

Susan Hobbs

Eunice Luk

Biography

2012 BDes, Ontario College of Art and Design, Toronto

2026 M.F.A. University of Guelph, Guelph

Selected Solo Exhibitions

2025 *Small Things (that run the world)*, Niagara Pumphouse Arts Centre, Niagara-on-the-Lake

2024 *Symposium*, YYY Artists' Outlet, Toronto

2022 *Slow Editions Showcase*, NADiff, Tokyo

2022 *Seed to (small) flower*, Polyester, Toronto

2019 *Every flower was wild and every plant was a weed*, Pon Ding, Taipei

2016 *No Egg is Perfect*, The Prince Takamado Gallery, Embassy of Canada, Tokyo

Inside the snail's shell, Vacant, Tokyo

Selected Group Exhibitions

2025 *Past Run Back And Forth*, Galerie Nicolas Robert, Toronto

Patience, Joys, Toronto

2023 *To pluck eternity along the lines of circadian rhythm*, Susan Hobbs Gallery, Toronto

Hot Air, Blue Moon, Lowell, Portland

Ikimono, Junbicyu, Tokyo

2022 *Earth House Hold*, Murmurs, Los Angeles

2021 *Ultrasoft*, Night Club, Minneapolis

LtdWear5, LVL3, Chicago

2019 *Ionic Bonds*, Kamloops Art Gallery, Kamloops

2018 *君の部屋*, Junbicyu, Tokyo

Unfound, Mumei, Tokyo.

2017 *Somehow Mingei*, Utrecht, Tokyo

Precious Commodity, Critical Distance, Toronto

2016 *things you can't unthank*, Walter Phillips Gallery at The Banff Centre, Banff

Ordinary Extraordinary, Printed Matter, New York

Nieves and Innen Library, Swiss Institute/Contemporary Art, New York

As the morning lengthened, whole parties appeared over the sandhills, AC Repair, Toronto

Koganecho Bazaar, Koganecho, Yokohama

Your only private part is your brain, Koganecho Bazaar, Yokohama

2015 *Ultra-sensitive eyeballs tracing a silvery wake from purple to blue*, Garden Ave, Toronto

Roll up that tender air and the plant dies, the colour fades, Narwhal Projects, Toronto

Some New Fires Art Metropole, Toronto

2014 *Moon Room*, Narwhal Projects, Toronto

Labour and Leisure, Eyelevel Gallery, Halifax

Doored, Double Double Land, Toronto

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Selected Bibliography

Periodicals

- Beaton, Will. *Book fair proves print remains relevant*. LA Daily Trojan, 2013;
Blazer, David. *New York Art Book Fair: Freedom of the (Small) Press*. Canadian Art, 2013;
Cooley, Alison. *Moon Room: Mysteries, Elucidated*. Canadian Art, 2014;
Hoekstra, Aryen. *Crossovers: "things you can't unthink"*. Border Crossings, Issue 138 June 2016;
Khemsurov, Monica. *What we saw at the 2014 New York Art Book Fair*. Sight Unseen, 2014;
Luk, Eunice. *Resilient Flower*. Popeye Magazine, Issue 861 2018;
PACK, L. *新生活のスイッチ*. Atelier Muji, 2017;
Shibahara, Satoko. *注目のカナダ人アーティスト ユニス・ルック*. Ginza Magazine, 2016;
Totsuka, Yasuo. *卵の形*. na nd Magazine, Issue 5. 2017;
_____. *アジア最大のアートブックフェア*. Ginza Magazine, 2017;
_____. *Issue 4.1: Anti-Monuments*. The Capilano Review, Issue 4.1 2023;

Published Books

- Luk, Eunice. *Not a Line, But a Poem*. Nieves Books, 2014;

“things you can’t unthink”

