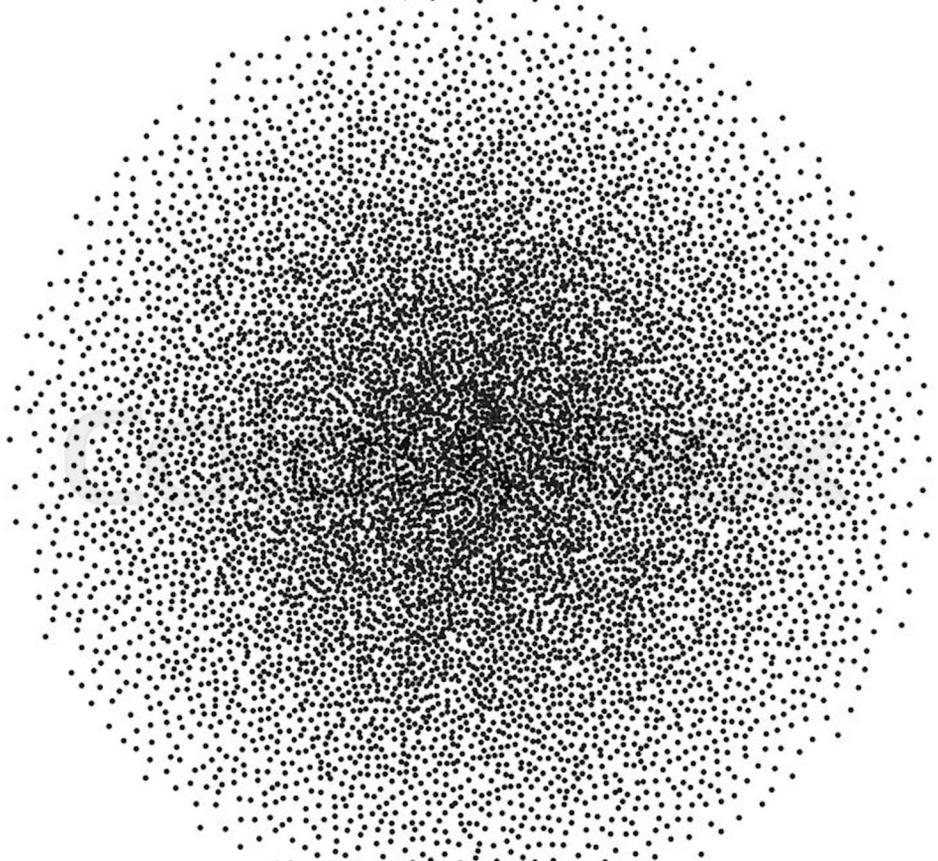


ROUNDTABLE RESIDENCY 2019 EXHIBITION PUBLICATION

Edited by Dallas Fellini and Angel Callander



RESISTANCE

Featuring artwork by Sebastián Benítez and Alejandra Paton, Alicia Buates McKenzie, Quinn Buckler, Hudson Christie, Michelle Cieloszczyk, Ronnie Clarke, Marisa Gallemit, Atleigh Homma and Katrina Takeda, Kaythi, James Knott, Hailey Kobrin, Eija Loponen-Stephenson, Robin Love, Nikole and Carlos McGregor, Aaron Moore, N. Page, and Angus Tarnawsky.

Featuring writings by Angel Callander, Michelle Cieloszczyk, Dallas Fellini, James Knott, Eija Loponen-Stephenson, Carlos McGregor, Nikole McGregor, Sam Roberts, Maximilian Suillerot, Theresa Wang, and Richard Williams.

Contents

Table of Contents	1
Acknowledgements.....	2
How to turn the world back on itself (Angel Callander)	3
Artist Statements	8
Resident Writings	25
Biographies	34

Acknowledgements

We would like to give a few words of thanks to the many people who made this season of Roundtable a successful and fulfilling experience. It could not have been possible without the cooperation and determination of everyone together.

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We would also like to express our sincerest gratitude to Dr. Meg Fox, without whom Roundtable would have never been able to take up residence in the very special space of the Dragon Academy and evolve over the past several years to where it is today. Thank you, Dr. Fox, we wish you all the best in your retirement.

Angel Callander and Dallas Fellini, editors

How to turn the world back on itself

Angel Callander

It is rather cliché, and perhaps somewhat naïve, to say that we are witnessing a unique moment in history, since anyone at any time certainly could and has said the same. Plenty of people who endured the Cold War system, or witnessed the AIDS crisis, are living in this time alongside us. However, what we do have is the convergence of a series of unchecked political programs, measured abuses of power, and continued industrial expansion to the point of facilitating its own rapidly-approaching collapse.

Extrapolating certain crises of individualism and cultural narcissism; a strengthening of austerity policies worldwide in response to decades of deregulation, deindustrialization, technologization, and capitalism running with increasingly unrestricted factors; massive overreach of state surveillance mechanisms and procedural violation of due process; conspiracies of ritual, actual abuse by networks of powerful individuals using various people and places as their personal belongings. Nothing is new, but everything has changed.

Sometimes, it feels like the revolving door of stunning revelations in our era is designed to weaken our sensitivities to what is real and what is merely speculation, as well as to entertaining the mere thought that anything meaningful can actually be done at this juncture. When viewed in a historical context of how and why, there is a sense that Nietzsche's notion of eternal return is the inevitable curse of postmodern society marching onward and feeding back into itself.

In *Spectres of Marx*, Jacques Derrida described the concept of "hauntology" as a repression of history that aids in comprehending our preoccupations with failed futures (yes, multiple). Hauntology dictates that past events, generally thought to be concluded and

buried, will in fact continue to return as ghostly traces. Mark Fisher took up this conceptual framework to explain that what haunts us in the twenty-first century is not actually the past as such, but rather “all the lost futures that the twentieth century taught us to anticipate.”¹ He refers to this “disappearance of the future” as a corrosion of nearly all possible devices in the social imagination, of “the capacity to conceive of a world radically different from the one in which we currently live.”² The future, then, would remain a tenuous apparition that is always already negated, haunting us as an abstract virtuality that hangs over the present.

