



VILLA TORONTO

# VILLA TORONTO

16-23 January 2015

## HOW TO COMMUNICATE BETTER

Never before have we had so many different tools of communication. The quality and form of transmission, including the information, images and emotions shared, connect us and keep us up-to-date in ways not previously experienced. Project Villa — an event that first took shape in the Warsaw summer of 2006 — has from the beginning been animated by a desire to connect artists, galleries and audiences from around the world.

Together with a group of international galleries, the Villa project travelled to Reykjavik in 2010, and Tokyo in 2011. Alongside local galleries and organisations, we created a spontaneous, informal artistic community; a community whose priority was joint action and the sharing of ideas and experiences. Similarly, we want this edition of our project — Villa Toronto — to be an opportunity for interaction between artists and galleries. We have in common not so much a shared business model, but the ambition to discover and a desire to experiment, learn, and play within the field of art. One of the main goals of the project is to generate space

and time for casual conversation and informal discussion outside the daily pressure and time constraints set by traditional openings, exhibitions and art fairs.

We're excited by the prospect of presenting Villa Toronto at Union Station. This place — the main railway station of the city, and a site that thousands of travellers navigate daily — will create a unique spatial and semantic context for the artists and works presented. Union Station does not represent, for us, a place of departure or connection. Instead, it is the destination point of the trip, an ad hoc exhibition space where one can contemplate the vastness of the architectural form, the flow of time and people, the routine and repetition of everyday tasks. Above all, this particular location posits the idea of communication as central. The site, by its very nature, actively questions the presence of art in public space, the role of the general audience and the use of participatory tactics in the presentation of artwork. Villa Toronto aims to be a real time and consistently evolving exercise that demonstrates how a gallery and an audience can communicate in a public space that lacks the formal support of the gallery's white walls.

Our understanding of communication as a basic life-function of the gallery takes the subject of research as a natural and essential element. We are particularly interested in the art and artistic life that develops outside the main centres of the global art industry. An awareness of the local context is an inalienable feature of artistic practice and a gallery's existence. An intellectual pursuit of forgotten, overlooked or nonmainstream creative places is both inspirational and formative to our own sense of identity. Villa is in this sense

an exploratory research project, and the choice of Toronto as host to this edition of the project has been a natural option from the beginning. Canada, after all, is a country of impressive and internationally regarded artists, about whose origin — with the exception of fellow Canadians — often little is known.

Lastly, this book forms an important part of Villa Toronto. Thanks in large part to the cooperation between Villa and Art Metropole — a unique institution in the Toronto arts community — the subject of art publication will feature prominently in our program. The renaissance in artists' books and self-published material observed in recent years has not occurred by chance; it has coincided with the dynamic and on-going development of digital technologies and the decline in relevance of the book as a necessary by-product of intellectual life. This publication has therefore been created with a certain conviction in mind: that a book as a physical repository of ideas and history is still a useful, tactile and pleasing object, a companion that is tactful and does not overwhelm, an object that can be passed from hand to hand as document and guide.



## BROKEN ENGLISH

### JAN ŚWIDZIŃSKI AND TORONTO'S CONTEXTUAL ART SYMPOSIUM, 1976

'I BOUGHT AIRTICKET IL BE MONTREAL 29/10/76'

This concise message, a telegraph, was sent by Jan Świdziński, Polish artist and theoretician of Contextual art to Amerigo Marras, architect, curator and one of the founders of the Centre for Experimental Art and Communication (CEAC) in Toronto. It announced Świdziński's impending arrival for the Contextual Art Symposium, to be held in Toronto in November. At the same time, this modest document reveals part of a broader exchange between two men who collaborated on this event, despite broken English, different customs and the tardiness of postal services. Their letters crossed the ocean back and forth, to bring to life an event that gathered artists, critics and theoreticians who were on the lookout for practices that combined conceptual attitude with social engagement. The event gathered artists, critics and curators from several countries (including the United States, France and Poland) to explore the role Contextual art would play as a counterpoint to Conceptual art.

[previous page](#)

**Anna Kutera and Joseph Kosuth at the Contextual Art Symposium,  
CEAC, Toronto, 1976**

The symposium went on to become one of the most mythologized events in the history of Polish art of the 1970s.<sup>1)</sup> The popularity of Świdziński's theory at that time is undeniable. It travelled from Poland to St. Petri Gallery in Lund, where it was picked up by Amerigo Marras and later republished by Chantal Pontbriand in *Parachute*, the Canadian magazine devoted to the emerging art of its time that was founded in 1975.<sup>2)</sup> However, I argue the reason for this popularity was not the cutting-edge character of the theory as such, but its mobility in terms of language (English) and the adaptability of its meaning. The theses of Contextual art, similarly to the theory behind Conceptual art as it was written by Sol LeWitt and Joseph Kosuth, could have been applied and interpreted in variable contexts. For instance, in "Twelve Points of Contextual Art" (1976) Świdziński argues that every work of art exists in a context and that the context and the work of art mutually and

1) Its fame, however, seems proportionate to the scale of material currently left unresearched. Most of the writers who have touched on the subject so far have focused on a close reading of Świdziński's theory encapsulated in the yellow book titled, *Art as Contextual Art*, published in 1976 by Jean Sellem, the manager of St. Petri gallery in Lund, and the essay "Twelve Points of Contextual Art" that followed. Information about feedback the theory received in Toronto is scarce. Several publications and films give special focus to the encounter between Jan Świdziński, playing the role of the father of Contextual art and Joseph Kosuth, portrayed as the spokesman of American Conceptual art. The process of glorifying this encounter between two artists and thinkers reached its climax in a documentary film from 2009, realized in a collaboration between Jan Świdziński, Łukasz Guzek, a critic, and Piotr Weyhert, artist and film director, titled *Jan Świdziński: In the Context of Art [Jan Świdziński. W kontekście Sztuki]*. The crucial part of the film is a depiction of an arranged reunion between Kosuth and Świdziński in 2007 in Kosuth's studio in Rome. See also: Ł. Guzek, "Context and local actions. Background information to developing the *Local Actions Project*," *The Recent Art Gallery*, A. Markowska, ed., (Wrocław: Wrocław Contemporary Museum, 2014) 325.

