Atlas Sighed is a guerrilla exhibition of contemporary art. Working monumentally and secretly, the following artists took over billboards, bus shelters, telephone poles, newspapers, alleyways, administrative offices, cellphones, and the sky itself to realize this project: Dick Averns, Brittney Bear Hat, Steven Beckly, Victoria Braun, Bogdan Cheta, Alannah Clamp, CONSULTANCY GROUP, Ladies Invitational Deadbeat Society, Natalie Lauchlan, Yvonne Mullock and Mia Rushton, Sans façon, Dan Zim-merman, and others. This catalogue features writing by Derek Beaulieu, Mohammad Rezaei, Lindsay Sorell, and Marilyn Volkman. Curated by Steven Cottingham.
I have never been so depressed. I spent the summer doing lots of drugs. I got uppers from my friends, downers from my lovers, psychedelics from strangers, antidepressants from my psychiatrist, antibiotics from the clinic, and herbal supplements from my mother. More and more I felt like, if I wanted to make the world a better place, I needed to take myself out of it.

I don’t know what I’m doing in this city, with its singular economy and nouveau riche inhabitants. I had a dream where God came down from the mountain and told me he would destroy this city, this Sodom and Gomorrah, with a pillar of lightless flame. For the life of me, I can’t remember if he was offering a warning or a threat. I woke up before I could make it out of downtown.

When I started the first Calgary Biennial, I wanted to celebrate the city—drawing attention to the individuals who have made conscious decisions to live and work here, making it their home. I love these people, these artists who have forged a multifaceted and engaging community despite our municipality constantly being snubbed by outsiders against this idea of a cultural backwater. Now, I don’t know. Maybe outsiders have the clearest view of what we really are. The Calgary Sun threw a fit when our mayor raised a pride flag at City Hall. Our... (cont’d on page fifteen)
Britney Bear’s Stella was installed on a billboard at the Prince of Wales Hotel and Government House from December until March (image at top right). I met with her at Caffe Beano where we drank coffee and talked about the residency you did at Contemporary Calgary.

Stella Cotteling Your Work for the Biennial really stood out to me. I think it was the grant I received from the experience of the money I had spent on myself, I kind of gathered that it wasn’t really a gesture of the institution, I’d like to think. I’m just an artist making work about things that matter to me. I think that, because in the introduction to the exhibition catalogue, the curator mentioned that the work is about making work, you can read yourself into the work. SC: The residency was originally titled Aboriginal Women Working Art Project.

BB: Yes, but then we changed the name to ‘Female Art Travesty’. But, even with the new title, I felt like there were issues. I mean, I don’t usually mind from my perspective as a female artist nor as a female artist. I’m just an artist making work about things that matter to me. I think that, because in the introduction to the exhibition catalogue, the curator mentioned that the work is about making work, you can read yourself into the work.

BB: I thought your piece with the Crowfoot Liquor Store was really powerful. It’s so succinct. (image at right).

BB: I think that this work and the Blackfoot image were part of an older body of work. Most recently, you were serving as one of the Institutional Residency at the Banff Centre and your exhibition residency with Contemporary Calgary was much more powerful. I think this work reflected such a myriad of experiences, describing how your mother woke you up that morning, and the path you chose to take, and how you hunt by shooting at Coke cans (images at right).

BB: I’ve sort of transitioned away from making this work that had a lot to do socially and politically, using images from Google, and dealing with your identity in a broader way. Lately I’ve been focusing on a history of experience that has to do with my identity, my parents and their history at Banff and I told him to be true and not matter what. He told me, ‘The stories you’re telling me about your parents, these stories are what make you Native’. That really excited me because I realized that it was important that I told them, passed them on.

SC: At the end of the ‘Female Art Travesty’ show I felt like my work was very much about connections and looking at all the different paths we have come from, rather than trying to make your experience as case studies for different people. I think that’s where I’ve strayed from the arts, that all the stores are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

BB: I’m very happy for the experience of working with these women and for the discussions we’ve reached in regards to work with identity. I remember when we were explaining my experiences with alcohol.