I do not mean to be nihilistic. I am merely describing a feeling. But complex, open-ended questions arise out of this uncertainty: What is to be done? How do we continue to advocate for ourselves and our values if the system is so duplicitous? What sort of “rules” or methodologies can we manage to accept or reject in a meaningful way?

There are, perhaps, certain things we as artists, writers, and cultural facilitators need to take the time to understand. Hal Foster describes the art world as being caught between “transgressive disorder and ethical vigilance.”³ There are nonlinear figurations that emerge in ethics, political agendas, identities, and resistance strategies. An older generation of artists – that of Barbara Kruger and Martha Rosler, for example – staked their claims in the transgressive gesture as ideologically pure. However, this generation was rebelling against models of politics and media treatment that are now insufficient for resisting the digital platforms and austere disenfranchisement that shape all relations on individual, institutional, and political levels.

Over the last few weeks, many articles have detailed the scandals and subsequent gestures of protest at the Whitney Biennial against vice chair of the board, Warren Kanders, who is the CEO of a manufacturer and distributor of “law enforcement and security products,” including teargas. The collective Forensic Architecture, a participant in the Biennial, used their project to investigate the use of

bullets and teargas manufactured by Kanders' companies in Gaza, at the US-Mexico border, and elsewhere. That the Whitney accepted to exhibit a submission directly criticizing a member of their board is interesting; that the extensive investigation of Forensic Architecture's project has led to potential legal action by the European Center for Constitutional and Human Rights against one of Kanders' companies, even more so.

Participating artists began to ask that their work be withdrawn from the Biennial in protest of Kanders. This, of course, re-opened the discourse on the effectiveness of political gestures by artists in the context of huge institutional shows such as the Whitney Biennial. Criticisms of class privilege began to fly, as well as the customary reproach of the art world as an inadequate and improper site of political action. However, viewing strikes, protests, and boycotts as symbols of luxury ignores their history as last-resort acts of collective struggle.

Robert Morris protested the Kent State shootings, Nixon bombing Cambodia, and suppression of the Black Panthers by closing his solo exhibition at the Whitney in 1970. Nan Goldin has been rather successful in her global campaign encouraging divestment from the Sackler family by institutions in the US and UK. The activist collective *ctrl-i* publicly withdrew from giving a conference workshop at the Museum of Contemporary Art, Barcelona in 2006, citing the museum's hypocrisy of using activists aesthetically to signal a critique of the same political programs to which it is beholden.

What we come up against now is a particular tenet of neoliberalism absorbing political and countercultural gestures of resistance into itself to ultimately neutralize their power. It is a profitable action for an institution like the Whitney to virtue signal progressive commitments in a milieu where actual political conservatism somehow manages to convincingly advocate for cultural liberalism. This bears the mark of an era that attempts to establish certain narratives of "wokeness" as a baseline and subsumes the power of those values for good publicity

and marketability. By claiming the critiques of an oppressive system as its own, the woke institution declares itself a facilitator of structural change, making fewer enemies. In turn, the rest of us are left with a much more difficult time recuperating and de-institutionalizing these critiques again.

Those working in the art world are particularly susceptible to the neoliberal collapse of the work-life binary, which alters social relations and patterns of thought in such a way that encourages an entrepreneurial approach to the self as a brand, and a cynical mode of devising one's career moves.

New methodologies are required to chip away at the walls of canons. Searching for innovative operational models to critically engage with the complicity of institutions in adopting conciliatory attitudes to the culture industry is no simple task. In a largely alienating landscape, we must all become adept at maintaining certain degrees of elusiveness and iconoclasm, remaining alert to the fissures that can be perforated and pried open in order to disrupt the rigid mechanisms of control around us – even just for a moment.

One of our densest and most intricate contemporary adversaries is the threat of automation ushered in by the kind of industrial expansion and technologization that has engendered a mass global surveillance model, generating the unshakeable shadow self in data for each and every person on earth. To better comprehend the incredibly complex role technology plays in shaping our contemporary world, it is necessary to make legible certain invisible frameworks, such as the law.

When we think of consent, we jump to a simplistic reading of social relations, power, and sexual dynamics, creating a very black and white picture of who and what we are allowed to refuse. There is virtually no model of informed consent when it comes to surveillance and data collection. These mechanisms are obscure, indefinite, “non-exclusive,” irrevocable, with ill-defined parameters and unlimited

reach and potential. But creating a method of analysis that we can turn back onto the world and its complexity is possible.

The horrifying spectre of “woke capitalism” requires a careful strategy of deconstructing the narratives that we are given, and complicating the ones that we put out. What matters most of all is that we continuously allow for the space in which people draw their own conclusions. There is a unique position to be taken in occupying the borderland between the social positions of “artist” and “civilian” – toying with taboo subjects, reckoning with difficult information and personal responsibility – to negotiate the ambivalent forces vacillating between exploitation and empowerment.

The challenge lies in breaking the cycle’s eternal return, refusing to reproduce the very alienation that we struggle to expose, and teaching others how to implement these strategies. It is not that we do not know enough; we do. It is the courage to really understand the knowledge we have, to sit with uncomfortable truths and a nuanced exploration of viewpoints, that makes all the difference.

¹ Mark Fisher, “What is Hauntology?” *Film Quarterly* 66 no. 1 (Fall 2012): 16.

² *Ibid.*

³ Hal Foster, “Transgression & Vigilance,” *Texte zur Kunst* 109 (Spring 2018): 104.

ARTIST STATEMENTS

Sebastián Benítez and Alejandra Paton

Based on a real history of unofficial marketplaces on Bulevar de Sabana Grande in Caracas, Venezuela from the 1990s until 2010, Alejandra Paton and Sebastián Benítez set *Buhonero 3000* in an imagined future of a black-market, informal economy.

