

The pen moves
across the earth: it no longer
knows what will happen,
and the hand that holds it
has disappeared.

Ismaïl Bahri, Pascal Grandmaison,
Sarah Anne Johnson,
Tim Knowles, Jennifer Rose Sciarrino,
Kara Uzelman & Robert Wysocki

September 16 – November 29, 2015
Curated by Christine Shaw

*The pen moves across the earth: it no longer knows what will happen, and the hand that holds it has disappeared.*¹

The Earth is mute but she makes noise, and to attune ourselves to these atmospheric qualities means to sense out and give name to the movements of particles, cells, sand, aerosols, molecules, dust, ash, and pollen; the same with fluids, drops, currents, streams, drift, turbulence, evaporation, volatilization, thermodynamics, breath, and odour; likewise even for fire, flames, plasma, light, fields, forces, beams, energy, gravity, reflection, inference, magnetism, and transmissions. These particulars act and interact. Their morphological qualities—the forms they take on as they undergo relational movements of transference—settle into temporary states, only to resituate themselves.

This exhibition explores the means by which knowledge of the elemental forces and geopolitical processes impacting upon us in the 21st century can be generated in the presence and absence of evidence. Combining raw minerals and high-tech elements, each work in the exhibition makes visible the forces of composition and decomposition that are rumbling just below or flowing across the surface of the Earth. Whether the circulation of the winds and seawaters, or the cycling of substances through the spheres—oxygen, carbon, water, and nitrogen—or the emergence and decay of life, what is revealed is that matter matters. Matter and matters intertwine.

Michel Serres, in a way resounding Rachel Carson's famous dictum that in every grain of sand is a story of Earth, writes in his *Atlas*: "Indeed, it is worth telling the (his)story of a small, local, singular element, that of an atom, a grain of sand, a thin layer of fluid somewhere in the middle of this violent zone where various flows intermingle."² The world is an atlas that we must constantly draw and redraw, knowing that our map is the territory. What is the texture of this map? The Anthropocene insists on the texture of the world as a fabric, as a flowing surface, an amorphous expanse of mud, whose differentiation is expressed by varying qualities, not in the form of clear-cut entities, artificial order, or cause-and-effect sequences. The world just *is*, and it is a mess.

*As you erase me now, I will erase you tomorrow, wherever you may be.*³

Introduced in recent years, the term Anthropocene is used to describe the current geological epoch in which our earth finds itself, defining the

human being as the most important factor influencing the planet's biological, geological, and atmospheric processes. The Anthropocene exceeds the geological field; it is synonymous with a dizzying set of ethical, political, and scientific questions. It means a point of no return and a radical questioning of our representations of the world, including the boundary between nature and culture. As Etienne Turpin and Heather Davis declare in their introduction to *Art in the Anthropocene*, "the way we have come to understand the Anthropocene has frequently been framed through modes of the visual, that is through data visualization, satellite imagery, climate models, and other legacies of the 'whole earth.' Art provides a polyarchic site of experimentation for 'living in a damaged world,' as Anna Tsing has called it, and a non-moral form of address that offers a range of discursive, visual, and sensual strategies that are not confined by the regimes of scientific objectivity, political moralism, or psychological depression."⁴

The works in this exhibition exemplify the diversity of highly dynamic changes characteristic of the Anthropocene: climate change, soil erosion, the "Great Acceleration," resource extraction, urbanization, the digitalization of all areas of life, drastic species loss, the pressure of the sun... but they do so by harnessing the power of art, including a tendency toward metaphor and sensuous-aesthetic play, a resistance to received ideas, and a willingness to colonize new areas of knowledge. They persuade us to think differently about our relationship to the Earth. In the end, what this exhibition points to is the hand we have in moving it.

*We are disturbing the earth and making it quake.*⁵

- 1 Paul Auster, "White Nights," in *Disappearances, Selected Poems* (New York: Overlook Press, 1988), 88.
- 2 Michel Serres, *Atlas* (Berlin: Merve Verlag, 2005) 95.
- 3 Jorge Luis Borges, "Ibn-Hakam al-Bokhari, Murdered in His Labyrinth" in *Jorge Luis Borges: Collected Fictions*, trans. Andrew Hurley (New York: Penguin Books, 1999), 258.
- 4 Heather Davis and Etienne Turpin, "Art & Death: Lives Between the Fifth Assessment & The Sixth Extinction," in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015), 3.
- 5 Michel Serres, *The Natural Contract*, trans. Elizabeth Arthur and William Paulson (Ann Arbor: The University of Michigan Press, 1995), 86.

