

Janet Morton
**Better Homes
and Gardens**

Organized by KWIAG | May 9 - July 6, 2008

The *Singularly Significant* series features concise projects by artists making significant developments in contemporary art practice.

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Kitchener-Waterloo Art Gallery
101 Queen St. North | Kitchener, Ontario
N2H 6P7 | CANADA | 519.579.5860

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s|sign *singularlysignificant series*

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IMAGES: Installation view of *Better Homes and Gardens*. Image courtesy of the artist and KWIAG. Photo: K.J. Bedford, KWIAG.

In my art practice, issues of reclamation, transformation and labour resurface consistently. Since 1992 I have used knitting and sewing symbolically and subversively in my work, as blatant low-tech metaphors. By employing these stereotypically domestic techniques and materials, I shift the axis from private to public, mundane to monumental, and attempt to address the confounding and complex ways that “value” is assigned to both objects and time investment. Through public interventions, relentless recycling and by investing a sense of care, my work examines the ways that aesthetics are imposed on nature and playfully points a finger at excess.

My current work explores my relationship with my environment, both the natural world, and my sense of place. Gardens and trees are rich symbols, found throughout art history, literature and in religious iconography. They speak of impermanence, transition and of a desire to control what is wild. Home; be it ever so humble, there is no place like it.

-Janet Morton

Janet Morton has been exhibiting nationally and internationally since 1992. She has received numerous awards for her textile-based work. She has produced a number of ambitious outdoor installations, most recently with the inclusion of her work, *Femmebomb*, in Toronto’s *Nuit Blanche* event (2007). She is represented by Paul Petro Contemporary Art in Toronto and her work can be found on the Canadian Centre for Contemporary Art website at www.ccca.ca.