The makeshift commercial stands (buhoneros) on the boulevard emerged in the 1990s as a strategy for self-preservation amid the growing austerity of neoliberal government policies. Offering reduced prices on a wide range of products like clothing, food, cell phone cards, bootleg music and movies, and fireworks, these merchants turned a political struggle into a sort of alternative economic freedom. Using generators to rig electricity for lighting and music, covered in hung tarps, they represent staples of public life.

Comprising the essence of this unregulated economy, this work takes buhoneros as a point of departure for a series of 3D renderings that imagine Venezuela a thousand years into the future. Speculating on what kind of strategies for economic resistance will arise, how relationships to public space will change, and what kinds of potential consumers will be articulated by new evolutionary needs, these images are used to create a projection of this world. Still present is some recognizable graffiti: a stylized motif of the eyes of Hugo Chávez. Questions of scarcity, pricing, demand, and decay are taken up as imaginary fixtures of a still-undetermined public and economic reality.

In hypothesizing the socio-economic relations of Venezuela's future, Paton and Benítez draw from what they know of the past and present in an intentionally failing attempt at reconfiguring symbols to imagine the future.

Written by Angel Callander

Alicia Buates McKenzie

In her work for the residency, Alicia Buates McKenzie elaborates upon her past performance work and wadings into the cybernetic digital in the form of an online adventure game. Characteristic of classic choose-your-own-adventure games, this work presents the player with a series of prompts and elements of action. As participants advance, it becomes less of a game than it is a chain of thoughts into Buates McKenzie's psyche as a liminal space, with introspective queries such as "Must I be emotionally troubled to be listened to?".

She models the game against parameters of rational choice, yet within the limited scope of options offered the game also asks the player to engage in emotional affection and empathy towards the anonymous voice. For Buates McKenzie, the notion of agency and physical presence of the body within performance practice can be displaced digitally through this liminal mode of storytelling. She focuses on the ways participants can move and interact online, how to trust and communicate with the bare presence of a phantom. The behaviour of the participants is put to the test; the structure and didactic of the work lure participants to reflect on their own inherent biases and closed-mindedness, their inability to wholly comprehend. Ultimately the work loops back without closure; it is a never-ending setup meant to meander and waver. Buates McKenzie asks, "I know what you are but what am I?". It's a question awaiting answer, a declaration demanding recognition.

Written by Theresa Wang

Quinn Buckler

Quinn Buckler's work investigates obsessive attitudes towards contamination, toxicity, and purity that reinforce the flourishing capitalist apparatus of the wellness industrial complex.

Focusing on the collective parameters of infection/immunity, this new series of collages considers contamination at the infrastructural and political level. Using found phrases in the vernaculars of industrial chemical suppliers, health bloggers, and wellness websites, a sense of urgency and moral panic emerges, exploiting deep-rooted and pervasive anxieties of incorporating "toxic" material. Often, this language betrays a universal hostility to disease, disability, and infection, viewing weakness and infirmity as a sort of poison to the body politic.

The exaggerated invention of health risks and monstrosities makes for a very effective advertising strategy. As such, neoliberalism manufactures problems from people's alienation and anxiety, allowing for the creation of an increasing number of markets to step in with the shining promise of new products and solutions. In a way, the stunning insincerity of hyperbole in these vocabularies walks a fine line between credible and absurd. As the collages scroll past on a screen, they mimic the saturation fatigue of advertising in advanced stage capitalism.

Satirizing the histrionic and near-eugenic drive to purge all spectres of sickness gestures to the structures that rely on it. In essence, fears of contamination are the product of a non-accommodating world. Asking certain questions about what kinds of corruption are frightening and why can begin to expand an understanding of the systems that create and support this frightening-ness, as well as what kinds of counterinsurgencies are available (such as a universal right to free health care).

Written by Angel Callander

Hudson Christie

Hudson Christie's usual practice involves the paired down illustrative rendering of concepts and figures in sculpture form. Using the same approach for this project, he plays with interactivity, relying on audience participation to piece together the conceptual framework he is showcasing.

Christie's project centers around the investigation of the phrase "to turn in one's grave". It is an idiom, an appeal to tradition used to suppress and shame the rebellious thoughts of younger generations. With this sculpture, he offers the opportunity for participants to literally perform that statement: crank the lever to make the body in the coffin spin.

Corpse creates what can fully be considered as a wake. It includes a life-sized coffin—open casket and all—as well as a space for mourning, for disruption or both. Using the figure of an old white man as a point of reference for the corpse, he highlights the power structures through which this demographic systemically dominates with the perceived sanctity of their old values, in some cases even beyond the grave.

With a mix of humour and anger, Christie offers the possibility to resist these conservative values. He provides his viewer with the satisfaction to willingly desecrate the toxic ideals of their elders.

Written by Maximilian Suillerot

Michelle Cieloszczyk

Michelle Cieloszczyk's practice involves using sculpture and installation to contemplate state surveillance, law enforcement, and the material effects of policing in communities.

This project consists of two parts. The first is a set of 3D-printed replica police badges inscribed with the Toronto Police Service motto "To Serve & Protect." Considering there is perhaps some irony underpinning this phrase in the context of its material consequences, the viewer is encouraged to reflect on who is really being served and protected, and in doing so to also contemplate the culture of fear that very often accompanies police presence and intervention in real life situations.

The second part is a window decal featuring a life-size cut-out silhouette of a street arrest during the 2010 G20 protests in Toronto. This scene is taken from a particularly traumatic moment in the city's recent history, in which Torontonians had to confront firsthand that police brutality and overreach is not just something that occurs elsewhere. Using a material that is intended for creating privacy and blocking light, as in car windows, the opaque black film parallels the obfuscation of law enforcement tactics that ultimately undermines trust, efficacy, and social utility.

Cieloszczyk's work addresses some of the fundamental issues regarding discourses on disarming, reforming, demilitarizing, and the actual role of law enforcement under neoliberalism. Drawing from her own experience, she questions the power dynamics of an organization that is often preemptively defensive and impulsively criminalizing by exaggerating threats and flouting rights of due process.