2) Świdziński, "Art as Contextual Art," *Parachute* 5, Hiver 1976.

perpetually influence each other. However, Świdziński does not base his analysis on specific artworks nor situations, and as a result he creates more of a universal theoretical framework that can be filled with individual points of reference, rather than a site-specific study. He does not contextualize his theory during the seminar either, on the contrary. He remains significantly less active in speech than the rest of the participants, which might be due to the fact that he did not feel entirely comfortable speaking English. When asked to present a statement, he replied bluntly: "Well, I have described my position with this little yellow book and then I have written the "Twelve Points of Contextual Art." Because, this text is pictured on the wall, and all the people have this text, I think that would be enough."<sup>3)</sup>

The theoretical framework created by Świdziński, and the space he left open for interpretation, was eagerly filled by the participants and organizers of the seminar. Świdziński's attempt to connect artistic practice with its social surrounding suited the counter-establishment profile of CEAC. This artist-run institution combined the experience of Conceptual art with practices such as body art that challenged existing social and gender stereotypes.<sup>4)</sup> CEAC was established by the Kensington Arts Association, which despite a rather posh-sounding name, was an

3) York University Libraries, Clara Thomas Archives and Special Collections, Centre for Experimental Art and Communication (CEAC) fonds (F285), 1981-010/014(6) Contextual Art, Day 1, Basic Editing, transcript, p. 2.

4) CEAC in December 1975 held an event titled "Body Art" which consisted of a series of performances, projections and readings.

avant-garde artist collective. It existed for a short time, between 1975 and 1978, and was located first on 86 John Street and, from 1976, in an abandoned warehouse at 15 Duncan Street, where it functioned as a “studio, resource centre, gallery, and performance space for the collective.” In 1977 in the same building, Crash ‘n’ Burn, the first punk club in Canada, also opened.

Hervé Fisher from Collectif d’Art Sociologique makes a politically motivated reading of Świdziński’s theory.<sup>5)</sup> Fischer introduces himself as a person interested in subverting the existing order, inside and outside the field of art. What is striking about his attitude, however, is that his anger is not directed against one particular political system, but against all forms of existing concepts of power that work to govern the masses; communism and capitalism are here equally detested for their bureaucracy.<sup>6)</sup> His comment on the meeting: “My idea would be that I consider this seminar as something very interesting and maybe important, even if the differences between us seems very big, because it’s the first time that people working

- 5) Collectif d’Art Sociologique was a collective of artists: Hervé Fischer, Fred Forest and Jean Paultineau established in 1974 in Paris to rethink the relationship between art and society.
- 6) “(...) if we consider the political function of Marxism in our society just now, I think it’s very often not a way of questioning and criticizing only society, but it’s also an answer system, ready-made, to try to get the power, and to get into a bureaucracy. And we have also to ask about Marxism. And materialism does not mean Marxism only, it means just being inside social reality trying to discover the right questions in this society, and not to use idealistic concepts from outside to go farther.” York University Libraries, Clara Thomas Archives and Special Collections, Centre for Experimental Art and Communication (CEAC) fonds (F285), 1981–010/014(6) Contextual Art, Day 1, Basic Editing, transcript, 4.

in Europe, East and West Europe, and in North America, come together to discuss the possibility of using art as a way of changing society (...).”<sup>7)</sup> Importantly, Fischer’s attitude reflects the state of universal disappointment in the politics that spread across both sides of the Iron Curtain as artists recognized the limitations imposed on arts through censorship, bureaucracy and intolerance under communism and capitalism. Self-organization and collectivity were the tools everyone used to change the rules from within. The English language was the platform upon which these initiatives could meet.<sup>8)</sup> Just as Marianne Faithfull sang for the first time in 1979:

*It’s just an old war,  
Not even a cold war  
Don’t say it in Russian,  
Don’t say it in German,  
Say it in broken English*<sup>9)</sup>

Świdziński’s concepts, although criticized by Marras and other participants of the seminar mostly for being too

- 7) York University Libraries, Clara Thomas Archives and Special Collections, Centre for Experimental Art and Communication (CEAC) fonds (F285), 1981–010/014(6) Contextual Art, Day 1, Basic Editing, transcript, 4.
- 8) Different governments identified a threat in such moves and often reacted aggressively towards them. In the case of CEAC this took the form of an abrupt withdrawal of funding and its subsequent closure in 1978, following an editorial in *STRIKE*, a journal published by the organization believed to advocate support for Italy’s Red Brigades, the paramilitary group that used organised force to attack capitalism. The final issue of *STRIKE* proclaimed: “As the futurists were in fascist Italy; as the Bauhaus was in Nazi Germany; as the constructivists were in the Soviet Union, the CEAC was banned in Canada.”
- 9) Marianne Faithfull, *Broken English*, 1979.

theoretical and distant from social reality, served as a trigger for further discussion about the ways art after Conceptualism can re-engage with society. As such, Contextual art travelled further and evolved both as a form of artistic practice and in subsequent seminars held in Poland and abroad.

by Sylwia Serafinowicz

*Sylwia Serafinowicz is a Collections Curator at the Wrocław Contemporary Museum, Poland. She is also a PhD candidate at the Courtauld Institute of Art in London, member of the British section of AICA and a regular contributor to Artforum magazine.*



"Contextual Art" Galerie St. Petri, Lund, 1976

COLLECTING IS AN ACT  
OF WRITING AN AUTOBIOGRAPHY

INTERVIEW WITH  
TORONTO COLLECTOR

*You've been involved in the Canadian art scene and to some extent the international one as well.*

My first invoice was dated: Toronto, 1973. My most recent invoice was dated: Paris, 2014. A lot has happened both to me and Toronto in the intervening time. For me, it has been a process of education: learning about art, artists, their media; meeting artists, dealers, collectors — many becoming friends. I have ventured beyond Toronto, travelling from Toronto to Vancouver, Montreal, New York, LA, Cologne, Dusseldorf, Berlin, Paris, Brussels, Antwerp, and Warsaw. I've learned that conversation is important. With the “Villa Toronto” project, I'm happy to welcome friends and make new acquaintances. I am confident it will lay the ground for some of Toronto's best contemporary galleries to engage with their international counterparts.

