

## MAYA BEAUDRY

### *Puff*

May 21 - June 25, 2022

Image:  
Maya Beaudry  
*Caught*, 2022  
Ink, cotton, thread, stuffing  
59 x 43 x 3 in (149.9 x 109.2 x 7.6 cm)





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WAAP is pleased to present *Puff*, a new series of textile works by Maya Beaudry. Using ink, water, cotton, and upholstery techniques, these compositions are painted, sewn and “puffed” to create a surface that fluctuates between flat imagery and 3 dimensional space. The pieces in this series take textile as one of their subjects, noticing how it functions as a membrane between people and architecture. Figures are depicted as pillowy motifs; pliable bodies tangled, bound and confined to rectangular worlds.

This exhibition expands upon the artist’s previous work, which deals with ideas around interior space, memory, growth and loss.

## ABOUT THE EXHIBITION

## On *Puff*

To begin a painting you must first stretch fabric around a frame. This proto-step is the one that the painting is most interested in concealing. Traditionally, layers of gesso are applied until the weave of the taught cloth is no longer visible, and the fabric foundation of the painting is forgotten on behalf of the more illusory potential of the framed plane.

The paintings in this show are made of fabrics that have been covered with absorbent ink – when stretched, you can see the weave, and you can't mistake the cloth. Unusual also, these paintings have another layer of fabric applied on top of their stretched foundation. This doubling allows for the creation of volume: it means that they can be *puffed*.

The game of painting is not unlike the game of dwelling indoors. Both games interface with the unbound potential for worlds that are bound within four, or four-cubed, corners. Within these rooms, or frames, lie the many different ways one can be contained or held, depending in-part on the available materials.

Creating volume by putting two layers of fabric together creates the possibility of a flexible container within the outlying rigid one. This type of container invites certain forms, and certain behaviours, different from what their planar, rectangular one might.

The forms in this series are line drawings articulated through colour, contour, and stitching. They inhabit the frame, albeit while growing off of the painting's flat plane. These interdimensional figures maintain a bodily order – not an anatomical body, but not unreasonable as organic subjects. Still, they could be letters, or lines. They fold into their frames, demonstrating different models of inhabitation. Their complexities suggest the myriad of ways a figure might inhabit a container, and also, how one plane might inhabit another.

The membranes between the figures and their environments are absorptive, and in the foreground/background reverberation of these images we rely on the puffing to help us recognize them: if they weren't puffed, they would exist less. We can consider why they have appeared in a medium that aligns itself with upholstery: let's take comfortable furniture seriously, as the necessary equipment for unpurposed behaviour, thought, reverie, nonmembership, illness, or just being inside.

There was once a fish that changed enough formally to be able to leave the water. The fish's fins had sturdy interior bones that allowed it to prop itself up in shallow water and mobilize against the ground. When the fish realised this potential and left the water it became a primordial foundation in the evolution of tetrapods. What does it mean to hold interdimensional potential, the way this fish did?

There are certain possibilities that will only emerge if they are met with the suitable container. Evolution between dimensions will only occur at the interface between the inside and the outside of what contains us.

One puff, and you're *out there*.



Maya Beaudry  
*Staying In*, 2022  
Ink, cotton, thread, stuffing  
30.5 x 30.5 x 3 in (77.5 x 77.5 x 7.6 cm)