Ismaïl Bahri
Ligne, 2011
HD Video, no sound, 1 min.

Image courtesy of the artist



While the production of traces constitutes a revelatory act, **Ismaïl Bahri** equally privileges experiences that build on the organic and impermanent nature of things. The natural qualities of the ordinary world slip away in a slow perpetual movement, and remain elusive. The basic materials used in Bahri's works are manipulated and ultimately transformed, often through mechanically inspired gestures and procedures that are related, in one way or another, to cinema or photography. A question of art's permeability in relation to the world is generated through a quasi-cinematic process based on principles of recording, motion, and simultaneous creation on a sensitive surface and a projection screen. *Ligne* accounts for a close observation of a body. But here, only water is used as an exploration tool. The water reacts to the pulse of blood. Due to its magnifying, shining and vibratory properties, the water bead acts as a medium sensitive to the lesser intensities running through the body. It stays on the surface but probes – by capillarity – a buried inwardness.

Pascal Grandmaison,
La main du rêve, 2013
HD Video projection, 45 mins.

Collection of the National Gallery of Canada
Image courtesy of the artist



Pascal Grandmaison's non-narrative films and videos offer poetic and critical meditations on the nature of representation. The experiments he carries out, on natural materials as much as on artificial ones, form a eulogy to decomposition, an ode to matter's capacity to transform things, and the continual renewal of the cycle of living matter. A latent polarity manifests itself in the sweet tension of oppositional principles: light and dark, presence and absence, material and immaterial, force and fragility, reality and imaginary, distance and intimacy, gravity and weightlessness. *La main du rêve* presents the slow journey of an invisible hand that activates nature in a surreal, reverse movement, as a constant oscillation between the deconstruction and reconstruction of organic matter. The video's percussive soundtrack is made from a mathematical algorithm synthesizing the surface sounds of wood, metal, glass or rubber.

Pascal Grandmaison,
Nostalgie #1, 2013
HD Video, 10 mins.

Private Collection
Image courtesy of the artist



For *Nostalgie #1* Grandmaison was inspired by Albert Camus's account of Sisyphus, who, according to Greek myth was punished for all eternity to roll a rock up a mountain only to have it roll back down to the bottom after he reaches the top. Camus, in *The Myth of Sisyphus*, claims that he is the ideal absurd hero and that his punishment is representative of the human condition: Sisyphus must struggle perpetually and without hope of success. In Grandmaison's video, the rock is tethered to a rope and pulled by an invisible force.

Sarah Anne Johnson
Painted Leaves, 2015
Chromogenic
print with oil paint,
printed on 72" x 108" acrylic
billboard

Image courtesy of the artist and
the Blackwood Gallery

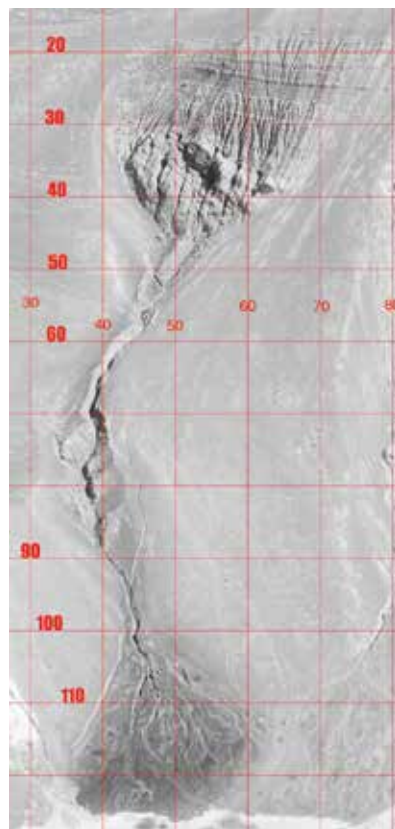


Sarah Anne Johnson's *Painted Leaves*, commissioned by the Blackwood Gallery for the Bernie Miller Lightbox, presents a detail of a photographic landscape overlaid with myriad fine details, earthly colours, and mystical light. Oil paint has been hand applied to a chromogenic print of an understory of leaves in a temperate coniferous forest. The leaves are marked with decorative motifs in sunflower yellow, marine blue, flame orange, and brushed gold. Yet the image is an overture to humanity's thoughtless imprint on the landscape. The Anthropocene is an epoch where there are more trees growing in farms than in the wild, where more rock and soil is moved by bulldozers and mining than all 'natural' processes combined, and where the climate is tipping out of control due to the burning of oil, gas, and coal. Industrial capitalism is irreversibly altering the natural cycles of the