BB: I think that the Blackfoot image was part of an older body of work. Most recently, you were serving as one of the Institutional Residency at the Banff Centre and your exhibition residency with Contemporary Calgary was much more powerful. I think this work reflected such a myriad of experiences, describing how your mother woke you up that morning, and the path you chose to take, and how you hunt by shooting at Coke cans (images at right).

BB: I’ve sort of transitioned away from making this work that had a lot to do socially and politically, using images from Google, and dealing with your identity in a broader way. Lately I’ve been focusing on a history of experience that has to do with my identity, my parents and their history at Banff and I told him to be true and not matter what. He told me, ‘The stories you’re telling me about your parents, these stories are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

SC: At the end of the ‘Female Art Travesty’ show I felt like my work was very much about connections and looking at all the different paths we have come from, rather than trying to make your experience as case studies for different people. I think that’s where I’ve strayed from the arts, that all the stores are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

BB: I’m very happy for the experience of working with these women and for the discussions we’ve reached in regards to work with identity. I remember when we were explaining my experiences with alcohol.

BB: I think that the Blackfoot image was part of an older body of work. Most recently, you were serving as one of the Institutional Residency at the Banff Centre and your exhibition residency with Contemporary Calgary was much more powerful. I think this work reflected such a myriad of experiences, describing how your mother woke you up that morning, and the path you chose to take, and how you hunt by shooting at Coke cans (images at right).

BB: I’ve sort of transitioned away from making this work that had a lot to do socially and politically, using images from Google, and dealing with your identity in a broader way. Lately I’ve been focusing on a history of experience that has to do with my identity, my parents and their history at Banff and I told him to be true and not matter what. He told me, ‘The stories you’re telling me about your parents, these stories are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

SC: At the end of the ‘Female Art Travesty’ show I felt like my work was very much about connections and looking at all the different paths we have come from, rather than trying to make your experience as case studies for different people. I think that’s where I’ve strayed from the arts, that all the stores are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

BB: I’m very happy for the experience of working with these women and for the discussions we’ve reached in regards to work with identity. I remember when we were explaining my experiences with alcohol.

BB: I think that the Blackfoot image was part of an older body of work. Most recently, you were serving as one of the Institutional Residency at the Banff Centre and your exhibition residency with Contemporary Calgary was much more powerful. I think this work reflected such a myriad of experiences, describing how your mother woke you up that morning, and the path you chose to take, and how you hunt by shooting at Coke cans (images at right).

BB: I’ve sort of transitioned away from making this work that had a lot to do socially and politically, using images from Google, and dealing with your identity in a broader way. Lately I’ve been focusing on a history of experience that has to do with my identity, my parents and their history at Banff and I told him to be true and not matter what. He told me, ‘The stories you’re telling me about your parents, these stories are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.

SC: At the end of the ‘Female Art Travesty’ show I felt like my work was very much about connections and looking at all the different paths we have come from, rather than trying to make your experience as case studies for different people. I think that’s where I’ve strayed from the arts, that all the stores are what make you Native! That really excited me because I realized that it was important that I told them, passed them on.
Over the future, everybody Idealises us. We can only be of the present moment. Yet to be. Can we really know the present? Are we capable of judging how?”

**—Bogdan Cheta**

---

**Notes on the books and events I spoke with creating an identical double that I could take by the hand and walk with. (To be continued.)**

Deborah 10, 2014

I had to leave the house. With resolve to go, I found myself in the corridor in that same atmosphere of fear and ecology
dashing along, and staring at the partially exposed interiors, I went on to discover that I was at a loss as to where to begin. I could not make it to these
houses, to be permitted by their immensity, and to let all my non-being, my bitterness dissolve in that not-so
distant interior atmospheres. As I slowed down in my story, I imagined what it would be like to enter such a
place, and that I could still see the garden. But I could not
be there, and I was aware that some
words, initially, I suspected that someone, different
from me, would take the potential for this
garden’s unnatural mortality, and my mission then, as I
am told, I've grown to like their company,
their faces, like mine, are camouflaged by their
eyesight. (To be continued.) I count them: 25 chairs, 15 armchairs, 2 bench
seats, 7 stools, 1 couch, and 2 beds. 60 possible
companions. I thought often about that chair in Florin’s garden, and how close it was to the street. I imagined it’s solitary
or, alone, in a dark corner at the library,
and then, I witnessed how this
chair connected to this chair,
and their footsteps left and erased their own tracks, like
that is library’s my company. And, sometimes, he
took the train to the
place, to internalize it. And, as I began to sink in the
silence of these meetings, I imagined that a visi
would descend here, and I could
finally begin to suspect that I may not be a regular
www.bernardcheta.com/thefivesixplaces