*What can you tell these visitors about the Toronto art scene?*

In a word: it's lively. People who visit from outside are impressed with the vibrancy of what goes on. But Toronto is also a conservative city. In art there is to some extent a feeling, as with Chicago, of being a “second

city.” New York is only an hour away, and perhaps this undermines self-confidence somewhat — though I think this is changing.

Where we find some of the best, most stimulating exhibitions is at alternative spaces like A Space, Mercer Union and Art Metropole. These three have been a force in the city for decades and Art Metropole shows regularly at Art Basel. The art galleries at York University and University of Toronto are always thoughtful in their exhibitions. Each of these institutions has autonomy and flexibility in what they present. They aren’t market-driven in their programming.

*What changes have occurred in the past decades?*

Well, I can still recall some pretty impressive exhibitions at the then Marlborough-Godard Gallery. The director, Mira Godard, really used her connection to the powerhouse Marlborough Gallery to show first generation abstraction from New York; e.g. Gottlieb, Baziotes, Pollock. In addition to her Canadian contingent (Milne, Pratt, Colville), Godard gave us our first glimpse of Alex Katz. When she took some of her Canadian roster to show in New York, we all found it odd that nothing sold. I’ve since learned that New York can be pretty conservative too.

Jared Sable showed powerful early works by Eric Fischl, works that in Fischl’s oeuvre are iconic. I didn’t know how to respond to those images.

When Yorkville ceased to be the epicenter of Canadian collecting, newer galleries moved to the area around

Queen Street. These included David Bellman, Ydessa Hendeles, Yarlow/Salzman — all of whom brought in artists from outside Canada, and showed advanced Canadian work. All were ahead of their time here. Sadly, all have closed. They couldn’t compete with galleries that showed representational, figurative and landscape paintings. After she closed her commercial space, Ydessa Hendeles opened her foundation with some extraordinarily focused and intellectually rigorous exhibitions. Alas, it too has gone.

So pretty much as of 1988, Toronto galleries have been able to best satisfy a local market by showing local artists.

But into this new century, in recognition of what we now call an “art market,” some Toronto galleries venture forth to international art fairs; a very few bring non-Canadian artists into their stables. It’s important to create an international context and conversation for our artists.

*Has the art market affected collecting as well?*

Yes. In the 1970s and 1980s we didn’t talk about an art market. We didn’t have the internet to send us articles about American advisers going “long” or “short” on artists. We didn’t have auction companies censoring what art we are allowed to see, what art they deem to be contemporary. These changes are both caused by and the result of the growth of megacollectors — collector-amassers, who buy in bulk and at any price. They may well be passionate about what they do, but the primary goal is surely outbidding, outbuying and in some cases outbuilding — “building monuments to their own magnificence.” Thus far in Toronto, private collections are just that.

*How has your collecting changed over this period? You've changed over these decades. What about Toronto?*

I began collecting ... well, actually, at that time it was buying. I didn't know about collecting. My wife and I never considered ourselves collectors until one day David Zwirner said, "Ah here come the collectors." This became a topic of discussion between my wife and me. Were we?

*What does it mean to be a collector?*

Collecting is an act of "writing" an autobiography. We are revealed through the art we install in our homes. It's also a pleasure. It's about creating a special world within our home — a world that is away from the everyday and yet is very much part of the world. But I have learned that this may be an idealistic view of collecting. I was once told by a prominent collector in the city that "art is power." I didn't understand the concept then (late 1980s) but I do now. We read about that aspect of art collecting repeatedly in the press. Too many people think of the art world as power and money and therefore they fear getting involved.

*What are some influences on your collecting?*

The first event that I'd call seismic came in 1985. "The European Iceberg" at the Art Gallery of Ontario, guest-curated by Germano Celant. It included Penck, Polke, Richter, Schutte, Mucha, and Pistoletto among others. I'd never seen works like this in Toronto. The AGO wisely built its collection from aspects of this great exhibition. Three years later came the first Richter retrospective at the AGO. The curator, Roald Nasgaard,

was way ahead of us here — it was Richter's first North American retrospective. The AGO made some astute purchases for their permanent collection. *Helga Matura* (1966), *Barn* (1983) and *Fluss (River)* (1989) are great works. If I could have one painting from the AGO's permanent collection, I'd take *Fluss*.

The Power Plant under the guidance of Louise Dompierre often challenged us, especially with her interest in European artists. She was the first in North America to exhibit the photographs of Andreas Gursky. What was she thinking to have brought in Rosemarie Trockel, Tony Cragg and Jan Vercruyse? Her exhibitions also brought in international collectors and dealers.

Having closed her commercial gallery, Loretta Yarlow became the Director of the Art Gallery of York University. Her program was astute and largely Eurocentric — and how powerful it was. She introduced us (and in some case introduced North America) to artists like Mark Manders, Hiroshi Sugimoto, Robert Gober, Marlene Dumas and Luc Tuymans. She also interspersed her programming with Canadians; e.g. Robin Collyer, Rodney Graham, and Stephen Andrews among others.

*Are there more recent exhibitions of interest?*

What we need in Toronto is a history. Barbara Fischer, curator of the Justina M. Barnicke Gallery at the University of Toronto, co-curated a superb exhibition on the history of Conceptual art in Canada called "Traffic: Canadian Conceptual Art 1965–1980" (2010–2012). It was revelatory in the sense of: I didn't know this was going on here.

