago Imagists and horror-movie practical effects, her sometimes barbed, tubular, netted, or neon-lit forms speak of many of the tensions of the current moment, such as being a subject within the grid of digital or gender systems.

For *Lay Figure*, the Canadian-born, US-based artist brings together a series of new and recent paintings and works on paper based on the compositional motif of figures engaged in conflict with a dress-like structure, often grappling and clutching it with a mixture of fury and desire. These images have a schematic function: the dress is normative, decipherable—it stands for the texts and images that train us in “femininity.” The figure is indeterminate and resistant to interpretation. Sometimes she is so dematerialised that she is made from mere dashes, evoking germs, worms, or stitching. The “garment” on the other hand, can feel structurally sound, almost metallic. In some, a figure tucks its head into the dress, crushing the waist. In others it encloses the dress with hoop-like ribs. If the dress stands for the normative gender messaging we all receive, the figure attempts to control and perhaps comprehend that structure, even as it has fully merged with it. These works use material qualities to analogize an immaterial idea: the feeling of struggling with a system more powerful than you, in which you are also deeply embedded, and only sometimes gaining traction.

Also included in the exhibition is a display of the three-dimensional models she builds and uses as visual aids in the making of each large painting. Because of this observational painting practice, the artist sees her work as being perversely linked to the academic nineteenth-century painter's use of the "lay figure," a jointed doll, not quite to-scale, that artists used as a stand-in for a live model in the studio. The exhibition's title can refer to this historical practice, but Braunig extends its meaning to the schematic wiry figure that recurs in her recent work. Here she imagines the lay figure coming into a life of its own, resisting and squirming free from its status as the inanimate muse in patriarchal painting's history.

For a full experience of *Sascha Braunig: Lay Figure*, visit the exhibition at both of our gallery venues in Gairloch Gardens and Centennial Square.

PUBLICATION

The exhibition will be accompanied by a publication of new writing on the work of Sascha Braunig, published by Oakville Galleries in partnership with Triangle Books, Belgium. Contributors include curator Frances Loeffler and artist Lucy Kim.

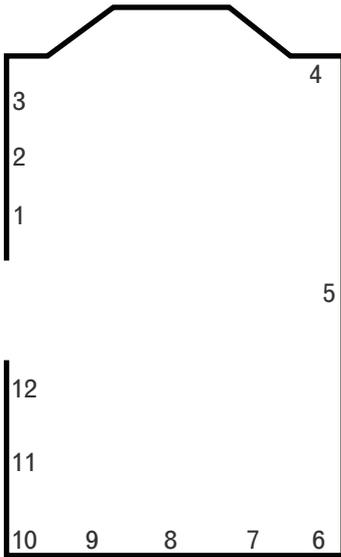
We encourage patrons to register on our pre-order list for purchase of this publication, which has an anticipated release of December 2022. Pre-order registration may be completed online via oakvillegalleries.com or on-site at both gallery locations.

EXHIBITION AND PUBLICATION SUPPORT

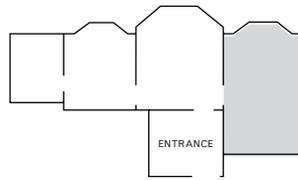
This exhibition and forthcoming publication have been generously supported by Mark and Judy Bednar.

North Gallery

Gairloch Gardens

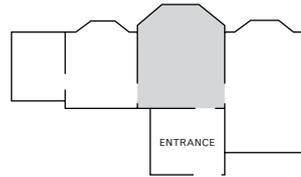
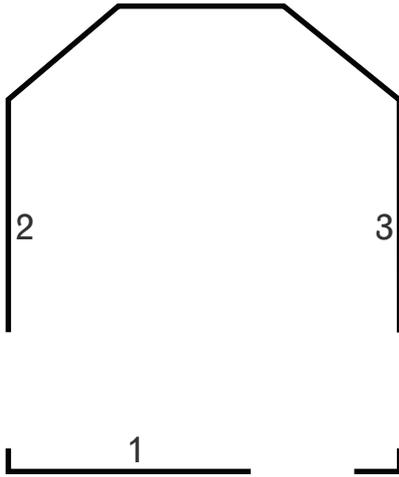