Written by Angel Callander

Ronnie Clarke

Ronnie Clarke positions resistance as something that occurs in the liminal spaces of the Internet: in loading screens, processing bars, and other animated or static graphics that signify an operation is underway but not yet complete. These screens act as the threshold between having left and having arrived, and those who are presented with them are subjected to feelings of impatience and anxiety.

Clarke's videos taunt her viewer, acting as illusions of progress that never culminate. They speak directly to anxieties imbedded in users' interactions with the loading circle. The cadmium blue background used in her video recalls digital sites of anxiety and familiarity such as hyperlinks on slow-moving computers as well as VHS loading screens and FBI warnings. Clarke positions a dance performance alongside her videos, mirroring the reversibility of her animated progress bar.

Rather than positioning the loading screen as an objective marker of progress, Clarke instead positions this waiting period as something non-linear, as a destination in itself. Her viewer becomes trapped in a designated waiting space where the passage of time is falsified and manipulated. Through this work, Clarke resists contemporary expectations of instantaneity and action that 21st century attention spans demand in gallery spaces.

Written by Dallas Fellini

Marisa Gallemit

Marisa Gallemit's piece *NANDITO KAMI (WE ARE HERE)* speaks to Filipinx visibility and cultural resurgence. Using only reassembled letters of the Roman alphabet—either physically cut or cropped and rotated using Google Drawings—she creates a typeface for Baybayin, the pre-colonial written technology indigenous to the Philippines. Gallemit also recreates the circular patterns of traditional tattoo designs of the Kalinga mountain tribe.

The use of the Roman alphabet to produce letters from an endangered written technology represents a struggle that second generation immigrants face when trying to reconnect to the country of their family's origin. For Gallemit, this culture is contextualized and re-fabricated through Western written technology, representing a painful distance that exists between herself and the written technologies of her ancestors.

Gallemit retraces a cultural history that predates the Spanish colonial influence in the Philippines, but only allows herself to do so using the written technology that overthrew the one that she is now trying to connect with. In this way, her composited letterforms represent a sort of reversal of this history: the Roman alphabet is severed and reassembled as the Baybayin lettering that it had originally attempted to eradicate under colonialism.

Gallemit's sculptural works weave hybridity in a manner that echoes her Baybayin letterforms. Tucked under a Baybayin-adorned sandwich board is a sculptural form made from bicycle tubes, raffia and copper pipe. Gallemit's seemingly-unlikely fusion of industrial and natural materials speaks to her experience as both a Canadian and a Filipinx person: to her distance from the cultural technologies that her practice seeks to trace, and her simultaneous connectedness to this rich history.

Written by Dallas Fellini

Atleigh Homma and Katrina Takeda

Atleigh Homma and Katrina Takeda both have materially driven practices which utilize and repurpose traditional craft and domestic artforms. Their work is also heavily influenced by their experiences as bi-racial, half-Japanese women.

Their collaborative work for the residency is an installation of objects which draw upon the European tradition of appropriated Asian art, manifested as fine craft and domestic objects. These objects, which included needlepoint, ceramics, dinnerware, textiles and more, (re)framed Asian cultural and artistic forms within an exoticized, eurocentric understanding. Homma and Takeda make use of these objects and traditions as a means of reconnecting with their own Japanese heritage, while simultaneously highlighting the distance which exists between themselves and that heritage. A distance created and reinforced by layers of appropriation, white supremacy and patriarchal power structures. This disconnect, and the resulting feeling of being of (and in) two worlds is especially relevant to the experience of bi-racial people, who may find themselves forced to piece together the remnants of one cultural inheritance from the overabundance of the other.

The work also speaks to the anxiety felt by many racially marginalized groups to “be Canadian.” To adopt the dominant cultural forms and avoid othering oneself. Sparked by systemic racial violence, such as the internment of Japanese-Canadians during the second world war, this drive to suppress one’s non-white heritage can be seen in the hybridized Euro/Asian objects utilized in the installation. Their Eastern and Western influences, while seemingly in synthesis, represent a complex interplay between self-erasure and discovery.

Written by Richard Williams

Kaythi

Kaythi's installation and performance consists of her continuing an ongoing project of creating a large and detailed rug made in the traditional method of rug hooking. The rug, partially finished and with detailed plans for depicting the recent fascist and colonial histories of the Burmese people, will be produced by Kaythi during the length of the performance. Simulating her actual working methods, the space will be populated with documentary footage and other explanatory material sourced from YouTube. Kaythi invites viewers to join her while she works on the rug, allowing them to sit in the space with her and watch the documentaries to learn more about the contemporary politics of Burma.

The public aspect of Kaythi's performance recreates the folk-like tradition of rug hooking, in which it was not just to produce the object, but also to create a sense of community and allowing traditions and stories to be shared. The contemporized version that Kaythi presents replaces oral tradition with YouTube documentaries, allowing her viewer to learn about Burma alongside the artist.

The imagery on the rug depicts a Buddhist influenced mandala. The border consists of thick jungle and mountainous patterns, referencing Burma's relative geographical isolation. Within the border, a circle of soldiers with clipboards, guns, and smartphones will be marching in a circle around the center of the rug. The different tools reference the role that bureaucracy, Facebook, and violence have worked in tandem to keep the military in power. Optimistically breaking the infinite implication of the circle, Kaythi has one figure facing the opposite direction, allowing the possibility for an end to the fascist and colonialist cycle.

Written by Sam Roberts

James Knott

In their work *The Dandelion Club*, James Knott positions loitering as a form of queer resistance, likening queer presence in public spaces to the resilience of dandelions on a suburban lawn. Their video cuts between footage of dandelion-laden lawns and assemblages of queer-identifying people in public places. Knott's subjects all sport black and white formal wear, sitting on park benches or stretching out across steps leading up to a building's entrance. Knott appears throughout all of these shots themselves, surrounded by their queer, uniformed entourage and dressed in a black suit, high heels, and a large, dandelion-yellow hat.

