

Self-portrait as a wall divided proportionally between this black type representing life lived and the remaining white space representing life to come, based on statistical life expectancy

Life



**SELF-PORTRAIT AS
PROPORTIONALLY
BLACK TYPE REPRESENTING
LIFE LIVED AND THE
REMAINING WHITE SPACE
REPRESENTING LIFE TO COME,
BASED ON STATISTICAL LIFE
EXPECTANCY**

Micah Lexier: A Portrait and a Self-Portrait, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 2000

**S A WALL DIVIDED
BETWEEN THIS
PRESENTING
THE REMAINING
PRESENTING
SED ON
EXPECTANCY**



SELF-PORTRAIT AS A WALL DIVIDED PROPORTIONALLY BETWEEN THIS BLACK TYPE REPRESENTING LIFE LIVED AND THE REMAINING WHITE SPACE REPRESENTING LIFE TO COME, BASED ON STATISTICAL LIFE EXPECTANCY

Giving Notice: Words on Walls, Dalhousie Art Gallery, Halifax, Nova Scotia, 2010

Some information about the artwork *Self-portrait as a wall divided proportionally between this black type representing life lived and the remaining white space representing life to come, based on statistical life expectancy*.

The artwork represents the ratio 37/75 (49.3% black type to 50.7% white wall).

The artwork has been presented thirteen times between 1998 and 2014.

Each time the work is presented, the exact same ratio of black text to white wall is maintained, even though the size and proportion of the wall change.

The artwork was originally made in 1998 for my solo exhibition at the Macdonald Stewart Art Centre in Guelph, Ontario.

In the original version, the text was painted on the wall using cut vinyl as a template, but in all subsequent versions only cut vinyl applied directly to the

wall has been used.

In addition to the original English version, there is also a French version (shown in Montreal in 1998) and a German version (shown in Berlin in 2005).

The first and only time the text was placed over more than one wall was in Vancouver in 2008.

The first and only time the ratio was updated to reflect my current age was in Toronto in 2013, as part of my solo exhibition at the Power Plant. The original version (ratio of 37/75) was shown on one wall, and the up-dated version (ratio of 52/81) was shown on an identically sized wall directly across from it.

The following is a list of the thirteen times the artwork was presented.

1. *Micah Lexier: Self-portrait as a proportion*, Macdonald Stewart Art Centre, Guelph, Ontario, 1998.

2. *Micah Lexier: 37*, Musée d'art Contemporain de

Montréal, Montréal, Québec, 1998.

3. *Matter: Pip Culbert, Helga Groves, Micah Lexier*, Gitte Weise Gallery, Sydney, Australia, 1999.

4. *Micah Lexier: A Portrait and a Self-Portrait*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 2000.

5. *The World According to the Newest and Most Exact Observations*, The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York, 2001.

6. *Micah Lexier: Stündlich eine neue Münze. Jeden Tag ein anderer Spruch. Zeichnungen, die bei der Landung eines Flugzeugs entstanden sind, und andere Dinge*, Gitte Weise Galerie, Berlin, Germany, 2005.

7. *Micah Lexier: Then and Now*, Jack Shainman Gallery, New York, 2005.

8. *Micah Lexier: An Accumulation of Things*, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 2007.

9. *This Particular Day of June: Alejandro Cesarco, Germaine Koh, Micah Lexier*, Or Gallery, Vancouver, British Columbia, 2008.

10. *Facts and Figures*, Museum London, London, Ontario, 2008.

11. *Giving Notice: Words on Walls*, Dalhousie Art Gallery, Halifax, Nova Scotia, 2010.

12. *Micah Lexier: One, and Two, and More Than Two*, The Power Plant, Toronto, Ontario, 2013.

13. *Portrait*, TrépanierBaer Gallery, Calgary, Alberta, 2014.



Micah Lexier: One, and Two, and More Than Two, The Power Plant, Toronto, Ontario, 2013