- 1 *Untitled Study, 2021*
Watercolour and gouache
on paper
Collection of Gina Nanni
- 2 *Untitled Study, 2021*
Oil on Arches oil paper
Collection of Mark and
Judy Bednar
- 3 *Study for "Meret", 2022*
Oil on Arches oil paper
Courtesy the artist and
Magenta Plains, New York
- 4 *Study for "Their Legs", 2019*
Oil on Arches oil paper
Courtesy the artist



- 5 *Untitled Study, 2021*
Acryla-gouache on paper
Courtesy the artist and
François Ghebaly,
Los Angeles/New York
- 6 *Study for "Clutches 1", 2020*
Oil on linen over panel
Weissman Family Collection
- 7 *Study for "The Fitting", 2019*
Oil on panel
Moore Collection, NYC
- 8 *Study for "Medusa", 2021*
Oil on linen over panel
Courtesy the artist and
Magenta Plains, New York
- 9 *Study for "Waist", 2021*
Oil on panel
Collection of Harry Hu
- 10 *Study for "Fountain", 2021*
Oil on linen over panel
Collection of Xiao Museum of
Contemporary Art
- 11 *Untitled Study, 2020*
Oil on Arches oil paper
Collection of Mark and
Judy Bednar
- 12 *Untitled Study, 2020*
Oil on Arches oil paper
Courtesy the artist and
Magenta Plains, New York

Central Gallery

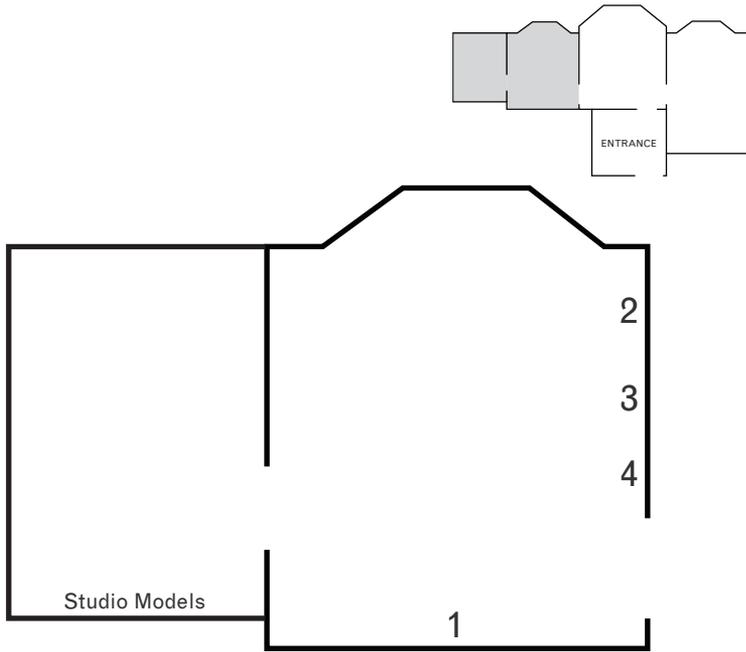


- 1 *The Fitting*, 2020
Oil on linen over panel
Collection of Sonia and Gaurav Kapadia

- 2 *Study for "Chalice"*, 2021
Oil on linen over panel
Courtesy the artist and Magenta Plains, New York