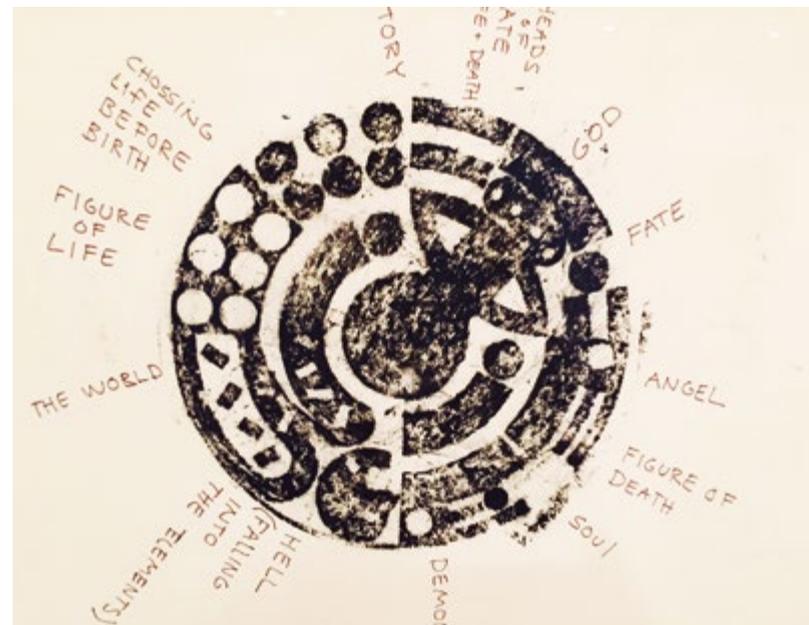
It showed in multiple venues across Canada and travelled to ZKM in Karlsruhe. At the Art Gallery of York University, Philip Monk has just closed an exhibition “Is Toronto Burning?” an examination of the years 1977–79 in Toronto’s art scene. It would be a great service for Toronto if those two could merge their talents to write the history of Toronto art — both its commercial spaces and significant alternative galleries.

*It sounds like alternative spaces (i.e. non-commercial galleries) have had a significant influence.*

For sure! Now with “Villa Toronto”, some of the international contemporary art world comes to our city. I hope that the exchanges that occur will lead to further co-operation, exchanges, and collaborations. Toronto isn’t an island unto itself; it has to become part of the main. Many of our best artists and galleries are ready.

Interview by Marshall Webb

*Marshall Webb teaches English at Upper Canada College (Toronto). He is also an adviser to private and corporate collections helping them to collect knowledgeably in today’s art market. Together with his wife Ann (Director of ROM Contemporary Culture), Marshall collects contemporary art and travels widely to galleries, museums and the occasional art fair.*



Matt Mullican, *Cosmology*, 1985

A favorite piece in the collection of Ann and Marshall Webb.



Art Metropole, 1490 Dundas St. West, Toronto, 2013

## BOOKSTORE, ARCHIVE, ROVING MODULE

### AN INTERVIEW WITH ART METROPOLE'S DIRECTOR CORINN GERBER

*Art Metropole was established by artists in the mid-1970s. Artistic and publishing production has undergone a profound transformation over the past forty years. What is AM's perspective on this? Which ideas that inspired the founders of AM do you think still apply today?*

AM was established by General Idea as a “collection agency devoted to the documentation, archiving and distribution of all the images.” This collection has been described by General Idea’s AA Bronson as a “museum of cultural flotsam, housed in a home-made ark and cast on a sea of the very material it collects.” It is this cultural flotsam that made up the stock of AM’s first location in the Art Metropole building, formerly an artists’ supply company, at 241 Yonge Street in downtown Toronto. The initial AM Collection consisted of materials generated by the artists’ exchanges around *FILE Magazine*, conceived as a “cross-Canada art organ, by artists, for artists.” Publication here is not actually a means to materially bridge distances, but rather a conceptual materialization of the gap of sorts. Posters and prints, artists’ publications in numerous formats, and a wealth of artists’ correspondence would simply be considered Mail Art; except that these formats would both become transformed and transform their subjects

(e.g., Mr. Peanut,) and create within these editorial processes enduring decentralized systems (e.g., Image Bank, Art Metropole). Image Bank very much functioned like an analogue slow-motion version of Google Images if you wish, but twenty-five years early and generating important side effects — once activated, these systems turn into machines that continue to weave a social fabric, alongside many other outcomes.

*How do you perceive the identity of artists' books within the contemporary art scene? What do you think are the most interesting phenomena in the publishing business?*

I am unsure about the publishing business, but the landscape of publication is changing. Since the 1990s, digital publication is not only a possibility but also becoming more and more a condition for contemporary publication and dissemination practices. Independent print publication and distribution in the art field has become a niche, and a very dynamic one at that, as the New York and LA Art Book Fairs set up by AM's sister organization Printed Matter (New York) prove, each of which are attended by over twenty-five thousand visitors. A new generation of artists and publishers are at work that grew up with the internet. The digital is one possible medium for publication, which opens up an array of new possibilities. What makes these new practices interesting, however, is how they manage to bridge the digital-material divide, working simultaneously with both the materiality of the internet as well as the digital in material production.

*In 1999, AM's extensive collection was donated to the National Gallery of Canada's Library and Archives, Ottawa. Are you still*

*building the AM collection? What is your take on the fetishization of artists' prints and artists' books of 1960s–1980s (and many contemporary publications) — which not only become collector's items, but also achieve real, non-trivial market value?*

Art Met as a whole can be understood as a continuously transforming collection. To this extent, it is not “building a collection,” but rather is it expanding the concept of “collection” itself to become a shared practice. Also the AM Collection that went to the National Gallery mainly consists of materials that have been taken out of the shop stock. In this sense, the collection is AM's “cultural flotsam” in a rearranged, curated and preserved form.