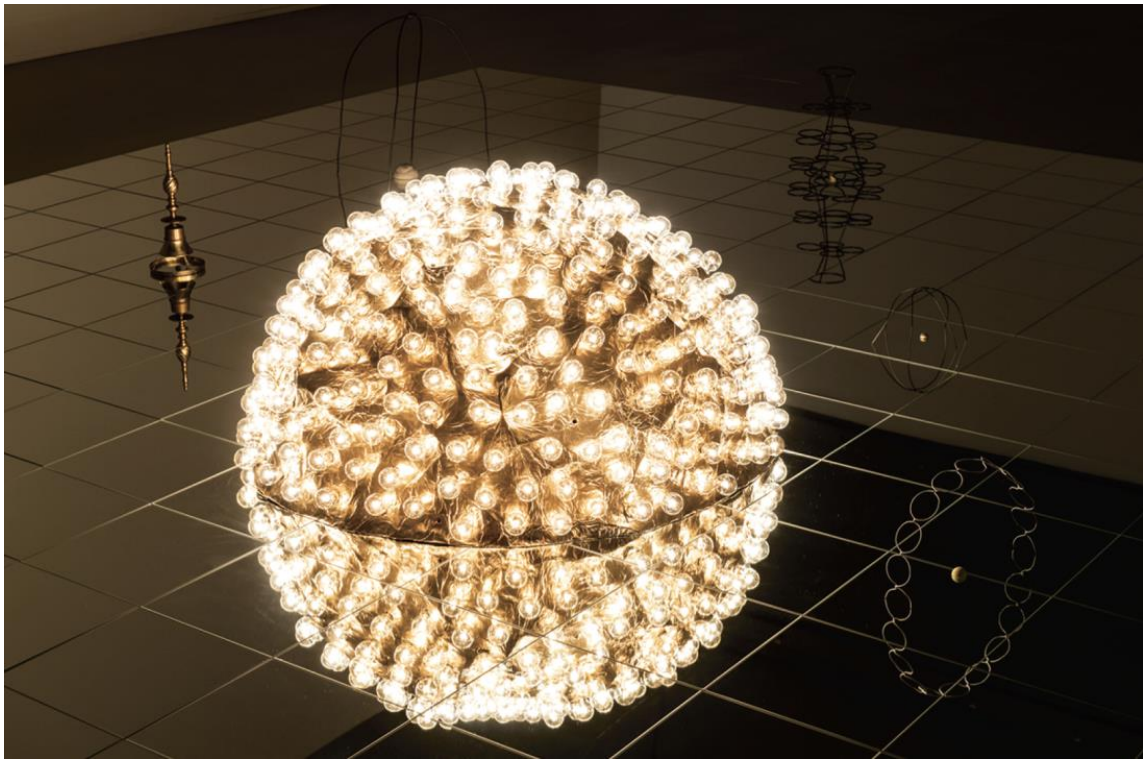
June 2016

Crossovers

Aryen Hoekstra

On February 11, 2016 an announcement was made that evidence of gravitational waves had been detected by the LIGO Scientific Collaboration group, confirming for the first time Einstein’s prediction of a universe that would stretch time and space in the wake of a significant cosmic event. Using two monitoring centres, one in Louisiana and the other in Washington state, the LIGO group observed and confirmed a disruption in the frequency of a standard interference pattern, providing direct evidence of the gravitational waves produced during the collision and merging of two black holes 1.3 billion years ago. The discovery was immediately heralded as astrophysics’s most significant in decades and the announcement marked a radical shift in humankind’s understanding and potential examination of space-time. Prior to this detection, the long-range exploration of space by humans had primarily been limited to the search for waves of light, an observational analysis that renders anything that doesn’t produce an illuminated artefact unseeable. What this confirmation ushers in is a new era of stargazing not contingent upon any sensual evidence, allowing future explorations of space and time to exceed the natural capabilities of our human bodies.

A similar investigation is currently underway in a relatively new category of theories known as New Materialism, which too seek to know the world beyond those phenomena typically available to human sensory perception. In many ways this burgeoning field is motivated by questions asked in earlier manifestations of Materialist thinking, advancing previous considerations of how we come to know the things in our physical environment if they often appear different than they really are. Though approaches vary, a core tenant of New Materialist thought argues that matter possesses its own vibrant energy independent of human cognition, and that it is capable not only of generating its own shape and form, but that in so doing it noumenally affects the world around it. It is from this vantage that the exhibition “things you can’t unthink,” curated by Peta Rake at the Walter Phillips Gallery in Banff, AB, brings together the work of four artists, Sara Cwynar, Eunice Luk, Virginia Lee Montgomery and Erica Prince, identifying strong sympathies to this inquiry running through their work. True of each is the presence of an internal organizational or conceptual logic that operates distinct from the outside world, though it affects outward while generating its own shape and form.