biosphere; nature is now a product of culture. At the same time, carefully contrived patches of 'nature' lie open to the sky and to a multitude of uses and meanings in our urban landscapes. Flora is tamed and groomed into domestic symbols, civic showplaces, and national icons. In the age of the Anthropocene, many of us are sensing, as Ivan Illich called it, "the shadows our future throws." These shadows are profoundly shifting our perceptions and yet many of our behaviours seem little changed. Johnson's disturbance of the surface of the photographic image attempts to find the shape of hope in the shadows.

Tim Knowles
Ubehebe Crater Erosion,
2015

Image courtesy of the artist



Tim Knowles's creative practice incorporates chance, process, and performance into mark-making systems. Art is approached as a generative process aligned with the games and exper-

iments of Situationist and Fluxus artists. In his automatic drawings, formal elements are open to mechanisms or phenomena beyond the artist's control—seeking to reveal the hidden, or otherwise unnoticed, motion of objects. These projects capture ephemeral traces: of footsteps in the forest; the full moon's reflection on undulating water; or intricate movements of a parcel traveling through the postal system. Marked by a romantic take on conceptualism, he travels with torches through the night landscape or attaches drawing tools as freehand extensions to the tips of tree branches to create a record of their movement. In collaboration with the wind and local weather conditions, calligraphic gestures and readings are rendered on paper. Nature becomes an eco-agent of sorts in automatic drawing. In a new drawing series commissioned by the Blackwood Gallery, *Ink on Paper Landscape*, Knowles makes visible the geomorphological forces that perpetually mark the surface of the earth. Here, folded crushed paper acts as a landscape for the sudden flow of ink. The creative act is seemingly simple: load one pipette with ink, squeeze, and release. But the process the ink visualizes is complex. It is

Tim Knowles
Ink on Paper Landscape,
2015
Various dimensions

Image courtesy of the artist



pulled by gravity, picks up speed, slows down, undulates, and, at times, cleaves. Like a signature, each system reveals the characteristics of an otherwise unnoticed physical experience.

Jennifer Rose Sciarrino
2015 - 06 - 21 -
2114 - 06 - 21, 2014
Edition of 3 of 5

Digital printing on paper and
concrete book ends.
14" x 35" x 11"

Image courtesy of Daniel Faria Gallery



Through sculpture, installation, and video, **Jennifer Rose Sciarrino** examines the continually evolving line between real and 3D rendered surfaces in data visualization and contemporary object making. Her work has crystallized geology in resin, supported the oxidization of metal, and captured the irradiation of sunlight. *2015 - 06 - 21 - 2114 - 06 - 21* is a book work that charts the movement of the sun on the longest day of the year, June 21st, in Toronto, Canada, from the years 2015 to 2114. Images of the city's sky are generated through 3D modeling software and converted to a colour halftone in CMYK. Each spread depicts a successive hour in the 24 hours of the day, rendering the passing of time tangible. Human experience has an inherently obsessive relationship with time; it feels multiple, accumulated, unceasing, and simultaneously unstable. As time progresses *2015 - 06 - 21 - 2114 - 06 - 21* will exist in the future, the present-future, past-present-future and will ultimately become a depiction only of the past. Recently, Sciarrino's focus has turned to haptic technology and its impact on current modes of production, including the development of meta-materials, advancements in fabrication, and the en-

hancement of virtual spaces. For *Ripple Affect*, Sciarrino used openFrameworks (an open source C++ toolkit for creative coding) and motion capture to record her gestures on a digital water surface IRL (“In Real Life”). The effect the hand has on the digital surface is an estimation based on physical and mathematical evidence of how the material (water) reacts to dynamics. Using this method, Sciarrino’s hand generates waves and ripples in a digitally replicated world, yet the hand itself has disappeared leaving only the effects caused by its touch on the digital surface. *Ripple Affect* provokes a speculative reflection on the visceral, enigmatic substance called water that is so essential to our survival.

