



Image: Lea Stuedahl

Mathew Lacosse, *Neighbours of Kunstnernes Hus record the building from their vantage point*, 2024
Video. Duration 09:54
At “One Room After Another”, Kunstnernes Hus, Oslo



02.jpg

Mathew Lacosse, *Neighbours of Kunstnernes Hus record the building from their vantage point*, 2024
Video. Duration 09:54
Still Image from Video



Mathew Lacosse, *Selection of drinks depending on the occasion and weather, made from the hedges surrounding Kunstnernes Hus*, 2024

Glass bottles, Beach Leaf Noyau, Beach Leaf Tea, Beach Leaf Iced Tea, Lacto-fermented Beach Leaf Tea.

At “One Room After Another”, Kunstnernes Hus, Oslo



Image: Lea Stuedahl

Mathew Lacosse, *Selection of drinks depending on the occasion and weather, made from the hedges surrounding Kunstnernes Hus*, 2024
Glass bottles, Beach Leaf Noyau, Beach Leaf Tea, Beach Leaf Iced Tea, Lacto-fermented Beach Leaf Tea.
At “One Room After Another”, Kunstnernes Hus, Oslo



Mathew Lacosse
Installation view of “Slightly off Centre”, Papai Contemporary, Oslo
2025



Mathew Lacosse
Installation view of “Slightly off Centre”, Papai Contemporary, Oslo
2025



Mathew Lacosse, *Bench from Keep-It Technologies AS*, 2025
Oil paint, laminated wood, painted steel and steel fasteners. 90 × 385 × 81,5 cm.
At “Escargatoire”, Snails, Oslo



Mathew Lacosse, *Bench from Keep-It Technologies AS*, 2025
Oil paint, laminated wood, painted steel and steel fasteners. 90 × 385 × 81,5 cm.
At “Slightly Off Centre”, Papai Contemporary, Oslo



Mathew Lacosse,
Slightly Off Centre, 2025.
Inkjet print. 29,7 x 42 cm.

With text by Cathy Wickett
Design by Felipe R. Pena

Mathew Lacosse
Slightly Off Centre

Oslo
August 16 – September 28, 2025

Text by Mathew. Quotations from a transcribed conversation with his mother Cathy Wickett.

When I was a child around 9 my parents moved from Alberta, Canada and my mother’s corporate job, back to Manitoba where they were both from to start the gallery and framing shop Mark Makers in the town of Gimli. We lived in the house attached to the gallery. Their decision was practical, my mother wanted to be closer to her children and to reduce the cost and risk of selling my father’s art, which he was then travelling to seasonal markets to sell.

It was also romantic. My mother had an image in her head of what this meant to her to settle in a lake-side community and sell local art. She had grown up visiting Victoria Beach, an affluent cottage community on the opposite shore of Lake Winnipeg but until moving, neither of my parents had been to Gimli and their time there would be short-lived, though I often return. My memories of the house and gallery are few. Perhaps this was because the house was tense or because I was looking for independence in a wash of pubescent hormones.

Whereas my mother was invested in creating this gallery and this community, I felt compelled to see myself outside of that. I was confronted by a small-town life of boredom, conservatism edged on by hockey-fuelled violence and a constant feeling that I wasn’t enough. This is not the narrative of being too good for the small town. I wanted to fit in. I didn’t want to be the city-boy to my friend’s fathers. It was at this time that I began measuring my body and fixating on comparing myself to others.

Works list

Bench from Keep-It Technologies AS
2025
oil paint, laminated wood, painted steel and steel fasteners
90 × 385 × 81,5 cm.

“Sleepwalking and going down there, and waking up, in the dark, in the shop. With all that glass. It was a bit of a disaster. We eventually had to put a chair, we didn’t have any baby gates left at that point, but we put a chair at the top of the stairs so you couldn’t get down there. You did it often enough that we were worried about you, yeah. Because it was not safe down there. I mean, it was a workshop where we cut glass and stuff. There was also a living area there where you guys used to play. So it was probably a little bit...I guess it would be confusing going down there.”

H2O Adventure Guide from 1999, 2000, 2001
three tabloid-size colour tourist brochures produced by Richard Philpott and Cathy Wickett.

Blake
2023
cotton, polyester and steel
45 × 7 × 10 cm

“Inspired by the lake.”