Maya Beaudry

*Staying In*, 2022

Ink, cotton, thread, stuffing

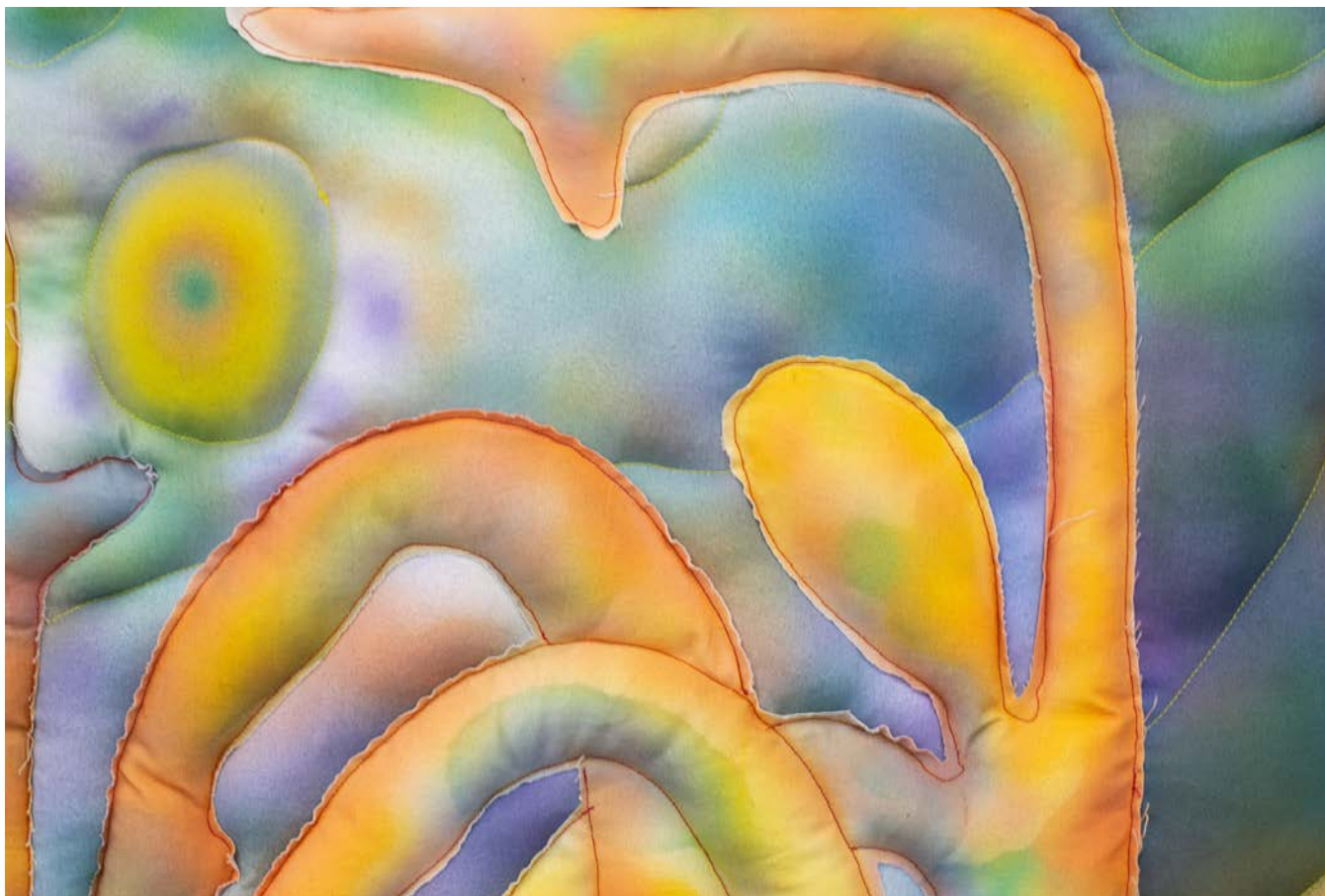
30.5 x 30.5 x 3 in (77.5 x 77.5 x 7.6 cm)







Maya Beaudry  
*Catch*, 2022  
Ink, cotton, thread, stuffing  
25 x 25 x 3 in (63.5 x 63.5 x 7.6 cm)



Maya Beaudry  
*Catch* (detail), 2022  
Ink, cotton, thread, stuffing  
25 x 25 x 3 in (63.5 x 63.5 x 7.6 cm)



Maya Beaudry  
*Hold On*, 2022  
Ink, cotton, thread, stuffing  
18.5 x 24 x 2.5 in (47 x 61 x 6.4 cm)





Maya Beaudry  
*Hold On* (detail), 2022  
Ink, cotton, thread, stuffing  
18.5 x 24 x 2.5 in (47 x 61 x 6.4 cm)



Maya Beaudry  
*Moving In*, 2022  
Ink, cotton, thread, stuffing  
28.5 x 30.5 x 3 in (72.4 x 77.5 x 7.6 cm)