*How do you identify AM's current target audience? To what extent does AM serve artists? To what extent is AM, with regard to the audience and publications that you produce and distribute, a local institution, versus an international one?*

Beyond serving audiences, Art Metropole is generating publics through its various activities. The creation of one or several publics is inherent in the word “publication,” which is what makes it meaningful.

After twenty-five years in an out of the way walk-up location, AM reopened its doors at 1490 Dundas Street West, in Toronto's Little Portugal neighbourhood. The new storefront location enables more chance encounters and our window area is now a venue for exhibitions and events by local and international contributors. Recently, *The Wandering Art Metropole Publications and Ephemera Archive* took place within the framework of the *Institutions by Artists* Convention in Vancouver in 2012. Select editions

of AM's *By Artists* series have been accompanied by touring exhibitions. AM also travels as an organization, and since 1976 has participated in international art and book fairs including Art Basel, The New York and the LA Art Book Fairs, The Tokyo Art Book Fair and Miss Read Berlin.

*How does the development of new technologies, and in particular internet technologies, influence AM's program and its operations?*

Since September 2011, AM has been in the process of re-designing its website. The next step will be to establish a continuous digital publication stream. The new website will be offered as a platform for contemporary publication practices, and will present digital content concurrently with print techniques. Particularly, we are interested in exploring the technique of digital subscription. Patricia No and Matthew Stadler, co-founders of Publication Studio (Portland and other cities,) as well as Peter Russo of Triple Canopy (New York) are members of AM's Advisory Group, and their advice will be crucial to this process. Moreover, we are currently discussing a possible cooperation with Lunch Bytes (Melanie Buehler and Rachel Somers Miles, with a home base in Washington D.C.).

*To what extent does AM depend on current publishing and bookselling operations? Which of your projects or activities can really be considered profitable? Is it possible to support a bookstore such as AM solely by producing and selling printed titles?*

Our budgets balance at the end of the year; we do not make any profit. The production of printed materials is costly, and we hardly make any returns from regular print editions. This is why these are accompanied by special fundraising

editions. We share the returns with artists, the proceeds also allowing us to travel and represent AM internationally. The public funding landscape is currently changing on a global scale, a context in which not only Art Metropole as an organization will have to adapt.

*Self-publishing and small, often one-person, experimental art publishing houses are undergoing an international renaissance; but on the other hand, it is common knowledge that most such initiatives are barely cost-effective. What does this phenomena look like in Canada (not only from the economic perspective)?*

Toronto has a very healthy self-publishing scene, which is rooted in grassroots DIY culture. Within these hierarchy-agnostic and far-from-market-pressure contexts, artists are able to find their own language, a process that often transports them into the wider art world as soon as they want/need to make a living from what they are doing. Within the bigger picture, it is not news that independent culture has reached its own cancellation. New initiatives capitalize on their anticapitalist attitude in order to survive in a landscape dominated by scarcity, while openly capitalist enterprises incorporate the attitudes of independent culture as a marketing strategy. I guess the goal is to outmaneuver these conditions, and find approaches that allow us to keep our practices meaningful while making a living.

*And which elements of the AM program are currently the most important for you strategically?*

AM does not follow any kind of program that would prevent it from acting strategically if warranted. AM's upcoming presence at Toronto's Union Station helps generate more

diverse publics, and also holds the promise for the organization to have a sustainable future. The project amalgamates our history, practices, contexts and outlooks into a new form. Our presence will take on the form of a mobile shop-structure, where regular events will take place in the formats of “lunch meetings” and “rush hour breaks.” This shop-structure will consist of roving modules that move through Union Station with site specific programming interventions. The feasibility of this experiment, however, has yet to be proven. Concurrently, our emphasis continues to be on the expansion of our digital presence as a publication forum, and on developing the necessary tools for this.

Interview by Łukasz Gorczyca

*Corinn Gerber is Director of Art Metropole. She is a co-founder of Passenger Books (Zurich/Berlin), previously headed up the bookstore at Montreal's Canadian Centre for Architecture, and holds a degree in Fine Arts (Specialisation in Theory) from Zurich University of the Arts.*

# GALLERIES

● i8

Art Metropole  
Jessica Bradley  
Cooper Cole  
● Clint Roenisch  
Daniel Faria  
Diaz  
Contemporary  
MKG127