Our Legacy
2025
cotton, steel and textile adhesive
53 × 53 × 5 cm

“Yeah. I changed it all the time. I remember there was a little clothing store in the lighthouse mall and they went out of business and they had cabinets, so I bought their cabinets. You know, there was stuff like that. I would buy something from Melanie, I was always going to Melanie’s little shop, buying second-hand stuff. Or Cheryl would show up with some beautiful furniture and we’d rearrange around her furniture. Or, you know, Rick made us those easels, which I think I found the design online, but they were so expensive so he just made them for us for a fraction of the cost, all hand made. The floor tiles, the linoleum tiles, I would paint them checkerboard colours. That was constantly changing. The walls were very rough

and so, I think we painted them an off-white and then I would just go to the paint store and get mis-tints and mix it with water and rub it in. Ya know, you’d go and patch all the walls up and then rub another colour on top. So, there were multiple layers of paint on there. It was an old building, poorly made. I mean, I think it was drywall. It wasn’t that old. It’s just, you know, you’re always putting nails in the walls, you’re always mucking them up.”

Polo
2025
cotton, steel and textile adhesive
53 × 53 × 5 cm.

Bale
2025
bubble mailer from FedEx Express, pine needles
28 × 21 × 28 cm.

Civic Involvement
2025
inkjet print, pen on paper, aluminium, glass, styrofoam, stickers
41 × 51 cm

“You know what, go into a spice store if you wanna get instant memories back to that space because it smelled like a spice store for a long time. No, no it’s all the spices together. I think smells are the strongest prompters of memory. I mean we cleaned it and cleaned it and cleaned it, but the smell. I think it had been a spice store for years, probably three or four or five years before we bought it, so there were spices in every nook and cranny in that place. No, honestly I don’t remember when we moved in if they’d left anything behind. I don’t think so. I just remember walking into the space thinking—because I just kept thinking about having a store, and it being a general store, and what it would feel like and I remember walking into the store and was like, this is exactly, exactly what I thought it would feel like. It was weird. It was like, you know manifestation, that is kinda what that felt like. Like, this is, this is it.”

Playhouse
(work by Thora Dolven Balke after a proposal by Mathew Lacosse)
2025
two C-type photographic prints
21 × 16,8 cm unframed / 60 × 50 cm framed
16,8 cm × 21 cm unframed / 50 × 60 cm framed

These images are a re-staging of two photographs taken by Thora Dolven Balke around 2010 on a now-dead colour Polaroid stock. They show two boys on top of the playhouse in the backyard. They are about the age I was when our family lived at the house and gallery in Gimli. They have with them bedding, pillows and other important things: clothes, a football, a bucket, and it appears, a bag with food. Camped out there for the day. I work for Thora Dolven Balke as her assistant and I saw the reproductions of the Polaroids while going through her book 2005. I was beginning to prepare for this exhibition and my thoughts were of what constitutes the boundaries of a home. The originals are sold and the conditions of the flat have changed with time. Thora now lives there with Felipe R Pena and their two children. Felipe runs Papai Contemporary out of this very same living room that the photographs were taken from.

Bio

Mathew Lacosse b.1990, Canada is an artist and organiser living and working in Oslo, Norway. He received a BFA from the University of Manitoba and an MFA from the Oslo National Academy of the Arts. Upcoming and recent solo exhibitions include Papai Contemporary (NO, 2025) and Guttormsgaards Arkiv (NO). Upcoming and recent group exhibitions include Young Artists Society (NO, 2025); Tenthaus (NO, 2026); Låvepeer (NO, 2026); Buhler Gallery (CA); Heerz Tooya (BG); Kunstneres Hus (NO); and Platform Centre for Photographic and Digital Arts (CA). Lately, Lacosse has been organising a working community for artists in central Oslo called Snails and a reading group out of his apartment called Ihla.

Papai Contemporary



Mathew Lacosse, *Civic Involvement*, 2025
Inkjet print, pen on paper, aluminium, glass, styrofoam, stickers. 41 × 51 cm.
At “Slightly off Centre”, Papai Contemporary, Oslo



Mathew Lacossae, *Blake*, 2023

From the series “Collars”.

Cotton, polyester and steel. 45 × 7 × 10 cm.

At “Slightly off Centre”, Papai Contemporary, Oslo



Mathew Lacosse, *White replacement shirt collar from Matias Kiil*, 2024
From the series “Collars”.
Cotton, polyester, and steel. 45 x 6 x 10 cm
At “Pluck of Water” at Buhler Gallery, Hôpital Saint-Boniface, Canada



Mathew Lacosse, *Fall*, 2025
Aluminum, cotton, polyester, acrylic, and steel. 260 x 680 x 150 cm.
At "Lingering Light", UKS, Oslo



Mathew Lacosse, *Fall*, 2025

Aluminum, cotton, polyester, acrylic, and steel. 260 x 680 x 150 cm.

At “Lingering Light”, UKS, Oslo