Jennifer Rose Sciarrino
Ripple Affect, 2015
HD Video,
4 Minute Loop

Image courtesy of the artist



Kara Uzelman
Magnetic Stalactite
(from *The Cavorist Projects*),
2009

Image courtesy of Sommer & Kohl, Berlin DE
Photo credit: Jens Ziehe



Hinging on the speculative histories of objects, **Kara Uzelman's** quasi-archaeological and anthropological assemblages use narrative, myth and tangential association to consider the immaterial qualities of the material world. Embodying a deliberate contradiction of material excess and material thrift, Uzelman's configurations of gleaned objects and information could be undone and reassembled or returned to their prosaic origins at any moment, underscoring the temporality of objects, their fluctuating value as useful things, aesthetic objects, mnemonics, and narrative devices. Uzelman's *The Cavorist Projects* takes as its starting point eccentric scientist Joseph Cavor, a character from H.G. Wells' 1901 novel *The First Men on the Moon*, who developed an anti-gravitational material he named “cavorite”. *Magnetic Stalactites* (from *The Cavorist Projects*) are pendulous sculptures consisting of a collection of random metal detritus (tin cans, beer bottle caps, spoons, scissors, baking pans) that hang swarm-

like from the gallery ceiling with great energy and leaps of the imagination. Magnetism emancipated from gravitational principles is harnessed as sculptural force; it shapes not only the narrative as a whole, but also, literally, the objects themselves.

Robert Wysocki
Post Metal (detail), 2008
24' x 40' x 4.5'
100,000lbs of the
Ancient Florida Dune sand,
forty-four 22” industrial
floor fans, 2000w
scoop light.

Installation photo of The Contemporary Art
Museum at the University of South Florida & Flight 19
at the Tampa Amtrak Station, Tampa, Florida
Photo credit: Peter Foy



Robert Wysocki's site-specific installation suggests desert physiography: dunes, mesas, buttes, mushroom mounds, and other ‘deflations’ (the removal of material from beaches and other surfaces by wind action). In *traction*, Wysocki uses 17 industrial floor fans as nature’s surrogate to push 30,000 pounds of sand across the Blackwood Gallery’s floor into a crescent-shaped

dune. The dune continuously recomposes itself, eroding on one side and building up on the other. Like Robert Smithson’s flow works, Wysocki’s dune is “entropy made visible.” The sheer physical execution and perfect replication of a dune at first distracts, but then leads to a state of contemplation. We find ourselves involved in the minute granular relationships, the slip face, pointy peaks, and seductive patterns. We marvel at how the grains get along so well, how they move together, and how they miraculously find each other after being blown about. But then we wonder, how did the sand get here? Where did it come from? And here is where a critical relation to the nature of the sand itself emerges. *traction* points to how technology has made incursions on—and wholly transformed—the natural.

Ismail Bahri was born in Tunis, Tunisia. He lives and works between Paris and Tunis, where he studied art. His work incorporates many cultural and aesthetic references, developing visual experiments that are both sensitive and exacting. The results of these experiments take the varying forms of drawings, videos, photographs, installations, and hybrids of these forms. His work has been presented at Les églises de Chelles, the Collège des Bernardins (Paris), the Cinémathèque de Tangiers, the Staatliche Kunsthalle (Karlsruhe), Kunst Im Tunnel (Düsseldorf), La Centrale électrique (Brussels), the British Film Institute (London), Fondazione Mertz (Turin), and the Calouste Gulbenkian Foundation (Lisbon), among others. Ismail Bahri has participated in international exhibitions such as the Biennale de Sharjah, Rencontres de Bamako and Photographia Europea. In France, his works were recently included in the exhibitions *Mandrake a disparu* at Espace Khiasma and *L'arbre de vie* at Collège des Bernardins. He has participated in video festivals such as Busan International Video art (South Korea), Cinemed Festival International Méditerranéen (France), Panorama des cinémas du Maghreb (France), and *Videoformes* (Clermont-Ferrand).