Maya Beaudry

*Moving In*, 2022

Ink, cotton, thread, stuffing

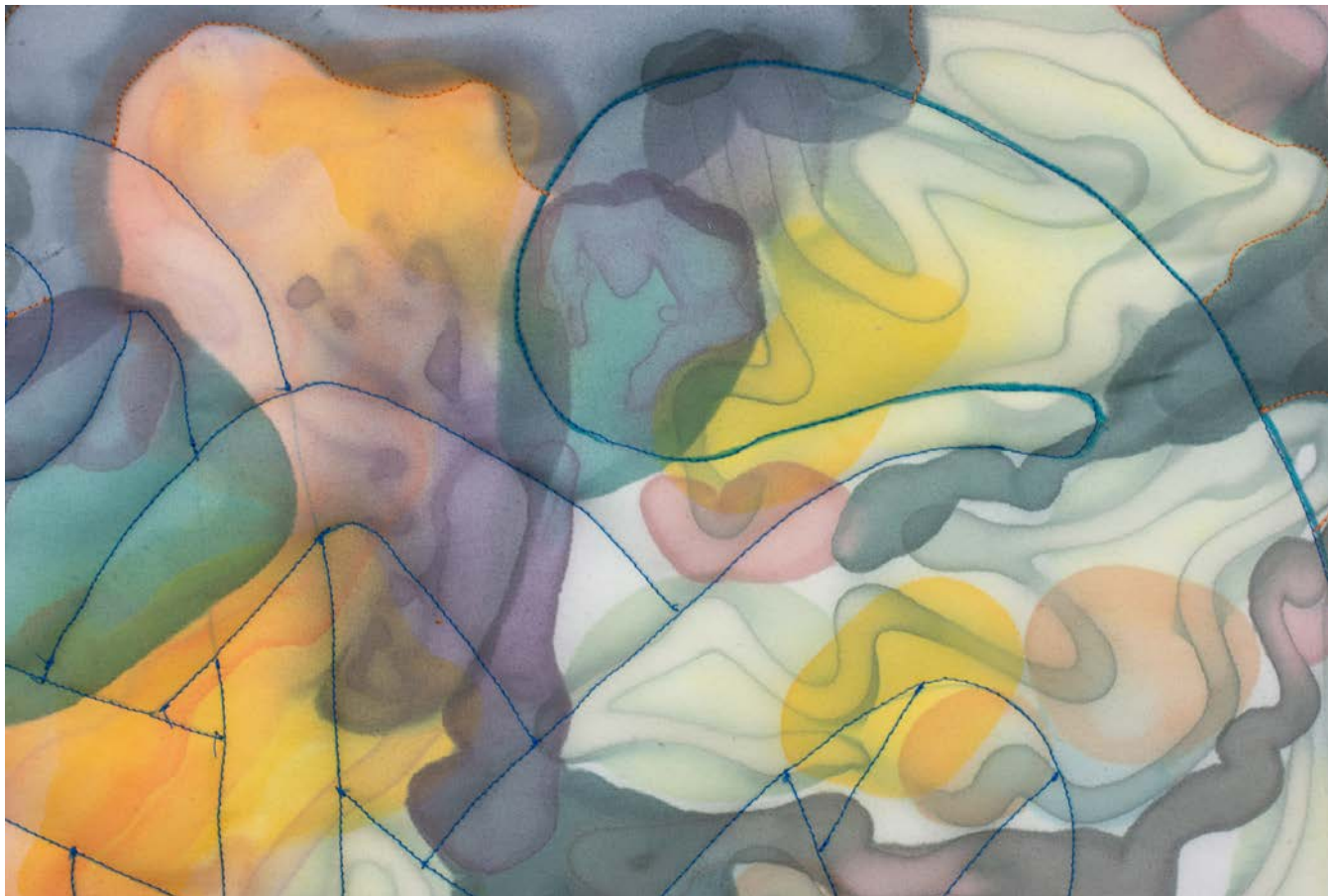
28.5 x 30.5 x 3 in (72.4 x 77.5 x 7.6 cm)





Maya Beaudry  
*Reverse Puffy Tangle*, 2022  
Ink, cotton, thread, stuffing  
20 x 29.5 x 2 in (50.8 x 74.9 x 5.1 cm)





Maya Beaudry  
*Reverse Puffy Tangle* (detail), 2022  
Ink, cotton, thread, stuffing  
20 x 29.5 x 2 in (50.8 x 74.9 x 5.1 cm)