This project represents a refusal of the designation of queer bodies as abject and un-belonging. Knott shows the glory of queer people simply existing where they were never meant to be able to, and celebrates this triumph through a challenging of the gaze. Rather than rejecting the othering gaze, Knott's video project projects a similar kind of othering back onto it: they create something that their cisgender, heterosexual onlooker is not permitted to be a part of, as implied in the title of the piece. *The Dandelion Club* is a place for queer people to turn the tables on those who other them. It is an opportunity to lay claim to public space through uncompromised presence. It is a reminder of everyday queer existence and resistance.

Written by Dallas Fellini

Hailey Kobrin

Hailey Kobrin represents fatness as a form of resistance in her expressive paintings of fat women and non-binary people. The fat body is shown here in a state of ease, but simultaneously in an act of defiance. Kobrin illustrates how the politicized fat body resists fatphobia simply by existing: by persisting through moralizing comments and exuding a comfortability in one's own body that is often unsettling and angering to fatphobes. By painting her subjects in environments that they feel most comfortable in, Kobrin shows how fat resistance can also be joyous.

Imbuing humour into this series is the food logos that Kobrin works into her scenes: the Wing Machine rooster peers at the viewer from a napkin under a box of wings and the Garfield Eats logo stares back almost mockingly from behind the body of one of Kobrin's subjects. Garfield, as a cultural symbol of over-consumption and unconcernedness, acts here as a champion of Kobrin's fat-positive message: I'm fat, I love being fat, and I'm not going to change for something as inconsequential as your comfort.

In front of the paintings sits an installation of a box of wings from Wing Machine and a Diet Coke—staples in Kobrin's own keto diet. Through this installation Kobrin creates a dinner table for the viewer, producing a contemporary iteration of a long-standing art historical tradition and questioning ideas of excess and consumption.

The way that Kobrin represents her subjects defies stereotypes and puts emphasis on the personal: the personal realm in which they are pictured, their personal dietary choices that no one else is permitted to police, and a personal relationship with one's body.

Written by Dallas Fellini

Eija Loponen-Stephenson

Through sculpture, installation, and performance, Eija Loponen-Stephenson explores the various textures in the relationship of the body to objects and spaces, reconsidering the ergonomics of everyday items and utensils, as well as the often procedural and inhuman assemblages of architecture.

In this project, a deconstructed cube of metal rods and deteriorating rice paper is shown alongside an undulating foam sculpture and the performance documentation of what can be described as a sort of “wearable waterbed.” The sculptures investigate different approaches to body suggestions, conceiving bodies that are abstract, angular, amorphous, and self-feeding. The material of the rice paper particularly acts as a skin that tears and biodegrades over time.

The performance consists of wearing a plastic suit filled with water, creating a liquid prosthetic. When inside, this fusion of human and nonhuman creates the potential to exist and interact with space in unexpected ways. Expanding the sensitivity and flexibility of the body, the suit examines a both/and, neither/nor understanding of the body as delicately interconnected with its affects and intensities, as well as its surrounding environments.

Denying firm objectification and mechanisms of control, this particular strategy of abjection moves backwards by incorporating rather than rejecting the materials and potentials of the non-human other into a more fluid and capable self. Fusing elements of the human and the inhuman allows for an exploration of material compatibility that portends a more positive and exploratory sense of disembodiment.

Written by Angel Callander

Robin Love

Through writing, performance and audio/video installation, Robin Love investigates the space between theory and practice, between not-knowing and knowing, between the imagined and the actual. They are interested in what happens in process, in the interim space that is often taken for granted, forgotten, or left unseen in working towards a particular outcome or goal. Improvisation is central to this: to set out on a course of action that creates space for things to arise on their own terms, to be open to following things off course, and to observe and react to the moment as it unfolds. Recently they have found themselves in an in-between of their own, and are working to incorporate this transition into their practice and the way that they approach artmaking. They have also begun to question ideas of productivity, the nature of creative work, and the influences of Neoliberal thinking on their perspective of their own practice and the world generally.

At the time of publication, Love is not yet certain what form their work for the exhibition will take. It is in this uncertainty, this space-in-between, that they are learning to operate.

Written by Richard Williams

Nikole and Carlos McGregor

Dweller is an online chat bot designed to generate microaggressions towards the viewer, particularly picking at the viewers foreignness to the virtual space that the chat bot occupies. Insensitive or invasive questions about the “true” origins of the viewer, offhand comments about the presence of skin, and mean jabs about the awkwardness of humans communicating through typing establish the audience as alien to the computer’s world.

The McGregors draw upon their own experience as Canadians that immigrated here several years ago. The work is satirical, trying to emphasize that these small micro aggressions seem small and innocent, but allude to the larger societal problem of reducing often marginalized or oppressed people into stereotypes.

Because of the heavy subject matter in the work, Nikole and Carlos emphasize the humorous absurdity of being deemed foreign by a computer. Dweller works using a Chatbot system called Rasa that gave the artists complete control over how Dweller would interact and respond to an audience’s conversational tones, allowing them to program in a slightly passive aggressive and slightly rude behaviour. After pushing the viewer on an absurd issue detailing the differences between virtual reality and reality, the viewer might try to steer the conversation in a new direction. If Dweller doesn’t “feel” like moving on however, they might come back to the last insensitive conversation point, simulating the same incredulous zeal of someone asking a marginalized person “where are you REALLY from?”

This project is supported by the Ontario Arts Council.

Written by Sam Roberts

Aaron Moore

Aaron Moore's drawings of dogs act as a continuation of a larger project, in which he explores how violence, trauma, and healing are experienced and interconnected. Specifically, Moore is interested in what these experiences mean to queer individuals. He explores the imagery of dogs biting hands, invoking ideas of betrayal and violence.

Through this project, Moore investigates how as a queer person it is often especially difficult to process violence and abuse. How does one process experiences of sexual trauma while battling against larger negative moralistic associations with queer sexuality that may have been internalized? How does one heal from sexual trauma and allow queer sex to become a freeing experience again, rather than something internalized as inherently threatening and violent?