Pascal Grandmaison lives and works in Montreal. While he is best known for his work in photography and film and video, his oeuvre also includes sculpture and installation. Pascal Grandmaison is interested in the ways images influence our perception and understanding of infinity. His work has been featured in solo exhibitions at Musée d'art contemporain de Montréal, Casino Luxembourg – Forum d'art contemporain (Luxembourg), the Art Gallery of Hamilton (Ontario), Prefix Photo (Toronto), Galerie Éponyme (Bordeaux) and Galerie René Blouin (Montreal). He has also participated in group exhibitions, most notably at La Compagnie, lieu de creation (Marseilles), the Art Gallery of Hamilton (Ontario), Musée d'art contemporain de Montréal (Montréal), Centre culturel canadien (Paris). His videos have been presented internationally, more recently at Haus der Kulturen des Welt (Berlin), Palais de Tokyo (Paris), Edinburgh Art Festival (Edinburgh), Le Fresnoy (Tourcoing), and Centre Pompidou (Paris). He is represented by Galerie René Blouin (Montréal) and by Eponyme Galerie (Bordeaux).

Winnipeg-based artist **Sarah Anne Johnson** was trained as a photographer but uses a variety of media including painting, sculpture, and performance. She received a BFA from the University of Manitoba and completed an MFA at the Yale School of Art. Earlier this year Johnson debuted her first mid-career retrospective, *Sarah Anne*

Johnson: Wonderland, 2002-2014, at The Contemporary Art Museum Raleigh and unveiled a 144 foot photographic mural at the Westin Harbour Castle Conference Centre commissioned by Scotiabank Contact Photography Festival. She has been collected by several significant institutions including The Guggenheim Museum, The National Gallery of Canada, New York Library, and The Phillips Collection. She has participated in group exhibitions at The Massachusetts Museum of Contemporary Art, The Canadian Biennial at the National Gallery of Canada, The Guggenheim Museum, The National Gallery of Victoria, and La Fondation Cartier in Paris. In 2008 Johnson was the recipient of the inaugural Aimia Prize for Contemporary Photography and is a finalist for the 2015 Sobey Art Award. She is represented by Stephen Bulger Gallery in Toronto and Julie Saul Gallery in New York.

Tim Knowles is an artist based in London, UK. His creative practice incorporates chance, process, and performance into mark making systems. Like a signature, each system reveals the characteristics of an otherwise unnoticed physical experience. Knowles has exhibited widely, including at MassART (Boston), Art Stations (Poznan), Generali Foundation (Vienna), Plymouth Arts Centre, Hayward Gallery (London), and Gallery Skuc (Ljubljana). His work has been featured in *Art in America*, *Artforum*, *Cabinet Magazine*, *The Independent*, *The Guardian* and *Art and Ecology Now*, published by Thames and Hudson. He holds awards and residencies from South West Arts, the British Council in Rome, the Henry Moore Foundation, and the Institute of Biological, Environmental, and Rural Studies in Aberystwyth, Wales. Knowles studied sculpture at the Bath College of Higher Education and has taught at numerous institutions throughout the UK and the USA including Stanford University, MIT, and Slade School of the Art. Knowles will be featured in Scotiabank Nuit Blanche on October 3, 2015 as part of the exhibition *The Work of Wind*, curated by Christine Shaw.

Jennifer Rose Sciarrino is a Toronto-based artist working in photography, sculpture, and installation. Her work actively examines the continually evolving line between real and 3D rendered surfaces in visualization and contemporary object making. Sciarrino has exhibited work nationally in a number of group and solo exhibitions including *Patterned Recognition*, a solo exhibition at Daniel Faria Gallery (Toronto 2014), NADA New York (with Daniel Faria Gallery, 2014), *Who's Afraid of Purple, Orange and Green* at Dunlop Art Gallery (Regina, 2014), *From Nature* at Equinox

Gallery (Vancouver, 2013), *x,y,z* at Daniel Faria Gallery (Toronto, 2012), *trans/FORM* at The Museum of Contemporary Canadian Art (Toronto, 2012) and *To What Does This Sweet Cold Earth Belong?* at The Power Plant (Toronto, 2011). In 2013 Sciarrino was a recipient of the Toronto Friends of the Visual Arts "Artist Prize".