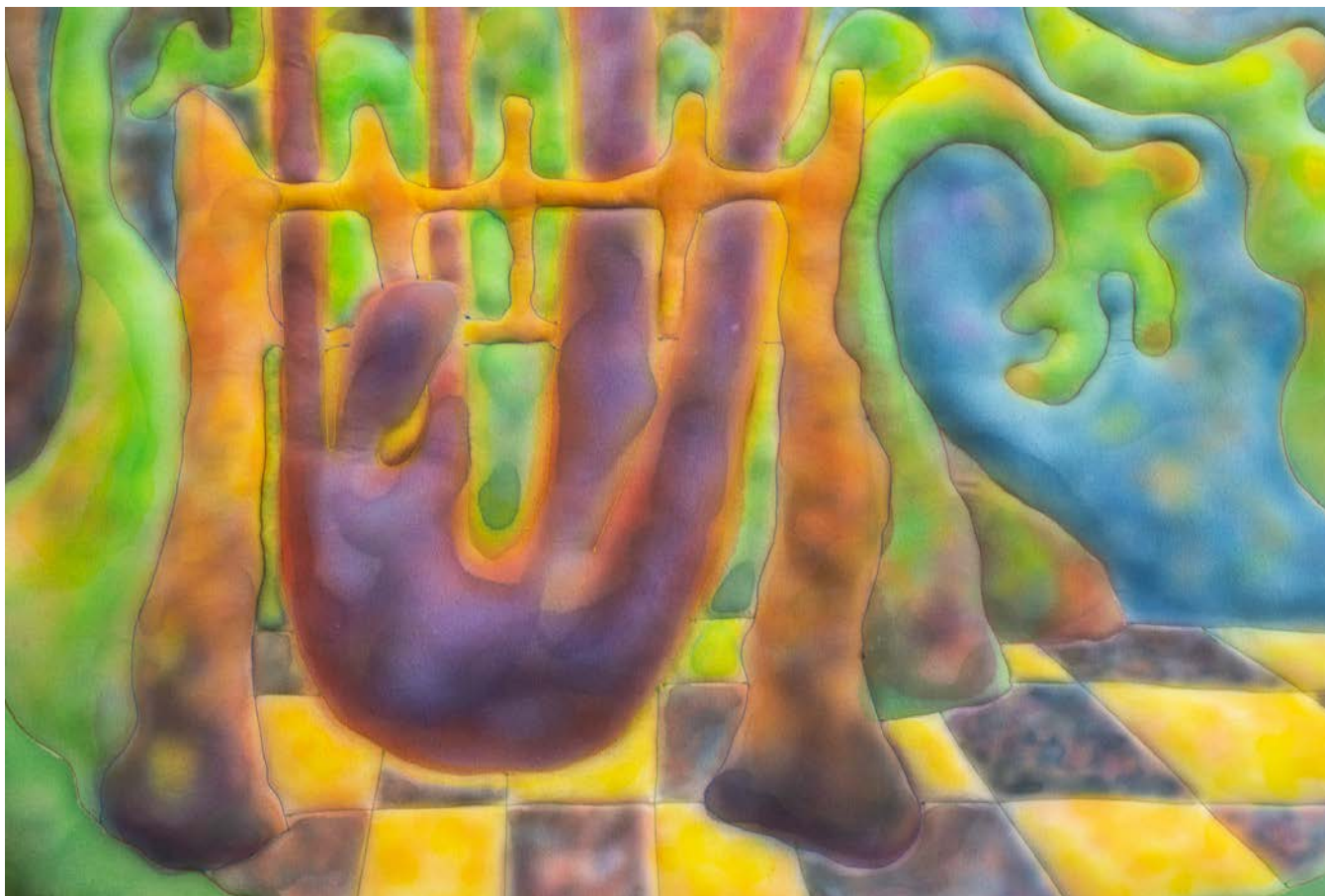
Maya Beaudry

*Caught, 2022*

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Maya Beaudry  
*Caught* (detail), 2022  
Ink, cotton, thread, stuffing  
59 x 43 x 3 in (149.9 x 109.2 x 7.6 cm)



Maya Beaudry  
*Time is a Puffy Tangle*, 2022  
Ink, cotton, thread, stuffing  
19.5 x 31 x 2.5 in (49.5 x 78.7 x 6.4 cm)