Moore works through his own personal traumas through this series, and offers viewers insight and potential means of understanding their own traumas. He characterizes this work as a narration of being currently conflicted, resisting the notion that this kind of healing has a definable end.

Written by Dallas Fellini

N. Page

Formally trained as a creative writer, circumstantially prescribed as a technical writer, N. Page works between the friction of drama and analysis. In *Simplified Procedures for Millennial Living*, Page indexes a fictional narrative against the mechanized and standardized format of technical writing. *Simplified Procedures* follows the story of Andrea and Andrew, two twins of unidentical inclinations. It is told from Andrew's point of view as he, an apathetic writer and hobbyist gamer, grapples with his sister's sudden disappearance and how they could've treated each other better.

Presented as binary segments of Page's own personality, the two characters in this story facilitate a self-portrait told slant. Anxious self-analysis gives way to exaggerated, wistful behaviour—like rebelling against the moral imperatives of a disorienting society, or burrowing deeper into a push-pull (dis)identification of self as artist. *Simplified Procedures* is honest fiction in the truest sense, masking access to the truth while offering the ability to see oneself most clearly. Page extends the dynamic of the text by juxtaposing textual elements with photography and graphic images. Andrea's character is a photographer, and the images seem to be part of Page's projected identification as Andrea, or a paper trail of parallel and tangential referentiality. The overarching tone of *Simplified Procedures* is seductively paternalistic and analytical, but the end-all desire is to practice self-compassion against self-judgment. For Page, to see and care for oneself is to feign as another—anxiety, frustration, and confusion encompassed.

Written by Theresa Wang

Angus Tarnawsky

Angus Tarnawsky uses sound, performance, and installation to explore the functions of space and sound together in creating environments that modulate experiences of the two in relation.

To thematize actions of speaking and listening, this project consists of a microphone hanging in the first-floor corridor, with cables running to a mixing board and several radios fixed in the windows of the third floor. Functioning almost as a rudimentary surveillance apparatus, it foregrounds questions of who hears what; who is being listened to and when; and what is the impact of this relationship. The extent of a surveillance network and its infrastructure, whether it is hidden, or hidden in plain sight, dictates how space is used by renegotiating boundaries and degrees of intention. This work realizes a literal wall of sound that exploits the movement feedback of those within the space, instigated by people both knowingly and unknowingly.

Displaying the elements in a conspicuous but integrated way, the viewer is invited to consider the power in communication infrastructure and spatial awareness. By modelling the frictions of impact versus control, the role of the human in hegemony is confronted, invoking a long history of resistance and broadcasting. The sort of deconstructed telephone detaches the binary components of the aural and oral, inviting a reconsideration of the instrument and the environment.

A system shrouded in secrecy erodes the reliability of the structures it is intended to sustain. The double entendre of 'exposure' in this work plays with certain augmentations of behaviour and awareness.

Written by Angel Callander

RESIDENT WRITINGS

Motto

Michelle Cieloszczyk

*To Saddle & Parade
To Scare & Pacify
To Scoop up & Pry
To Shield & Preserve
To Suppress & Prevent
To Search & Pursue
To Sling & Pistol-whip
To Seize & Put away
To Segregate & Perpetrate
To Surround & Pinion
To Strong-arm & Probe
To Smite & Penalize
To Suspect & Pull over
To Stop & Pat Down
To Surveil & Profile
To Stereotype & Prejudge
To Stagnate & Paraphrase
To Stabilize & Profit
To Secure & Privilege
To Shackle & Punish
To Sanitize & Purge
To Sweep aside & Palliate
To Suit up & Persecute*

How to (mis)Use Everyday Objects:

An interdictory instruction manual on how to practice soft resistance towards object-programmed motion

Eija Loponen-Stephenson

Every object in your living room, your tube of toothpaste, or your mother's minivan is designed for specific ergonomic interaction with the human body. Specific sets of motions to be played out by the human body are composed by the material characteristics of the manufactured object world. This choreography is orchestrated by architects, engineers, designers, and manufacturers hired by corporations, in order to achieve and maintain social order and control. To become more sensitive to how objects instigate bodily motion is to learn to resist the dominant, standardizing forces that program their materiality. Resistance does not have to mean rejecting these motions! This small instruction manual will give you a brief introduction to how the body can collaborate with the manufactured object, and thus both can coexist in a way that is productive and mutually beneficial.

1. The Spoon (to soothe)

- i. Place spoon in the freezer for 5 minutes.
- ii. Pick up the spoon as if to eat with.
- iii. Bring the spoon to your mouth and press the concave to your lips—hold there until warm.
- iv. Press the concave of the now-warmed spoon to your cheek. Hold until your breathing is calm and even.

Repeat as necessary.

In the process of this soothing maneuver, the spoon acts as a conversion instrument for the warmth of your body. You have warmed the spoon, and it has reciprocated by warming you as well. The

concave of the spoon can be used for more than the transfer of liquid from vessel to mouth: It can also hold you. Consider how the spoon is equally as sensitive to the temperature of its environment as you are. Consider how the spoon allows you to encounter yourself. The spoon is an extension of you, and you an extension of the spoon.

2. The Park Bench (to see)

- i. Approach the bench head-on, walking towards it until the front of your legs touch the seat.
- ii. Place both hands on the back of the bench on either side of your torso.
- iii. Kneel on the bench seat and tuck your knees into the perpendicular space where the seat and back meet.
- iv. Lean your hips and belly against the back of the bench. Hold.

This action creates a fold: what would normally be in the background is now foregrounded. The positions in which this exercise place both the body and the bench are simultaneously vulnerable and authoritative. The public gaze is both rejected and welcomed by turning your back to the pedestrian areas that park-goers and bench-users would usually surveil.



3. The Spaghetti (to clean)

- i. With your dominant hand, hold a handful of dry spaghetti noodles (enough for four people).
- ii. Hold the bundle tightly at the top (vertically) and lightly tap the bottom on a flat surface to level each piece of pasta.
- iii. Find a messy surface, such as a floor or a countertop.
- iv. Sweep away the mess with your new spaghetti broom.