Erica Prince, *Released From Orbit*, 2012, detail. Photograph: Rita Taylor. All photographs courtesy Walter Phillips Gallery, The Banff Centre.

Exemplary of this is Erica Prince's *Released from Orbit*, 2012, which avoids any anthropocentric trappings by exiting Earth's atmosphere altogether, instead directing a speculative gaze toward outer space. The particular planets of Prince's interest are those that too have exited, in this case, their original cosmic coordinates, or those celestial bodies no longer beholden to the gravitational pull of a particular star, leaving them free to roam the universe untethered. Dimly lit and occupying a room by itself toward the back of the exhibition space, the installation takes the form of a constellation of rogue planets, each encaged by a semi-circuitous structure built of glazed ceramics, wire, found objects, plaster or papier mâché—architectural mutations produced in the absence of any sun. Arranged upon a grid of mirrors, their placement on the reflective surface completes the encircling, providing an adamant atmosphere for each as they effortlessly wander between the perceptual and material world.

While Prince's inquiry is galactic in its scale, Virginia Lee Montgomery's *Ideation Accelerator Mobile*, 2015, focuses its inquiry upon the subatomic, where human identities dissolve into other objects, thoughts included. The work, assembled using parts from the Van de Graaff Particle Accelerator, is suspended at the front of the exhibition, proposing itself as *mobile-becoming-dream machine*. An accompanying video shows Montgomery setting the mobile in motion, each revolution potentially generative of new ideas and images.



Installation view, "things you can't unthink," 2016, Walter Phillips Gallery, The Banff Centre. Photograph: Rita Taylor.

Though the above inquiries occur at scales abstracted from human life, a significant faction of New Materialist investigations is intimately tied to life on Earth, extending that definition in the panpsychic tradition to both the organic and non-organic. In the case of Sara Cwynar's photographic compositions, *Contemporary Floral Arrangement 1 & 2* (both 2013), this is revealed as the inorganic (colourful spools of thread, plastic toys, discarded camera equipment) seemingly self-organizing into representations of lush floral still lifes in Cwynar's studio, which are there flattened back into photographs. Likewise, Eunice Luk's ethereal installation of prints and ceramics possess their own life force, silently signalling from the plinth to the wall and back. In each there is the sense that it is the objects themselves that have dictated their final form, asserting their agency as they recompose and draw the world near.

As New Materialist discourse develops there is every chance that it transforms into something more rigid and dogmatic, but in its currently malleable manifestation it provides opportune territory for those artists frustrated with the limits of sense-data and structural hierarchies, and who share with it a desire for the reorganization of disciplinary boundaries and identities. The exhibition "things you can't unthink" focuses upon these sensibilities within the previously described works, drawing to the fore their advocacy of the noumenal over the phenomenal. As science develops new methods to investigate the unseeable, both earthly and extraterrestrial, it is quite possible that this manner of qualitative research will increasingly find quantitative support, with the detection of gravitational waves perhaps serving as an early signal of this future. At the very least, their detection serves as a reminder that

any worldly integrity we take for granted is an illusion, and that at any moment our minds and bodies might collectively be bent under the cover of darkness toward the unknown.

“things you can’t unthink” was exhibited at the Walter Phillips Gallery, Banff, from January 23 to May 22, 2016.

Aryen Hoekstra is an artist based in Toronto. He is a Contributing Editor at Towards.info and currently serves as the director of G Gallery.



