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

Ismail 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.

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 the wind, sound, 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, inflection, magnetism, and transmission. 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 resuscitate 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 history 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.” 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.

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 Heathen 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.

The works in this exhibition exemplify the diversity of highly dynamic changes characteristic of the Anthropocene, including the Great Acceleration, the Great Warming, the Great Drying, and the Great Oxygenation. They are presented in a series of thematic sections, each exploring one of these phenomena in depth, such as the “Great Acceleration,” resource extraction, urbanization, the digitalization of all areas of life, drastic species loss, the pressure of the sun, but they also point to the ways in which the Anthropocene is not just about human actions, but about the ways in which human and non-human actors intersect, 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.

---


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

While the production of traces constitutes a revelatory act, Ismail 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 inwardsness.

Pascal Grandmason’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 Grandmason,
Nostalgie #1, 2013
HD Video, 10 mins.

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

Collection of the National Gallery of Canada
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

Tim Knowles
Ubehebe Crater Erosion, 2015
Image courtesy of the artist

Tim Knowles’s creative practice incorporates chance, process, and performance into making systems. Art is approached as a generative process aligned with the games and experiments 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 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 bookends. 14” x 35” x 11”
Image courtesy of Daniel Faria 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 overtude 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.

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 crystalized geology in resin, supported the oxidation 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.

Kara Uzelman
Magnetic Stalactite
(from The Cavorist Projects), 2009
Image courtesy of Sommer & Kohl, Berlin DE
Photo credit: Jens Zinke

like from the gallery ceiling with great energy and leaps of the imagination. Magnetism emanated 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”
100,000 lbs 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 Airport Station, Tampa, Florida
Photo credit: Peter Roy

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. Embodied in a deliberate contradiction of material excess and material thrill, 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’ 1891 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-dune. The dune continues to rework 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 when 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.

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 47 industrial floor fans as nature’s surrogate to push 30,000 pounds of sand across the Blackwood Gallery’s floor into a crescent-shaped
Ismaîl 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 exciting. 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 Tangers, the Staatliche Kunsthalle (Karlshuehe), Kunst Im Tunnel (Düsseldorf), La Centrale électrique (Brussels), the British Film Institute (London), Fondazione Mertz (Turin), and the Calouste Gulbenkian Foundation (Lisbon), among others. Ismaîl Bahri has participated in international exhibitions such as the Biennale de Sharjah, Reconnaissance Centres de Bamako and Fotografia Europa. In France, his works were recently included in the exhibitions Mandrake a disparu at Espace Khiasma and l’Aire 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 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 Eponente (Bordeaux) and Galerie René Blouin (Montreal). His work has also participated in group exhibitions, most notably at La Compagnie, lieu de création (Marseille), the Art Gallery of Hamilton (Ontario), Musée d’art contemporain de Montréal, Centre culturel canadien (Paris). His videos have been presented internationally, more recently at Haus der Kulturer 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 (Montreal) and by Eponente 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 44-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 Arts Centre of Canada, the New Library of Lyon, 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 Alima Prize for Contemporary Photography and is a finalist for the biennial Sharjah Art Biennial. She exhibited her work at the Whitney Museum of American Art in New York, by Stephen Bulger Gallery in Toronto and Julie Saul Gallery in New York.

Tim Knowles is an artist based in London, UK. His practice incorporates chance, process, and performance into mark-making systems. Like a signature, each system reveals the characteristics of an otherwise unnoticed physical process. Knowles has been widely published, including at MassART (Boston), Art Stations (Poznan), Generali Foundation (Vienna), Plymouth Arts Centre, Hayward Gallery (London), and Gallery Skur (Dumfries). His videos have been included 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 widely in a number of group and solo exhibitions including Patterned Recognition, a solo exhibition at Daniel Faria Gallery (Toronto 2014), NADA New York (2013), and the My Afraid of Purple, Orange and Green at Dunlop Art Gallery (Regina, 2014), From Nature at Equinox Gallery (Vancouver, 2013), x,f,z at Daniel Faria Gallery (Toronto, 2012), trans/FORM at The Museum of Contemporary Canadian Art (Toronto, 2012), and To What Does The Sweet Child 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 material of everyday life are collaged with retrieved 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 in over 40 solo and 80 group exhibitions, including run centers, commercial galleries, and art fairs. Recent exhibitions include Concerning Certain Events at the Mendel Art Gallery (Saskatoon, 2015), Fleaethers 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 many important 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). The French Institute of 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 life, culture, and landscapes. 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, dung 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 has been featured in scholarly journals such as Sculptor Magazine, and was shown at the Walker Art Center on October 3, 2015 as part of the exhibition The Work of Wind, curated by Christine Shaw.
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
(what 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 continually shifting boundaries of clouds
bads 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-plasceceptors 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, 2018). 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 (2008-2015), a series of objects, contrapositions, 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-Caté, 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 Anne-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
Generously supported by the Canada Council for the Arts and the Ontario Arts Council, with additional support from the Department of Visual Studies (UTM), Scotiabank Nuit Blanche, TIFF Bell Lightbox and the Sheridan Faculty of Animation, Arts and Design.

Tim Knowles’ Dispersal Zone, Brandy Leary’s Glaciology and Robert Wysocki’s Lara 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.

Brochure Design: Matthew Hoffman
Printer: Colour Code Printing
Installation Technician: Dax Morrison
Blackwood Gallery
University of Toronto Mississauga
3359 Mississauga Road
Mississauga, Ontario
L5L 1C6, Canada
905-828-3789
www.blackwoodgallery.ca
blackwood.gallery@utoronto.ca

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.