Kara Uzelman's sculptural works are typified by a deep engagement with found objects and material processes in which collections of discarded objects, the newly obsolete, and remnant materials of everyday life are collaged with research salvaged from our collective dustbin. Since graduating with a BFA from Emily Carr University of Art and Design in 2004, Uzelman's work has been exhibited internationally in DIY exhibitions, artist run centers, museums, commercial galleries, and art fairs. Recent exhibitions include *Concerning Certain Events* at the Mendel Art Gallery (Saskatoon, 2015), *Gleaners* at the Art Gallery of Nanaimo (2015), *The Geometry of Knowing* at Audain Gallery (Vancouver, 2015), and *From What Remains* at the Dunlop Art Gallery (Regina, 2014). She has received numerous awards, and her work has been written about in major art publications in both Canada and Europe including *C Magazine*, *Frieze*, and *Artforum*. She has attended residencies at The Klondike Institute of Art (Dawson City, Canada), Triangle (Marseille, France), Mains d'Oeuvres (Paris, France), Les Ateliers des Arques (Les Arques, France). Uzelman currently lives and works in the rural farming community of Nokomis, Saskatchewan and her work is represented by Sommer & Kohl (Berlin).

Robert Wysocki is an artist whose work is an autobiographical examination stemming from his lifelong fascination with the landscape. Wysocki grew up on a farm in Northern California, where his understanding and love of the natural landscape took shape and is now manifest in his self-defined and self-created landscapes. His land art, influenced by the tradition of the German Romantic landscape painters of the 18th century, contemplates natural landform and the sublime. With the use of transcendent, dangerous, and spectacular materials such as sand dunes and lava, Wysocki conveys the power and force of nature as well as the inherent beauty and wonder of earth processes. A graduate of UC Berkeley, Wysocki received his MFA in sculpture from Yale University and is a professor of sculpture at Syracuse University. He lives and works in Upstate New York with his wife and two sons. Wysocki's work will be featured in Scotiabank Nuit Blanche on October 3, 2015 as part of the exhibition *The Work of Wind*, curated by Christine Shaw.

stant the sky is bright blue. In million black plastic balls onto the
 ing cumulus cloud is forming a would absorb sunlight, drastically
 begins to change and spread orae growth, while stopping the
 wide and vibrant so that it app ate.² The four-inch-diameter poly

by Ma Huan, who served as an interpreter to Admiral Zheng He,
 navigator-eunuch of Ming Dynasty China. Of his visit to Malacca,
 "In the town there are tigers which can assume human form;
 the markets, and walk about, mixing with the populace. If any-
 sized one of these creatures, he would seize it and kill it." There
 by which one could discern a weretiger. In its hu

Plastics also accumulate. They gather in the
 landscapes, bags fluttering in the wind, or liq
 masses of untold plastic items piled in garbag
 where they swirl and are eaten by many form
 tortoises to whales. Plastics also accumulate
 adsorbing persistent organic pollutants, whi

id. A void between us and history, between
 ce. How to cross this void when language is
 on't possess? You think that because of your
 the world, but you're wrong. You were just the making of scientific in
 floating in the sea of time. Everybody tries to

I hear what other critics say: the Anthi
 of its re-naturalization of the human,
 have. So we are back to another kind c
 are the geological force. The human
 er dialectic revamped; it could be the
 s and you just modify a little bit the ex

emerged from the "new lava" in 19;
 the context of geological time, with
 a year, A person can form, and we ca

ical record is a series of ossified bi
 nate sculptures formed in caves, to
 of organic life, to a chunk of Galena
 e also creating broad temporal inversions or transpositions
 allows poetic description to defamiliarize the anthropocen-
 in favour of an Anthropocene politics of temporality that is
 gated rhythms of non-human and human matter.

is inadequate both becaus; a similar question in *Malfesance*, wh
 its abstract position cann or renters of the land we inhabit.⁵ The
 sponsibility. For Haraway, on the panorama of reality as a whole. F
 location and situated know slogan "All power to the imagination!" h
 learn to see."⁸ "All power to design!" The audacity of
 a "countercultural" bible, and thereafte
 disdain for the world's seemingly great a
 only ghostly."⁶ It consisted in the truly o
 From this criti

In such a view, to orient
 temporary equivalent of ear

RP We still do it. It's still
 funded initiatives to improv
 loop. No matter where that
 show good enhancing—fixi

ered a tool of veridiction th
 things in Nature, but culmina
 finds its vanishing point in tl
 the "triangle of truth" assem
 projects limits and borders
 through the interior of the
 hand" of modern knowledg
 boundaries and objective lin