Maya Beaudry  
*Time is a Puffy Tangle*, 2022  
Ink, cotton, thread, stuffing  
19.5 x 31 x 2.5 in (49.5 x 78.7 x 6.4 cm)





Maya Beaudry  
*Puff*, Exhibition view  
Wil Aballe Art Projects | WAAP, 2022









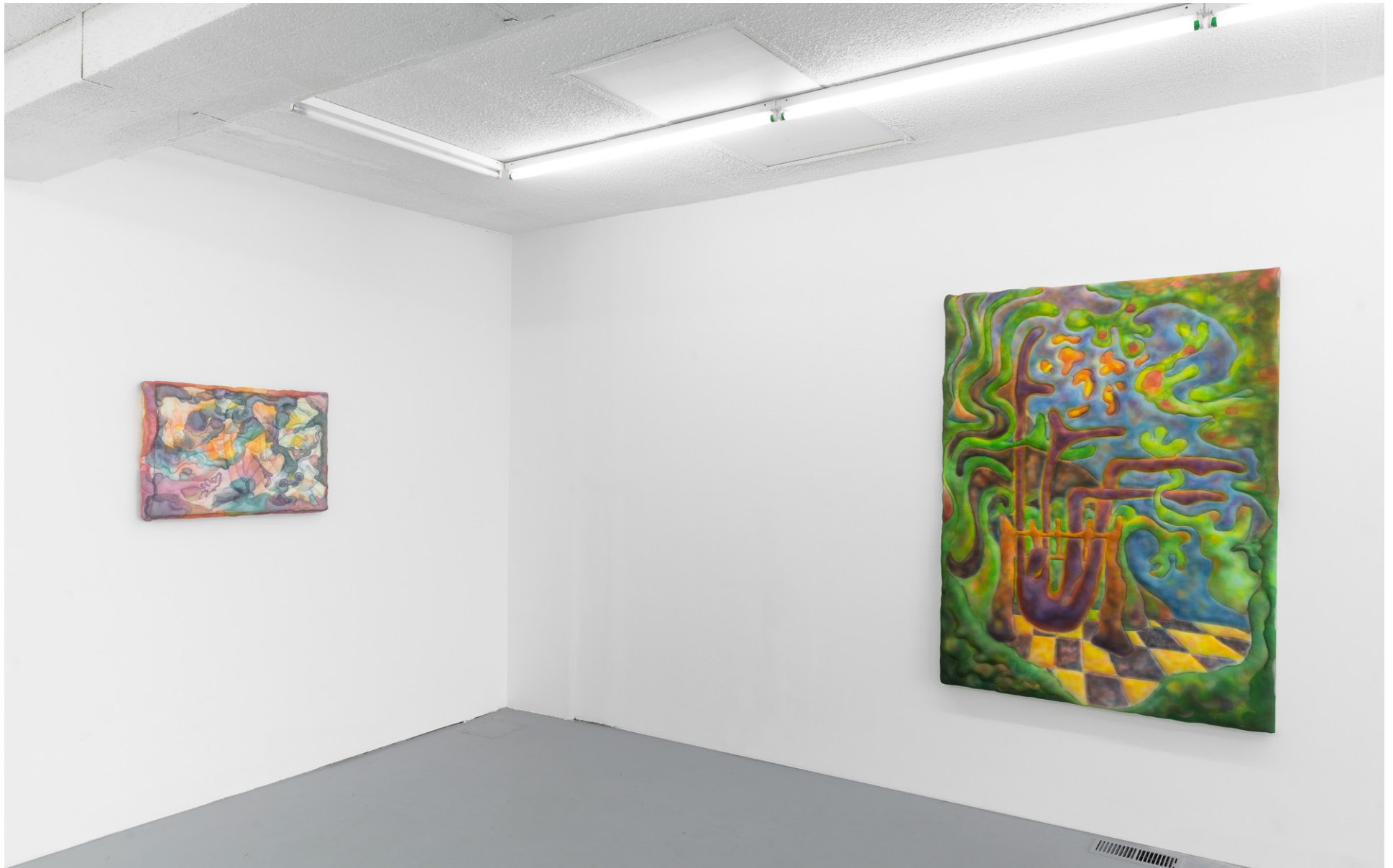




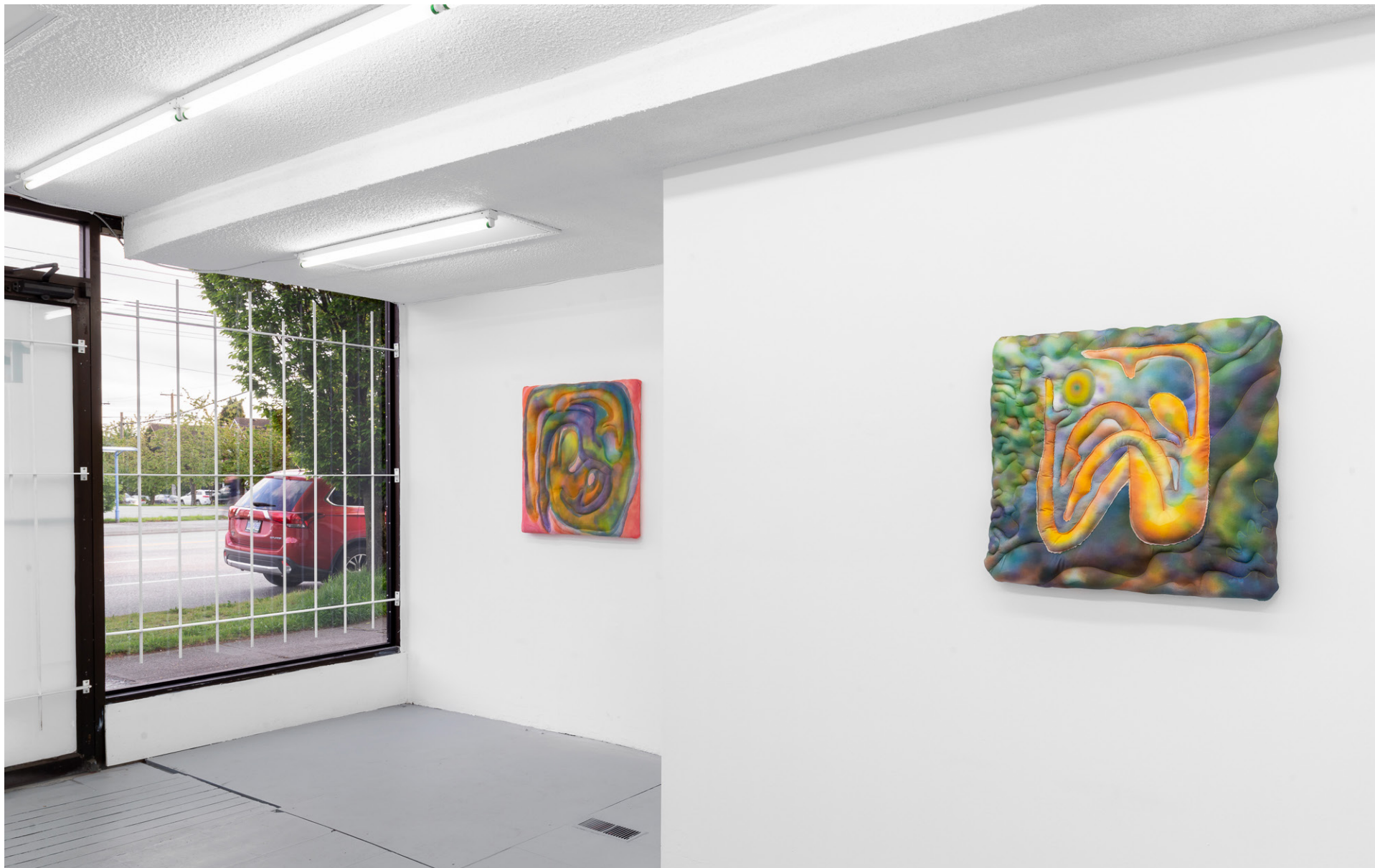
# WAAP

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# MAYA BEAUDRY

MAYA BEAUDRY is an artist from Vancouver. She received a BFA from Emily Carr University of Art and Design and an MFA from the California Institute of the Arts. Recent exhibitions include “Everything Leaks” at the Polygon Gallery and “The Pergola” at Contemporary Calgary.