- 3 *Chiton*, 2021
Oil on cast bronze
Collection of Michael Dorsch

South Gallery & Salah Bachir Gallery



1 *Chalice*, 2021
Oil on linen over panel
Private Collection, Steven Montague

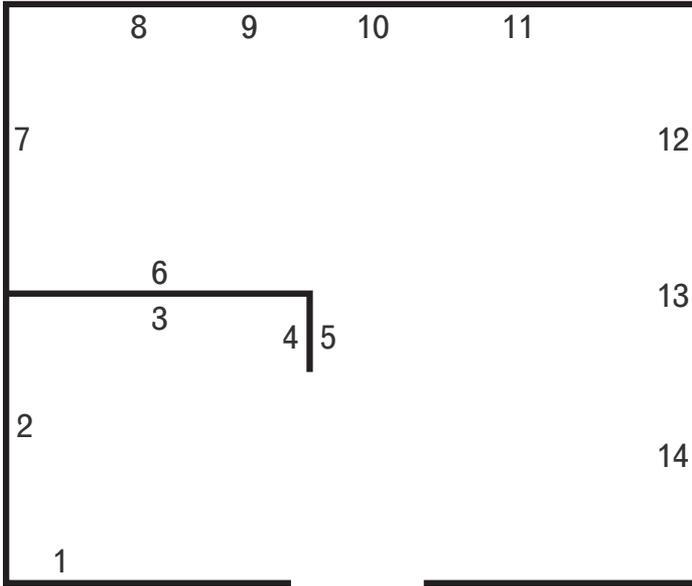
4 *Limber*, 2019
Acryla-gouache and
watercolour on paper
Courtesy the artist

2 *Study for "Holding Myself Up"*, 2020
Oil on Arches oil paper
Courtesy the artist and
Magenta Plains, New York

Studio Models, ongoing
Paper, fabric, epoxy resin,
wire, glue, wood and paint
Dimensions variable
Collection of the artist

3 *Study for "Lay Figure"*, 2020
Acryla-gouache and watercolour
on paper
Private Collection

Centennial Square



1 *Chiton*, 2022
Oil on cast bronze
Private Collection

2 *Dancer*, 2019
Oil on linen over panel
Private Collection, Courtesy
of the artist

3 *Deep V*, 2019
Oil on linen over panel
Courtesy the artist

4 *Study for "Chalice 2"*, 2021
Oil on panel
Collection of Alberto Fis

5 *Meret*, 2022
Oil on linen over panel
Private Collection

6 *Jaws*, 2022
Oil on linen over panel
Private Collection

- 7 *Medusa*, 2021
Oil on linen over panel
Collection of Melanie Nennig

- 8 *Clutches 3*, 2021
Oil on linen over panel
Private Collection

- 9 *Clutches 1*, 2020
Oil on linen over panel
Collection of Mark and Judy Bednar

- 10 *Untitled Study*, 2022
Oil on linen over panel
Private Collection

- 11 *Fountain*, 2021
Oil on linen over panel
Collection of Jill and Peter Kraus

- 12 *Lay Figure*, 2021
Oil on linen over panel
Private Collection

- 13 *2nd Study for "Lay Figure"*, 2020
Oil on linen over panel
Moore Collection, NYC

- 14 *Patternmaker*, 2021
Oil on linen over panel
The Jared and Jani Stone Family Collection

Oakville Galleries is located on Treaty Lands and Territory of the Mississaugas of the Credit First Nation and the traditional territory of the Huron-Wendat and the Haudenosaunee. The treaty lands are covered by the Upper Canada Treaties, namely the Head of the Lake, Treaty No. 14 (1806) and Treaty No. 22. At the same time, Oakville Galleries in Gairloch Gardens and at Centennial Square is uniquely situated along the shoreline of Lake Ontario and Sixteen Mile Creek. These waterways are unceded territory and the Mississaugas have unextinguished aboriginal title to all water, beds of water, and floodplains contained therein. As an institution, Oakville Galleries recognizes the importance of establishing and maintaining meaningful and respectful relationships with the original inhabitants and keepers of the land, and we are grateful for the opportunity to operate on this territory.

Oakville Galleries would like to thank the Mississaugas of the Credit First Nation for the open conversation around truth and reconciliation.