FAIR REPORT

Our Top Picks from the 2014 New York Art Book Fair

by Monica Khemsurov

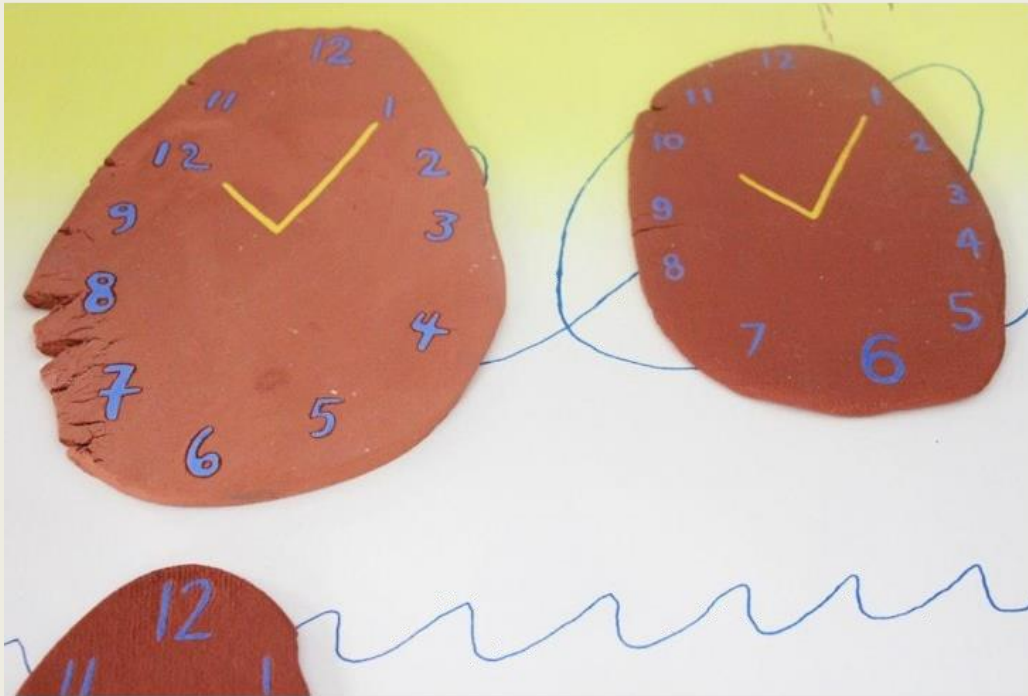
Anyone who believes that publishing is dead should try attending the New York Art Book Fair on a Friday afternoon — neither day jobs nor the gorgeous weather nor the fact that the big public opening was the night before made it any less of an unequivocal mob scene at the start of this past weekend, when we spent four hours squeezing through its hot, sweaty warrens in pursuit of interesting things. We don't consider ourselves aficionados of the independent press scene, but there was still plenty for the armchair enthusiast to discover, which is part of what makes the fair so darn popular: In addition to scores of obscure art books and rare editions, which you could spend a lifetime or two attempting to browse, there are also great prints, installations, ephemera, tote bags, and even ceramics, like the paper-holders by Bjørn Mortensen of Apis Press that are pictured above. We're sure we missed at least half of what was actually on offer, but we've catalogued the rest of our favorite finds here, and are already looking forward to attending the fair's next iteration, in Los Angeles.



One of our favorite discoveries at this year's fair was Slow Editions, a Canadian publisher of prints and publications. Manning the booth was one of the press's founders, Eunice Luk, maker of the cute ceramic vase shown here.



Luk also made this small book full of shape-y silhouettes...



...And these limited-edition ceramic clocks, called "It's Only Five After Ten," which you can purchase in Slow Editions's [online shop](#) for 30 CAD.

Book fair proves print remains relevant

By WILL BEATON
February 3, 2013

Facebook has more than one billion users; *Newsweek* magazine has shut down its printing presses; meanwhile, the *Huffington Post* flaunts 8 million unique users. It is fair to say that the health of print media is noticeably decaying every month. But the L.A. Art Book Fair at the Museum of Contemporary Art, held Friday through Sunday, proved that print media is by no means ready to roll over and die just yet. The venue was bursting with artsy people, all quirkily dressed to the extreme ends of hipster fashion. Poetry, academic journals, photography collections, vintage magazines, hand-printed comics, posters, philosophical pamphlets and everything in between decorated the tables, manned by artists and publishers promoting their ideas and selling their wares.