● LABOR

Hollybush Gardens

Ibid

Johann König

● Raster

● Jocelyn Wolff

● RaebervonStenglin

● ZERO... ● Plan B

● Projecte SD

Misako & Rosen



## Art Metropole

### Shane Krepakevich and Elif Saydam

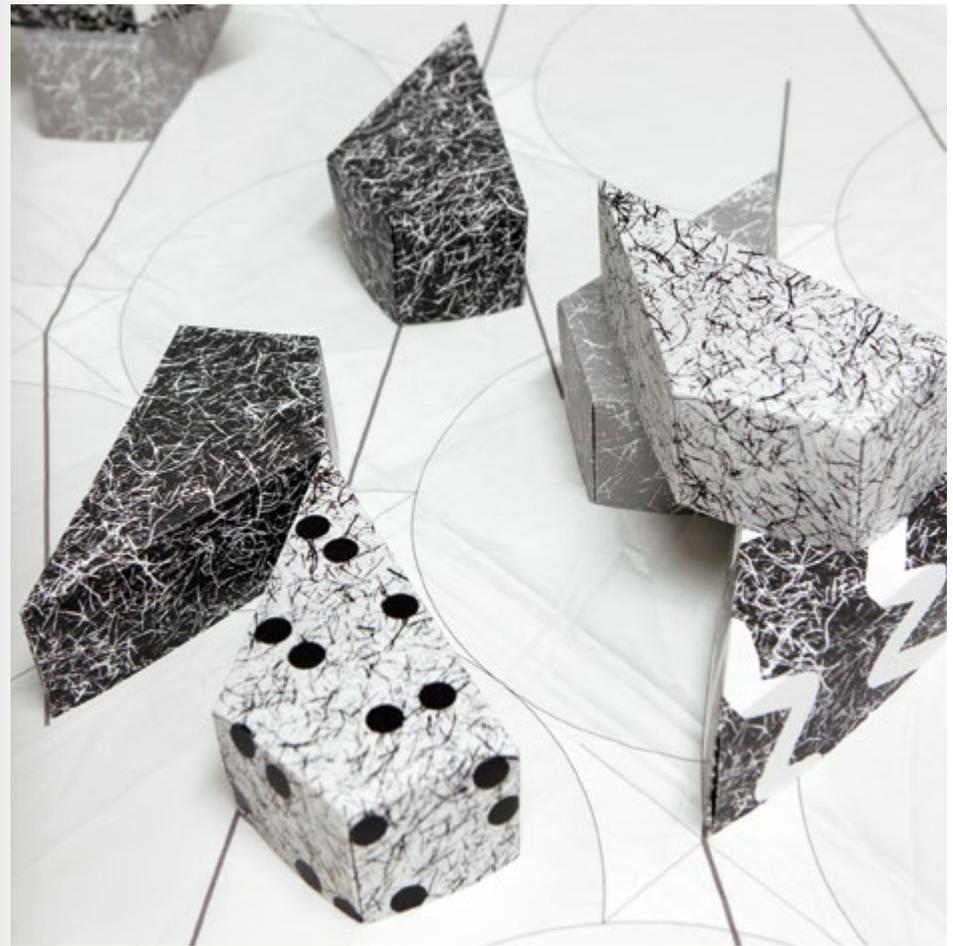
Shane Krepakevich's Structure for Art Metropole was first developed to travel to the Institutions by Artists conference in Vancouver in October 2012. It was designed as a malleable format collecting ephemeral items from our archive. The second iteration, made in collaboration with Elif Saydam, was first presented at Art Metropole's Show & Tell & Sell benefit in May 2013. Elements of the structure have also travelled with Art Metropole to art fairs internationally. A third iteration accompanies Art Metropole's Anniversary Celebration in the Great Hall of Union Station, as well as Villa Toronto.

“This mobile, multi-component structure accompanies furnished rooms. The structure also furnishes; it supports and presents a range of [archive] materials. These materials weigh slightly on the structure's form, adjusting themselves in response. The objects accumulate as wishful anchors. Please extend the multi-component structure with chairs and plants (if possible, Ellen Danica). These complements are not peripheral; they anchor the structure's pieces. Each borrows another's weight and position, redrawing the lines of relation. The objects drape one another in mutual gravitational obedience.”

*Shane Krepakevich (2012)*



Shane Krepakevich, *Shop Structure for Art Metropole*, 2014



above  
Shane Krepakevich and Elif Saydam,  
*Pop-up for Art Metropole*, 2013

left  
Shane Krepakevich, *The Wandering  
Art Metropole Publications and Ephemera  
Archive Support Structure*, 2012

## Jessica Bradley Jon Sasaki, Derek Sullivan

### JON SASAKI TWO POSSIBLE PERFORMANCES:

#### *Bouncy Highrise* (2014)

A small crew of installers attempt to erect a monumental sculpture, using four or five inflatable bouncy castles stacked one on top of the other.

#### *Are We There Yet?* (2014)

An endurance performance in which a stand-up comic performs one long, uninterrupted “shaggy dog joke” on a stage, stretching one joke to frustratingly interminable lengths.

### ONE IMPOSSIBLE PERFORMANCE:

*Promise It Will Always Be This Way* (2008) numerous costumed team mascots are given instructions to “remain enthusiastic” throughout an extended period. Over several hours physical fatigue sets in, plush heads are removed, revealing the performers to be human after all...

### DEREK SULLIVAN ENDLESS KIOSK (2005-ONGOING)

1. If Brancusi’s *Endless Column* (1918 / 1938) suggests an infinite extension into the sky; and 2. as Carl Andre noted, also evokes an equal continuation into the ground; then 3. the use of the form as a poster kiosk opens up the possibility of endless girth: poster upon poster, message on message, form on form, thickening up over years... For Villa Toronto the kiosk will expand with the addition of a new poster by gallery artist Sara MacKillop and contributions from the public.



Jon Sasaki, *Promise It Will Always Be This Way*, 2008



above and right  
Derek Sullivan, *Endless Kiosk*, 2005-ongoing

## COOPER COLE

JD Walsh

### JD WALSH SPEAKS TO JON LUTZ

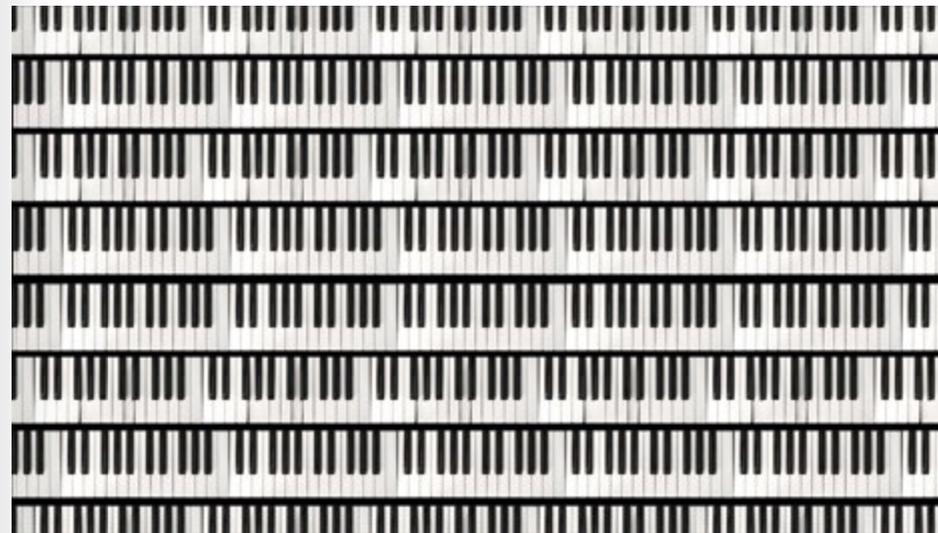
(excerpt)

**JL:** I've always been drawn to the way that music, film, painting, sculpture etc. come together so seamlessly in your work. They are orchestrations, weaved together but with a coherent dissonance, and also a warm, approachable quality at the same time. How do you think this comes about?