The noodles are brittle in their rigid, dehydrated form and may snap. The broom may make a mess out of itself. In this scenario, the failure of the object creates its use. This is not negative or degenerative! In the act of using the pasta broom to sweep itself up, the body will become attuned to what pressure the material can withstand so it can be more effective in its new role. We are programmed by advertising to think that we require a certain set of hyper-specific tools to execute practices of domestic cleanliness. This is not the case!

Rusty Cans

Carlos McGregor

In my room, behind a flimsy lock
I keep a trove of rusted cans and troubled memories
Every now and then I will fill the cans with bile
And drink from them, just to remember
Exactly what made me bitter
But alas, the taste is gone; the rust now runs deeper

Is this a semblance of strength or tiredness?
Am I stronger now or just ignorant of my own afflictions?
Fortitude, I claim, is mine today
But we will see about tomorrow
When the cans are dusted off again
For another sip of what misery used to taste like

On Women Taking Up Space

Nikole McGregor

I was waiting in the express line at the Chinese grocery store with 3 items: a pack of roasted seaweed, a can of lychees, and a box of special edition Pocky. While standing there, holding these things in my hands, two guys behind me each grab a bottle of Coke. They get in line behind me and as soon as it is my turn one of them says: “Some people should know when to go to other lines. It’s like they don’t have spatial awareness. This is the express lane. You would expect them to queue where they have to queue.” I check the sign over my head. It reads “5 items or less.” I pay as fast as I can and leave the store almost running. Walking down the street, I go over and over those words in my mind.

I had an ultrasound appointment at Mount Sinai Hospital. Upon arriving I decide to go through the door on the right, since I dislike the automatic revolving door next to it. As I go in, I find three men walking towards the door I just used. They momentarily break their party to let me pass between them, so they can reach the door. Before leaving, one of them says: “Women should learn how to differentiate between an entry and an exit. It is literally not that difficult. It is written over the doors!” I listen, and I quicken my pace to make my appointment. I finish my scan feeling incredibly stressed and make my way back to the doors. There, in awe, I notice there are “exit” signs written over *every single one* of those doors, because of safety regulations. I go outside to double-check: there are no signs outside indicating any of the doors are exclusively for entry or exit.

These events are not isolated, and they occur in nearly every corner of my daily life. I never know which treat I will get: sometimes words, sometimes sighs. Sometimes it happens as I’m walking my dog next to a man, as if it were a crime to own a pooch. When I walk too slow—or too fast—someone is visibly displeased with my choice.

When I grab the book in the bookstore that someone else wanted to get to first. When I am the last person entering the elevator. All met with sighs and words that remind me of how I am not living life up to other people's standards, and how absurd they are to vocalize their irritation with the fact that I am a woman.

I dislike this feeling of impotence. I despise lacking the bravery to confront those voicing their distaste with me. I wish I could turn around and speak my mind, explain myself, call out their irrational standards for my existence. I wish I were able to just boldly stand in front of them and let them know I have a right to occupy space in this world. I have the right to queue, to use doors, to get to the 19th floor, and to walk my dog. The right to not be constantly and subtly harassed by their complaints about how I supposedly move through the world the wrong way.

I resent that these men feel safe talking about me within my earshot. How I wish they would allow me the satisfaction of moving around as freely as they do. I would much rather the artificial interactions with strangers in which they hate me in silence. With such a luxury, I would stop feeling angry for not standing up and advocating for myself. I would just ignore my responsibility of ingratiating myself to cowards. Maybe then I could simply exist without any supplementary effort, which would imply a method of resistance.

Resisting Daily

James Knott

The urge to pick your face
The urge to throw your phone out the window of a moving car
The urge to open the car door while you're on the highway
The urge to confront those laughing teenagers
The urge to not come home tonight, and maybe forever
The urge to get out of bed
The urge to stay in bed
The urge to scream in public
The urge to say "stop"
The urge to yell at a stranger
The urge to yell at a family member
The urge to take a bite from the produce section
The urge to pluck a flower
The urge to break a branch
The urge to pick your nose
The urge to click your pen
The urge to bounce your knee
The urge to binge on chips
The urge to counterbalance that with chocolate
The urge to go downstairs and check the fridge for the 5th time
knowing full well it hasn't changed from the last 4 times you checked it
The urge to leave the room without saying a word
The urge to leave a conversation without saying a word
The urge to trip a stranger
The urge to punch someone in the face as they're talking
The urge to melt into a puddle on the floor
The urge to touch the stove while it's hot
The urge to trim your bangs a little bit more to even them out
The urge to eat a whole cake with your bare hands
The urge to add more to your plate, though you know you're full
The urge to buy extra because it's on sale

The urge to shop because you're depressed
The urge to check your bank account
The urge to sing when someone is in an adjacent room
The urge to jump in the water with your clothes on
The urge to scratch an itch while you're wearing makeup
The urge to drop a dish just to see how it breaks
The urge to tell someone what you really think about them
The urge to cry on the subway
The urge to keep staring
The urge to check your phone mid conversation
The urge to open that snapchat nude on the bus
The urge to kiss someone on the cheek
The urge to stay in the shower just a little longer
The urge to laugh when you really shouldn't

RESIDENT BIOGRAPHIES

Sebastián Benítez is a Toronto-based artist and arts administrator born in Caracas, Venezuela. He explores issues of memory and identity through photography and installation. He has been a part of exhibitions in South Korea, China, Japan, Finland, the United States, and Canada.

Alicia Buates McKenzie is an artist, writer, and organizer from rural Western Manitoba, on Treaty 2 Territory. Through various modes of storytelling (including performance, video, and text-based media) her work negotiates the ambiguities of her queer mixed race identity with tentative urgency.

Quinn Buckler is a Toronto-based, cross-disciplinary artist interested in notions of 'purity' and the unattainable 'unadulterated' body. Her work addresses the ways that contamination influences the body physically, culturally, and metaphysically. Her practice includes but is not limited to: sculpture, installation, writing, collecting, thinking, reading, being angry, and being tired.