**Page five**

December 10, 2014

I was a child, they told me about a man who was serious illness. He took refuge inside a large, but
crumbly, underground, a bridge, and beside a rial yard:
not far from the office tower where my mother worked.

Although it’s undisturbed wilderness always seemed
hisEditor—most to most unexplored the outdoors,
was overgrown by a forest of unkempt rose bushes, lilacs,
and later, when the many—now giant weeds. If one was
curious enough to pass their ears against the weather
which enclosed him that the inside of this private
sounds to it’s sides. But then, an absent presence would eventually touch them
from the corner of my mouth, varnishing the salty taste. I
stayed to the inside, and continue to enjoy feeling
from the Taşeron Family Digital Library. As a
result, the first chance I had, I
put my Macbook back off the backpack, and begin
to write—until as if my life depended on it.

There’s no place like the floor of the place where he
influenced. If the visionary is some sense of the present? If we don’t know towards which
force his pleasure as, how we can explain the present is good at all, but it makes up our story or our matrix, or
even our hands?—

—Milan Kundera, *Life is Elsewhere*
Department of Lost Things
by Yvonne Mullock and Mia Rushton. Manifesting as a newspaper, their project catalogues items from public lost and found collections and seeks to unite individuals with their misplaced possessions.

Realtime sentiment analysis by CONSULTANCY GROUP.

90 kmh Economy Drive by Dick Averns. This is a multimedia project unfolding in several venues including billboards, lectures, and car bumper magnets. It is a tongue-in-cheek campaign advocating for more efficient consumption of fossil fuels. Blackshot by Brittnay Bear Hat. #girlproblems by Victoria Braun. Tweets from the eponymous hashtag are collected and combined into short poems. Victoria’s work appeared in numerous street-level ad spaces, including digital displays at the Chinook LRT station.
Dan Zimmerman wants to get rid of ‘likes.’ Currently, he’s working on an app for mobile phones called LikeBlockr that does just that: it removes the like function from Instagram and prevents users from viewing or engaging with that kind of numerical data.

I called Dan over FaceTime to speak more about his project. We began our conversation talking about different forms of quantification and how the conventions of these measurements need to be questioned.

Dan Zimmerman: I’ve been thinking of different ways to disperse this app, looking to the methods that real programmers and developers use, and I think I have to make a Facebook page for LikeBlockr. Do you think that’s a conflict? Having a Facebook page that’s getting likes?

Steven Cottingham: I don’t know. On one hand it’s acknowledgment of the futility of the app itself because you have to like it to stay abreast. But it’s also acknowledgment that we’re all sort of complicit in these quantitativebehaviours and sometimes they’re necessary, but I don’t think that they’re necessary to the extent that we rely on them. A friend shared an article today (I’ll send you the link after) but I don’t think that they’re necessary to the extent that we rely on them. I think it’s essentially the same.

DZ: Okay.

SC: The focus was on how much pressure there is to deliver quantifiable stats to granting bodies and public funders.

DZ: Sure, yeah.