Other activities that create *Public Sm*
 duration of the park. These activities i
 to submit the Earth's atmosphere, from
 kilometres above sea level), for inscrip
 List. In 2010, with support from Ger
 (13), Professor Gerd Weiß (who has be

ed. s. In this particular installation, the island is exclu-
 of its few.
 about being hot. [Laughter] Beth Stephens a
 er sticker "compost is so hot," for one of t
 post-human, but *com-post*. Katie King has bee

the Apocalypse. Or you have the Romantic view: we human
 the land; we are its eyes; we are its expression. What I am ta
 of those; we have become tourists in waste wilderness, and t
 exemplar of the most natural and unnatural land, simultaneo

A Reading of Art in the Anthropocene

by Etienne Turpin



with Anna-Sophie Springer,
 Tomás Saraceno, Sasha Engelmann,
 Jol Thoms & the students of the
 Institut für Architekturbezogene Kunst
 (Braunschweig, Germany)

Instruction

1. obtain a printed matter copy of *Art in the Anthropocene* and a razor blade.
2. cut the book into pieces with the blade & disseminate the book to a group of readers.
3. search the pages you receive to find meaningful turns of phrase, conceptual affinities, or words that are important to you.
4. in random order, read the found passages or words out loud, with the group repeating each phrase together.
5. paste the pages in the order of their reading on the floor.
6. once completed, the text will be read aloud again by an elected member as the statement of the group.

Outcome

The sky is bright blue
 as long as there is life there is hope
 images and texts—both written and spoken
 too early is too late
 we centralize and organize the flows of energy
 black plastic balls
 & why does it create such generalized panic if they can't figure out the cause?
 You start writing because you exist only in the phrase
 public smog is public atmosphere
 reanimating dead objects
 science is not about an abstract idea of data
 the permanent decolonization of thought
 the first man-made disaster
 the challenge of addressing how we are to live with our own impact
 flooding is a geologic event
 coming face to face with tigers; in the town there are tigers which can assume a human form
 we have become tourists in a waste wilderness
 all at once
 by connecting objects and subjects
 (that is basically true)
 a luxury we cannot afford—the Anthropocene—by this definition, is the era of colonial genocide
 urban space is the product of conflict
 of the citizens of Earth in human and nonhuman forms
 the object affords what it does because it is what it is
 art is not merely a conservation of *what we were*
 on the ground?
 in the air?
 Singapore is synonymous with excess and artifice
 the Anthropocene is a way of framing time
 to remain attentive to the continuously shifting boundaries of clouds
 bags fluttering in the wind
 you meet a strange forest in the middle of an old apartment complex
 it is the act of preparing to live in an unknowable future
 learn to see
 nurdles easily escape the corporate borders of the plastic empire
 plastisphere insects are key players
 invisible operations are made situationally present
 so we believe it can be seen
 Where is Kathleen?
 head up and down in a fixed position

what might be a wonderful figure in one context might not work
 the whole idea behind synthetic biology is that we look at living things through
 the eyes of an engineer
 sense is made by constructing the ocean as a mythological space
 a void between us and history
 all power to the imagination
 too many things changed and you are lost in your memory
 I'm interested in airplane crashes and nuclear weapons
 we still do it
 but who is this *Man*?
 my mother's garden was a space where we could talk
 the plastic future would be shiny and bright
 we prefer not to be told
 first of all
 fuck all y'all
 mountains can be like clouds
 we are back
 triangle of truth
 travel mentally
 the world is all, that is the case
 the study of science is of course something that interests me a lot
 rapid modifications of the receptive fields of the visual cortex
 a person can form
 we are not free as we like to think but lost
 the resonances between image-making organisms
 there is no harmony in the universe
 submit to the Earth's atmosphere
 it is here that art enters the equation
 ice crystals in the sky
 of critical art
 inspired by the Ishihara color test
 promised to speak back, reshape, and change
 fresh water from the Athabasca River is used to boil the black sediment
 development always generates more development
 rhythms of non-human and human matter
 the ocean has turned into plastic soup
 excess death caused by plastic pollution
 compost is so hot
 far from any continent
 sterile lands are turned into field labs
 of which she is a part
 in a way, I've been trying to figure out this spectrum—
 P-plastoceptors are named after their physical appearance
 you encounter a tree that took root in a collapsed wall
 we must finally break free of the logic of plastic because
 the sense of nature is changing.