## CV

### EDUCATION

2015-2017 - Master of Fine Arts, California Institute of the Arts, Valencia, California

2010-2013 – Bachelor of Fine Arts, Emily Carr University of Art and Design, Vancouver, BC

### RESIDENCIES

2019 - Kesey Farm, Pleasant Hill, OR

2017 - Triangle France, Marseille, FR

### SOLO & TWO PERSON EXHIBITIONS

2022 - Puff - Wil Aballe Art Projects, Vancouver, BC

2021 - The Pergola - Contemporary Calgary, Calgary, AB

2020 - Everything Leaks (with Marisa Kriangwiwat Holmes)-  
Polygon Gallery, Vancouver, BC

2017 - Molding Between - Ashley, Berlin, DE

2017 - Decorating for Divine Balance - D300, Valencia, CA

2014 - Sunset Ideas for Crisis Rooms, Sunset Terrace, Vancouver, BC

## SELECTED GROUP EXHIBITIONS

2019 - Shadow Tongue, Duplex, Vancouver, BC  
2019 - SUPER, NATURAL, Unit 17, Vancouver, BC  
2018 - Chateau a Vendre, Castello Di Monestrutto, Piemonte, IT  
2017 - Clothing Optional, Night Gallery, Los Angeles, CA  
2017 - Period Pieces: A Sunset Terrace Retrospective, Projet Pangee, Montreal, QC  
2016 - Vancouver Special: Ambivalent Pleasures, Vancouver Art Gallery, Vancouver BC  
2016 - Enter the Fog, The Rooms, St. John's, NL  
2014 - Beginning the Shape, Or Gallery, Vancouver, BC  
2014 - Humor Risk, Kathleen Cullen Fine Arts, Brooklyn, NY  
2014 - Spring Salon, Model Projects, Vancouver, BC  
2013 – A Presentation of FAQ's, Other Projects, Berlin, DE

## SELECTED PRESS

2021, Volmers, Eric, "Contemporary Calgary installation, The Pergola, examines natural growth, man-made structure", Calgary Herald, Dec 6 2021, print  
2020, Acton, Hannah, "On Spaces - A conversation with Maya Beaudry", Clyde, <https://clyde.world/pages/in-conversation-with-maya-beaudry>  
2019, Hollenbach, Julie, "In the Body - A National Survey of 10 Artists Who Use Pleasure to Defy and Subvert", CanadianArt Magazine, Winter 2019  
2017, Kadjar, Audrey, "Maya Beaudry - Molding Between", Widewalls, <https://www.widewalls.ch/maya-beaudry-art-ashley-berlin/>, November 14 2017  
2017 - Langner, Erin, "A New Vancouver Triennial Contends with Making Art in a Gentrified City", Hyperallergic, <http://hyperallergic.com/362884/a-new-vancouver-triennial-contains-with-making-art-in-a-gentrified-city/>, March 7 2017  
2016 - Lederman, Marsha, "Coastal Disturbance", The Globe and Mail, Dec 3 2016  
2016 - Power, Craig Francis, "Review: Enter the Fog", CMagazine, Issue 30  
2016 - Moore, Lisa "Review: Enter the Fog", CanadianArt Magazine, Summer 2016  
2016 - Moffitt, Evan. "Westcoast Alternatives: Chin's Push", PARIS, LA, winter 2016, print.



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2015 - Brown, Nicholas and Jaclyn Bruneau. "Are Artist-Run Centres Still Relevant?", CanadianArt Magazine, <http://canadianart.ca/features/are-artist-run-centres-still-relevant/>  
2015 - Matei, Adrienne. "D. Tiffany - Midnight Getaway", HWY Magazine, <http://www.hwy-mag.com/features/2015/1/22/d-tiffany-midnight-getaway>, 2015.  
2014 - Mandus, Sonya. "Feature: Sunset Terrace", Weija Quarterly, print, 2014.  
2014 - Parsons, Scott. "Interview with Maya Beaudry of Sunset Terrace", The Editorial Magazine, <http://the-editorialmagazine.com/?p=4767>, 2014.

## **AWARDS**

2016 - CalArts Scholarship  
2016 - Felix Gonzales Torres Travel Grant  
2015 - CalArts Scholarship  
2015 - Hnatyshyn Foundation William and Meredith Saunderson Prize for Emerging Artists  
2013 – Royal Canadian Academy of Arts/CD Howe Scholarship/Graduation Award  
2012 – Emily Carr University Achievement Scholarship