SC: When art, for example, enters more political, electoral conversations it becomes about stuff like, ‘Look how much art we’re like! Look how many artists!’ But the author of the article was like, ‘I don’t need more art. I just want good art.’
Page eleven

Another piece of reassuring plastic

Poetry must try more the disciplined denials of humanism et al form a more informative than how readers actually process language. Informally, it is the realization that the usage of language in poetry of the traditional type is not keep pace with live processes of language and rapid methods of communication at work in the contemporary world. In Concrete poetry, we see [a] move away from a mimetic

explification, abbreviated statement on all levels of communication from the headline, the advertising slogan, the scientific formula— the glib, concentrated language, in other words. It is precisely this distancing from traditional poetics that makes Concrete poetry both a marginalized form unrecognizable to many poets and a genre perfectly suited to a 21st Century readership. Kenneth Goldsmith, creator and curator of [blank], argues that for Concrete poetry readability was the key for a [the] Lyrical poem is a metaphor for the world as it really is. As such, a Lyrical poem is not only a vehicle of language in poetic, similar to the way that everyone can understand the meaning of a symbol or an icon as something that is unrelated to language and the formulation of the graphic interfaces of the contemporary Inter

text. My World, Mary Ellen Solt declares that approaching the Concrete...[a] conception of what the visual poem is: a new product in a world flooded with...

...as a copywriter at Foote, Cone, and Belding in [1980]. In Bense’s estimation, [1980], it is precisely this non-literary content of the Concrete poem is non-literary. It is precisely this non-literary content that makes the Concrete poem a form ideal for a 21

crative poetry: A World View, Mary Ellen Solt declares that approaching the Con

currents that makes the Concrete poem a form ideal for a 21

crative poetry: A World View, Mary Ellen Solt declares that approaching the Concrete poem is non-literary. It is precisely this non-literary content [of the Concrete poem]...it must partake of the nature of the world that created it

If poetry is going to reclaim even a shred of relevancy for a contemporary audience then it must partake of the nature of the world that created it. As Mary Ellen Solt argues, if the visual poem is a new product in a world flooded with new products, then it must partake of the nature of the world that created it. If poetry is going to be retained by a contemporary audience then poets must become competitive for readership. While graphic design, adver

...is all about reducing automobile gas consump...90km/h Economy Drive

The 90km/h Economy Drive is all about reducing automobile gas consump...[1980], it is precisely this non-literary content that makes the Concrete poem a form ideal for a 21

crative poetry: A World View, Mary Ellen Solt declares that approaching the Concrete poem is non-literary. It is precisely this non-literary content [of the Concrete poem]...it must partake of the nature of the world that created it. If poetry is going to be retained by a contemporary audience then poets must become competitive for readership. While graphic design, adver

Page twelve

Gone in sixty minutes: a conversation with Dick Averns

Skovs Cæstebygnings Previously, you created a music sculpture that declared ‘The terms of art more indicative of how readers actually process language. Informally, it is the realization that the usage of language in poetry of the traditional type is not keep pace with live processes of language and rapid methods of communication at work in the contemporary world. In Concrete poetry, we see [a] move away from a mimetic

explification, abbreviated statement on all levels of communication from the headline, the advertising slogan, the scientific formula— the glib, concentrated language, in other words. It is precisely this distancing from traditional poetics that makes Concrete poetry both a marginalized form unrecognizable to many poets and a genre perfectly suited to a 21st Century readership. Kenneth Goldsmith, creator and curator of [blank], argues that for Concrete poetry readability was the key for a [the] Lyrical poem is a metaphor for the world as it really is. As such, a Lyrical poem is not only a vehicle of language in poetic, similar to the way that everyone can understand the meaning of a symbol or an icon as something that is unrelated to language and the formulation of the graphic interfaces of the contemporary Inter

text. My World, Mary Ellen Solt declares that approaching the Concrete poetry with the expectations has one for a traditional poem is a fallacy for [the] Concrete poem is concerned with making an object to be perceived rather than read...In Bense’s estimation, [1980], it is precisely this non-literary content that makes the Concrete poem a form ideal for a 21

crative poetry: A World View, Mary Ellen Solt declares that approaching the Concrete poem is non-literary. It is precisely this non-literary content [of the Concrete poem]...it must partake of the nature of the world that created it. If poetry is going to be retained by a contemporary audience then poets must become competitive for readership. While graphic design, adver...
Then the album comes out, the band does promotion for about a month. It’s like song charts for a month, and then everyone moves on to the next project. Are we really in a race to be popular?" Or are we just looking at all of this backwards?

Do you find yourself thinking of small manageable ideas for art projects? Do you think you will apply for your next project?