Etienne Turpin is a philosopher studying, designing, curating, and writing about complex urban systems, political economies of data and infrastructure, visual culture and aesthetics, and Southeast Asian colonial-scientific history. He is the co-editor, with Heather Davis, of the open access collection *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies* (London: Open Humanities Press, 2015). He lives and works in Jakarta.

Opening Reception

Wednesday, September 16, 5 – 8pm
A FREE shuttle bus will depart from Mercer Union (1286 Bloor Street W.) at 5:30pm and return for 8:30pm. Artists will be in attendance.

Artist Talk: Kara Uzelman**The Cavorist Projects**

Thursday, September 17, 12:30 – 1:30pm
Annie Smith Mezzanine, Sheridan College
1430 Trafalgar Road, Oakville
FREE, all welcome
Kara Uzelman will discuss *The Cavorist Projects* (2009-2015), a series of objects, contraptions, experiments and documents left over from a fictional community of people that believed in the existence of a mythical element, “cavorite,” known to possess anti-gravitational properties.

FREE Contemporary Art Bus Tour

Sunday, September 27, 12 – 5pm
The tour starts at Koffler Centre of the Arts at Artscape Youngplace (180 Shaw Street) at 12noon and then departs for Blackwood Gallery, Art Gallery of York University and Doris McCarthy Gallery. To RSVP, email the Doris McCarthy Gallery at dmg@utsc.utoronto.ca or call 416-287-7007 by Friday, September 25 at 5pm.

Dance Performance: *Weather*

Friday, October 30, 2-4pm
University of Toronto Mississauga
FREE, all welcome
Weather explores the current global ecological crisis and its embodied impact through site-specific choreography and sonic experiences that will engage with the natural landscape and built environment of the University of Toronto Mississauga’s campus. Each solo vignette plays with the idea of instability, of teetering on the brink of disaster. Spectator peregrination through the campus is encouraged.
Choreographed by Brandy Leary (Anandam DanceTheatre), in collaboration with the performers
Performers: Amy Hampton, Louis Laberge-Côté, Michael Caldwell, Ryan Lee

Running with Concepts:**The Geological Edition**

November 28 – 29, 10am-6pm
Blackwood Gallery
This two-day hybrid event is part colloquium, part workshop, part performance, and part experiment with 13 selected presentations led by five distinguished mentors including Kelly Jazvac (artist, Department of Visual Arts, Western University, London, ON) in collaboration with Patricia Corcoran (geologist, Department of Earth Sciences, Western University, London, ON), Sarah Anne Johnson (artist, Winnipeg) and Anna-Sophie Springer (curator, and Co-Director of K. Verlag Press, Berlin, DE & London, UK). Hosted by Christine Shaw (Director/Curator of the Blackwood Gallery and Assistant Professor, Teaching Stream in the Department of Visual Studies, UTM). For more information on the conference, please visit the Blackwood Gallery website. Registration information and a complete list of presenters will be released in late October.

A Reading: Art in the Anthropocene (part II)

Sunday, November 29, 2015, 5pm
A performance of poetic, distributed knowledge production will conclude *Running with Concepts: The Geological Edition*. Etienne Turpin will lead participants in a disassembly, reading, and reassembly of the recently published *Art in the Anthropocene* for a poetic encounter with chance composition. John Paul Ricco (Associate Professor of Contemporary Art, Media Theory and Criticism, UTM) will read aloud the final composition.

Acknowledgments

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Tim Knowles’ *Dispersal Zone*, Brandy Leary’s *Glaciology* and Robert Wysocki’s *Lava Field No. 2* can be seen at Scotiabank Nuit Blanche on October 3-4, 2015 as part of the exhibition *The Work of Wind* curated by Christine Shaw.

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10th edition



Visual Studies
UNIVERSITY OF TORONTO
MISSISSAUGA

Sheridan | Faculty of Animation,
Arts and Design

Blackwood Gallery

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Gallery Hours

Monday - Friday: 12 - 5pm
Wednesday: 12 - 9pm
Saturday - Sunday: 12 - 3pm

The gallery is closed on statutory holidays.
The gallery is wheelchair accessible.

Admission is FREE.