**JDW:** I am always testing things out, but in a sense that's just part of art making. It's important for me no matter what medium I'm working in to have some space for exploration and improvisation, failure and revision. The beauty really is in the rules that govern the work, the set of instructions, or code. How do you find improvisation in something like that? For me there has to be a space for discovery, chance, and figuring out what works. There's definitely a cutting room floor where discarded things exist.

*Jon Lutz is the director of Sardine Gallery in Brooklyn, NY.*

*JD Walsh lives in Brooklyn, NY. Galleries he has exhibited at include Sardine; Daily Operation; Cooper Cole; Halsey McKay; Nicole Klagsbrun; Cleopatra's; and Galerie Steinek.*



above  
JD Walsh, *Still from Outliers*, 2014

next page  
JD Walsh, *Outliers*, 2014



## Diaz Contemporary

### Zeke Moores

Zeke Moores, who grew up not far from St. John's, is a contemporary crafter of bronze, a sculptor who embraces the medium fully aware of its historical associations, social baggage and permanence. An artist deeply attached to the tradition of metal work and the craft of the hand-forged, Moores' explores and redefines a wide range of subjects drawn from personal experience. These are objects that most of us pass over unnoticed — mundane and banal forms, each often ingeniously designed for practical function: street pylons, wooden pallets, dumpsters, cardboard boxes, portable toilets.

A central strategy is Moores' literal and metaphoric "recasting" of such commercially produced objects. He does so meticulously, using bronze and other immutable metals including aluminum. In contrast to the work of Jeff Koons, Moores' sculptures do not get made in a major industrial studio, but are the work of his own hands. Each work is a display of individual craftsmanship, often resulting in a near perfect illusion of its referent. This process is important, imbuing the work with a narrative of the artists' personal labour, despite the absence of any visible and messy human mark.

From: Bruce Johnson, "Zeke Moores' Revision of Labour," in Zeke Moores *Dispose* (Windsor and St John's: Art Gallery of Windsor and The Rooms, 2013), 5.



above  
Zeke Moores, *Dumpster*, 2010

next pages  
Zeke Moores, *Port-O-Potty*, 2011



## Daniel Faria Gallery

Iris Häussler

In the fall of 2006, more than 1,500 visitors took guided tours through the house of the reclusive Joseph Wagenbach, a man whose obsessive sculptural production was under the assessment of the “Municipal Archives.” Shortly after their encounter, visitors were informed that, in fact, the house was a contemporary art installation. Joseph was a fictional protagonist in this narrative, as fictional as the Municipal Archives themselves. However, as nonexistent as Joseph was, what remains is his sculpture, the material evidence of his legacy and life work.

Iris Häussler creates fictitious artistic legacies and presents them to the public, first in hyperrealistic environments not labelled as artworks. She then goes on to reveal them to be contemporary works. The dialogue that unfolds with the viewers during this process is part of a *gesamtkunstwerk* or all encompassing work, integrating sculpture, drawing, painting, performance, and choreography. The story of Joseph Wagenbach (b. 1929) is an exception. A German immigrant who moved to Canada in 1962, Wagenbach became publicly known in 2006, he then moved into Häussler’s basement apartment and lived there for three years until he disappeared.





above  
Iris Häussler, *Joseph Wagenbach Foundation; Skull*, 2006

previous page  
Iris Häussler, *Joseph Wagenbach Foundation; Leaning*, 2006



Iris Häussler, *Joseph Wagenbach Foundation*, 2013

## Hollybush Gardens

### Reto Pulfer

Reto Pulfer is interested in the sensibility of material, often finding and recycling things from domestic life, such as bed sheets, clothes, dried pasta, spices etc., but also organic objects from the outside world, such as moss, stones and even light. Stitched, knotted, wrapped together or carefully arranged, these materials trigger a tactile experience. Pulfer's practice includes performance, sound, sculpture, clay and fabric works. The size of his works can vary dramatically, from small works on paper and ceramics, to metres of fabric suspended from walls and ceilings inside a room to form temporary tent-like environments. These bigger installations strive to create an atmospheric space, creating a phenomenological experience that wraps itself through day, night and mood.

The notion of suspension encompasses Pulfer's body of work as a whole, both formally and conceptually, physically and metaphorically — take for example *Inselgeist LS* (2012), part performance, part installation, a ghost that changes its appearance with the wind and light. For Pulfer suspension is a physical state of precarious equilibrium, both uncertain and experiential. Colour is another pivotal feature in Pulfer's practice. There is a reoccurrence of the blue of sea and sky, greenish nuances, and yellow, orange and red, hinting at the coexistence and interaction of meditative and earthy elements, as well as the happenstance that occurs through the choices necessitated by commercial manufacturing.



Reto Pulfer, *Zera Fingerhandform Apfelsine*  
(*Form of Fingerhand Orange Tree*), 2013



top  
Reto Pulfer, *Milchstrassengrotte*, 2013

bottom  
Reto Pulfer, *Inselgeist LS*, 2012

Reto Pulfer, *ZR Hallengeist*, 2013

## Ragnar Kjartansson

Ragnar Kjartansson draws on the entire arc of art in his performative practice. The history of film, music, theatre, visual culture and literature finds its way into his video installations, durational performances, drawing and painting. Pretending and staging become key tools in the artist's attempt to convey sincere emotion and offer a genuine experience to the audience. Kjartansson's playful work is full of unique moments where a conflict between the dramatic and the banal culminates in a memorable way.