I’ve been really lucky to come from a family that doesn’t really put up with my bullshit. My mother is an avid supporter of tough love. She has always told me not to blame my shortcomings on other people. The point is we were lied to. Yeah, this shit’s real. We all feel this. I saw my friends struggle with all sorts of different substances. Who am I kidding; I wake up everyday with a mild hangover. The point is we were lied to.

Do you make a living off your artwork? Do you present your work in galleries? Do you make one-off projects?

As an artist, I’ve always carried the guilt of making. I’m not sure if that’s why I made all that art back then. Now I look at it and realize that I didn’t make that art. How many hours went into organizing your event?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

We treat our emerging artists like garbage and it’s not right. Contemporary Calgary is seeking donations from artists for our upcoming fundraiser. We will be auctioning off your work to support our programming. You know we are committed to supporting artists. Therefore we will be selling your work to members of our community, which is comprised entirely of other artists. Lots of people will see your work, and you can even list this as an official exhibition on your CV. Unfortunately we can’t pay you, but maybe you’ll see someone else’s donated work you’d like to purchase? Thanks for your support!

CALL FOR DONATIONS

Aformer student of the Visual Arts Department at the University of Calgary, the +15 hallway system was destroyed last Monday morning. It had served as the city’s cultural cornerstone, a hub for arts and culture, and towers above a small, long-standing seniors’ flat. The condo is set to be restored to its original condition and filled with new thought. A venue for exploratory art, dance, music, and public readings, the +15 system was destroyed by anasthenospheric doming, made the hallways unsafe for continued use. As a result, Calgary’s cultural cornerstone, the +15 hallway system, was destroyed last Monday morning.

We cordially invite you to start your own goddamn gallery. Stop asking permission. Do you fail to see the beauty of a sunset after the age of 60?

Did they ask the seniors living there if they didn’t want to see the sunset anymore? It’s not that I’m mad at him, I’m just mostly disappointed in myself. Sometimes, I think that I have built-in blindness and self-deception.

For the first time, Calgary is proud to announce its first-ever Art Festival, occurring on February 5, 2015. Join us all day for an exciting two-part workshop: Art, 10:30 AM-4:30 PM; Pursuing a line of work that won’t pay you, but allows you to follow your dreams.

Part Two, 6:00 to 11:00 PM: Letting it exhaust you until there is nothing left.

Do you find yourself thinking of small manageable ideas for art projects? Do you think you will apply for your next project?

I’ve been really lucky to come from a family that doesn’t really put up with my bullshit. My mother is an avid supporter of tough love. She has always told me not to blame my shortcomings on other people. The point is we were lied to. Yeah, this shit’s real. We all feel this. I saw my friends struggle with all sorts of different substances. Who am I kidding; I wake up everyday with a mild hangover. The point is we were lied to.

Do you make a living off your artwork? Do you present your work in galleries? Do you make one-off projects?

As an artist, I’ve always carried the guilt of making. I’m not sure if that’s why I made all that art back then. Now I look at it and realize that I didn’t make that art. How many hours went into organizing your event?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

We treat our emerging artists like garbage and it’s not right. Contemporary Calgary is seeking donations from artists for our upcoming fundraiser. We will be auctioning off your work to support our programming. You know we are committed to supporting artists. Therefore we will be selling your work to members of our community, which is comprised entirely of other artists. Lots of people will see your work, and you can even list this as an official exhibition on your CV. Unfortunately we can’t pay you, but maybe you’ll see someone else’s donated work you’d like to purchase? Thanks for your support!

CALL FOR DONATIONS

Aformer student of the Visual Arts Department at the University of Calgary, the +15 hallway system was destroyed last Monday morning. It had served as the city’s cultural cornerstone, a hub for arts and culture, and towers above a small, long-standing seniors’ flat. The condo is set to be restored to its original condition and filled with new thought. A venue for exploratory art, dance, music, and public readings, the +15 system was destroyed by anasthenospheric doming, made the hallways unsafe for continued use. As a result, Calgary’s cultural cornerstone, the +15 hallway system, was destroyed last Monday morning.

We cordially invite you to start your own goddamn gallery. Stop asking permission. Do you fail to see the beauty of a sunset after the age of 60?