“We do lots of collaborations with artists,” said Martin Masetto, who is a representative of the New York-based Arts and Sciences Project, as he sat behind a table covered with books of photographs by artists from all over the world. “They look similar and yet they’re all very different.”

The importance of cooperation between artists and publishers was evident in every room of the Geffen Contemporary, where the lines blurred between genres as well as between business people and artists. Though Masetto was not involved at the fair as an artist himself, he seemed to possess the passion for creativity that any committed artist would as he excitedly described the debut of a new book of photography.

Both an artist and an entrepreneur, Eunice Luk set up at the fair on behalf of her business Fantasy Camp. “We do mostly hand-bound books and screen-printed posters and newspaper,” she said proudly.

When asked what goes into the making of her printed comics, she replied with a laugh, “Time! We handprint the whole edition, so it’s a lot of work, but it’s satisfying because we really want a rich black, not like a conventional newspaper.”

Without a business-savvy leader, art producers like Fantasy Camp would suffer in the competitiveness of modern art, and, of course, businessmen would be slow to earn a profit if they were lacking talented artists. But thanks to well-received conventions such as the L.A. Art Book Fair, artists and publishers have had great success in networking their abilities and their resources to forge lasting partnerships.

“I like coming to these fairs and meeting people,” said Paul Windle, an illustrator. He met Luk at a past New York Art Book Fair, and the two ended up sharing a table at the Los Angeles event. “I mostly do editorial illustrations for newspapers and magazines, but I’ve always made zines and screen-prints, so I keep doing it.” And nowhere would Windle’s extraordinary artwork have had a more comfortable home than his table at the festival surrounded by the equally creative and ambitious artist-entrepreneurs that populated the rest of the gallery.



Power of print • The L.A. Art Book Fair at the Museum of Contemporary Art celebrates print and art through its showcase of books, poetry, academic journals, vintage magazines and hand-printed comics. – Courtesy of The Geffen Contemporary at MOCA

Another like-minded organizer named Kelly Jones advocated a more forward-thinking way to enjoy art books. “At Little Paper Planes, we do printing and publishing of different print collections,” she said, “but it’s all based online.”

Though the 9-year-old business hopes to open a store in San Francisco soon, the arts organization has found a way to remain unique and relevant via the Internet. Folks like Jones believe that as entertainment and news are moving to a partial or complete digital state, so, too, is the world of modern art.

“We do online exhibitions where we work with artists that work in interesting media like sound or video,” Jones continued, “and then they culminate in publications at the end of the process.”

Because no one can deny the possibility that art could one day become a standard form of digital media, some innovators are already beginning to look to the future of online art in hopes of ensuring that this would be a future in hopes that artists could still express their full creativity.

Greg Albers, the publisher of Hol Art Books, is one of the leading figures in the digital publication of artist books. Aside from selling printed jacket sleeves of his company’s books with attached codes that unlock e-book versions on Apple’s iBookstore, Albers used his booth at the fair to promote his Kickstarter initiative for the funding and production of an Apple app called The People’s E-Book.

“Our idea is that e-books are not very interesting right now compared to artist books and creative things we see coming out of the print world,” Albers explains. “The problem is that artists and authors don’t really know what an e-book is.”

According to Albers, most of the especially creative art books that include more than simple text and photos cannot be translated well onto an e-reader or a computer screen, and the creation of a satisfying e-book is an undertaking that requires too much time, effort and money to complete properly. “There’s no easy way to make an e-book, so we want something that will let you put one out in a matter of minutes instead of hours.”

After being active for only two days, The People’s E-Book Kickstarter page had raised over \$2,300, but the group still needs about \$7,700 before March 2 to become fully funded. So as art and literature slowly move online, Albers aims to “jumpstart creative e-book publishing” by making the process easy, free and available to anyone through his newly designed app.

Despite the decline of print, the afternoon was a glorious testament to the talented masters of print media. The apparent success of Los Angeles’ maiden hosting of New York’s Art Book Fair suggests that the event will return next year. And though the art scene may be shifted a little further away from print by then, two things can be certain: the fair will still be the site of some of the most fascinating print art in the world, and innovators like Albers will be closer to making print artists fall in love with the inevitable online revolution.