Hudson Christie is a Canadian visual artist who works with photography and sculpture. Using paper and polymer clay, he creates miniature dioramas which he photographs and then archives or destroys, leaving the photograph as the prioritized record of his work.

Michelle Cieloszczyk is a Toronto-based visual artist. She holds a BFA in Sculpture/Installation from OCAD University. She has been awarded Best of 3D Works at Toronto Outdoor Art Fair, Haydn Davies Memorial Award, and FCR Public Sculpture Competition. Michelle has exhibited work in Toronto, Montréal, London ON, and Glasgow.

Ronnie Clarke is an emerging artist based in Toronto. Clarke's work blends choreography, movement, video, and installation. She is interested in how language becomes translated and mediated in

the digital age. She explores the poetics of digital spaces; using movement she investigates how technology plays a role in our interactions with others.

Marisa Gallemit is an Ottawa-born visual artist and culture sponge. Informed by womanhood, motherhood, and third culture shock, her practice spans sculpture, assemblage, site-specific installation, storytelling, and arts advocacy. Her work involves an ongoing exploration of found objects and repurposed materials and a commitment to social practice by means of art programming in non-gallery spaces.

Atleigh Homma is a multidisciplinary artist living and working in Toronto, Ontario. Her work includes painting, textiles, performance, and video. Homma graduated from OCAD University in 2016 where she was the recipient of the John Madott Fine Art Award with a BFA specializing in Drawing and Painting.

Kaythi is a Toronto-based textile artist working at the intersection of craft tradition, dissemination and pedagogy. She holds a BFA in Printmaking from OCAD University (2017) but doesn't print anymore. She is proud to carry on an iconic Albertan lesbian history and misses the prairie sky.

James Knott is an emerging, Toronto-based artist, having received a BFA in Integrated Media from OCAD University. Their performance based practice combines theatre, video, and audio art to create immersive experiences for the viewer. Explored themes include paradoxical and queer identity, inner dialogue, anxiety and mental illness, and camp theatrics.

Hailey Kobrin is an artist living as a guest on the traditional and ancestral lands of the Ojibway, Anishinabe and the Mississaugas of New Credit. Her research interests lie primarily in cultural oddities and criticism, and the political implications surrounding bad taste. She focuses on creating lighthearted images that critique and satire popular culture.

Robin Love is a multidisciplinary artist currently living and working in Nogojiwanong/Peterborough.

Eija Lojonen-Stephenson is currently studying Sculpture and Installation at OCAD University. She is interested in denaturing the boundaries between the body and object as a means of achieving understanding of the interdependent relationality between both spheres. Her work occupies a liminal space between sculpture, textiles, wearable art, and performance.

Nikole and Carlos McGregor are new media artists who use installation technologies, machine learning, and visual computing to explore themes of intersectional feminism. Together they form DeBugReBoot, a multidisciplinary art collective that explores the intersections of the virtual and the physical, inspired by how technology can intervene and bridge generational and cultural differences.

Aaron Moore is a Northern Irish born artist exploring how violence, war, and systems of oppression are conceptualized publicly. Through presenting gestures, objects and images which de-concretize our view of reality, he aims to unhinge colonial and imperial modes of understanding. He graduated from OCAD University in 2017 after being awarded the OCAD University Photography Medal.

N. Page is a technical writer living in Toronto. Page has published or forthcoming work in *Peculiar*, *Plenitude*, *Viator*, *Five2One*, UNB's *Journal of Student Writing*, *filling Station*, *Existere*, and *The City Series: Fredericton* chapbook. In 2018, Page was a finalist for *The Conium Review's* innovative short fiction contest.

Alejandra Paton is a multidisciplinary artist and administrator based in Toronto. A graduate of OCAD University in Illustration, and Arts Administration from Humber College, she is an advocate for community arts, education and public engagement. Her illustration work has been published by *Creative Quarterly*, *Format Magazine*,

Broken Pencil, and Applied Arts Magazine.

Katrina Takeda is a Canadian multi-disciplined artist and designer based in Toronto. Her work investigates her biracial Asian female identity. She references traditional Asian aesthetics and antiquity, creating a visual language through shapes and symbols that are familiar yet contemporary. Much of her work is in dialogue to decorative and functional objects within the domestic space.

Angus Tarnawsky is an Australian artist and musician. His work considers perceptions and perspectives of sound and space, existing in many hybrid forms across composition, performance, and installation. Recent projects have been hosted by Crutch Contemporary Art Centre, Toronto (2019), Harvestworks, NYC (2019), and Het Nieuwe Instituut, NYC (2018).

ORGANIZER BIOGRAPHIES

Angel Callander is an emerging writer and curator from the Niagara region, currently based in Toronto. She holds a BA in Art History from the University of Guelph and an MA from the Humboldt-Universität zu Berlin. She is interested in drawing connections between abjection, cybernetics, materialist feminism, neoliberalism, and surveillance politics.

Dallas Fellini is an emerging writer, artist and arts administrator living and working in Toronto. They are a recent graduate of OCAD University and are the 2019 recipient of the Visual and Critical Studies Medal.

Sam Roberts is an artist and writer living and working in the downtown area. His work often critiques institutional systems by using comedy and failure to expose the massive holes in the operation of those institutions.

Maximilian Suillerot is a queer multi-media artist holding French and Mexican nationalities, currently living and working in Toronto. Born and raised in Mexico City, Maximilian began their artistic training in Paris (France) at Les ARCADES. They continued their studies at the University of Toronto where they obtained a BA (Hons) specializing in Visual Art Studies.

Theresa Wang is a curator, writer, and researcher. Her interdisciplinary work bridges theory and practice across moving image, new media, and text. She is interested in relationality and mutability, semantic rearrangements, and destabilizing systems of power.

Richard Williams is a contemporary, New Media artist operating out of Toronto. His practice explores themes such as precarity, Neoliberal ideology, and capitalist intersections with information technology.