Did they ask the seniors living there if they didn’t want to see the sunset anymore? It’s not that I’m mad at him, I’m just mostly disappointed in myself. Sometimes, I think that I have built-in blindness and self-deception.

For the first time, Calgary is proud to announce its first-ever Art Festival, occurring on February 5, 2015. Join us all day for an exciting two-part workshop: Art, 10:30 AM-4:30 PM; Pursuing a line of work that won’t pay you, but allows you to follow your dreams.

Part Two, 6:00 to 11:00 PM: Letting it exhaust you until there is nothing left.

Do you find yourself thinking of small manageable ideas for art projects? Do you think you will apply for your next project?

I’ve been really lucky to come from a family that doesn’t really put up with my bullshit. My mother is an avid supporter of tough love. She has always told me not to blame my shortcomings on other people. The point is we were lied to. Yeah, this shit’s real. We all feel this. I saw my friends struggle with all sorts of different substances. Who am I kidding; I wake up everyday with a mild hangover. The point is we were lied to.

Do you make a living off your artwork? Do you present your work in galleries? Do you make one-off projects?

As an artist, I’ve always carried the guilt of making. I’m not sure if that’s why I made all that art back then. Now I look at it and realize that I didn’t make that art. How many hours went into organizing your event?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

Are you an artist? Are you an installation artist? Have you made an installation that is on view for less time than you expected to?

We treat our emerging artists like garbage and it’s not right. Contemporary Calgary is seeking donations from artists for our upcoming fundraiser. We will be auctioning off your work to support our programming. You know we are committed to supporting artists. Therefore we will be selling your work to members of our community, which is comprised entirely of other artists. Lots of people will see your work, and you can even list this as an official exhibition on your CV. Unfortunately we can’t pay you, but maybe you’ll see someone else’s donated work you’d like to purchase? Thanks for your support!

CALL FOR DONATIONS

Aformer student of the Visual Arts Department at the University of Calgary, the +15 hallway system was destroyed last Monday morning. It had served as the city’s cultural cornerstone, a hub for arts and culture, and towers above a small, long-standing seniors’ flat. The condo is set to be restored to its original condition and filled with new thought. A venue for exploratory art, dance, music, and public readings, the +15 system was destroyed by anasthenospheric doming, made the hallways unsafe for continued use. As a result, Calgary’s cultural cornerstone, the +15 hallway system, was destroyed last Monday morning.

We cordially invite you to start your own goddamn gallery. Stop asking permission. Do you fail to see the beauty of a sunset after the age of 60?

Did they ask the seniors living there if they didn’t want to see the sunset anymore? It’s not that I’m mad at him, I’m just mostly disappointed in myself. Sometimes, I think that I have built-in blindness and self-deception.
(Cont’d from page one) ...provincial government nearly passed a bill suppressing the agency of already-marginalized youths. Our prime minister, who personally represents my parents’ riding, is Americaphilic to a devastating degree. Social justice, equality, and communal awareness—the things advocated anciently by Socrates and the prophet Muhammad—still seem so god-damn unpopular. Things seem worse and I feel powerless to change them.

This iteration of the Biennial began slowly and hesitantly. I started something in 2012 and had since lost all desire to complete it. Still, before completely precluding the possibility, I wrote the logistics-heavy grant application, dispersed the obligatory call for submissions, and duly created a Facebook page—eventually finding something like hope with a new cohort of artists. Artists who equalize public space, artists who imagine life outside of capitalism, artists who acknowledge and fight against complicity in patriarchal conventions, and, more than anything, artists who question the staid seclusion of art institutions who selfishly hoard and catalogue these utopic dreams.

Let me be clear: I have no idea what I’m doing. But I want to do what I can to encourage those who are already actively and tirelessly pursuing the realization of a better democracy. Let me do something to validate the space I take up in the world, let me bear the administrative burden, let me be ensnared in a web of red tape if it means the strength of others might proliferate undiluted. Right now, the hope that something might happen is the only thing keeping me alive. I’ve said this before and I’ll say it again now: Art cannot save the world. But it can change it.