A Wagnerian tableau of sorts, Kjartansson's *s.s. Hangover* sailed between two landings in the canal in the Arsenale at the Venice Biennale 2013. The boat was manned by a brass sextet continuously playing a piece by composer Kjartan Sveinsson, which he created specifically for this work. The hemicyclic sailing of the sound of horns, trombone and tuba results in a stereoscopic effect. The boat dropped off the musicians one at a time, each left to play alone on the pier as it sails away with the rest of the band still playing onboard, only to be picked up a round or two later and replaced by another musician in a continuous loop.

*s.s. Hangover*, a haphazard hybrid of Greek, Icelandic and Venetian ship design, was originally a 1934 wooden fishing boat from Reykjavík; it was transformed by the artist into a remake of a theatrical boat that appeared on dry land in a swanky party scene in the film *Remember Last Night?* (1935).

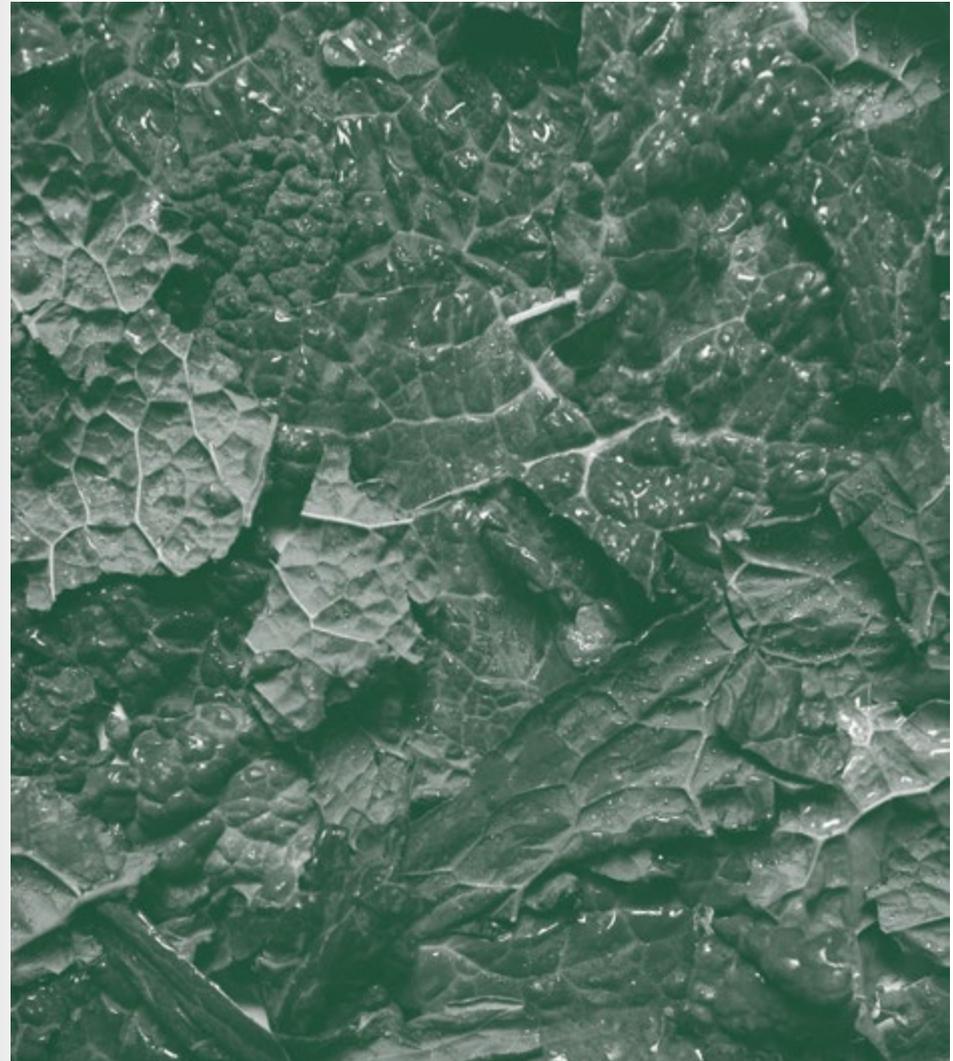


Ragnar Kjartansson, *S.S. Hangover* (Music by Kjartan Sveinsson), 2013

IBID

Michael Portnoy

As the martini was to the 1950s, so is kale to our times — a towering and unavoidable presence in the cultural landscape. Michael Portnoy consulted with a team of futurologists, trend forecasters, environmental scientists and agricultural experts to predict what will be the new hot vegetable twenty years from now. Although the Kalochromes appear to be innocent bitmapped images of kale screenprinted onto canvas, they are actually encrypted images of photographs of another vegetable — the “kale of 2034.” In image steganography, the digital information for one image (or message) is hidden within the digital information of another image. An especially robust technique of steganography was developed with a leading cryptography expert so that the images could withstand the most aggressive forms of cryptanalysis. Twenty years from now, the decryption key to the Kalochromes will be provided, so the images of the predicted vegetable can be revealed.



Michael Portnoy, *Kalochrome 3A*, 2014

Johann König

Jeremy Shaw

In *Transcendental Capacity (Billboard Hot 100s)* (2014) Jeremy Shaw employs the outmoded scientific form of Kirlian photography to record a series of experiments, using himself as the basis for testing the unseen visual effects of popular American music. Kirlian photography is a contact-based process used to capture the phenomenon of electrical coronal discharges that naturally occur around objects — considered by some to be their aura. In complete darkness, Shaw listens on headphones to the Billboard Hot 100 hits of an entire year. At a certain point during each song, he places his index finger directly on an unexposed piece of Polaroid land-film that sits on the copper plate surface of a Kirlian device. This ignites a high voltage charge that sends an electric shock through the film and into his finger. Capturing a photographic image of his fingerprint and the unseen electrical coronal discharge that exists around it at that given moment in time, the artist creates a visual translation of each song's mediation through his body and its effect, if any, on his aura. Also on view is the most current version of *This Transition Will Never End* (2008–present), Shaw's ongoing archive of appropriated footage taken from a wide variety of movies and television. Each clip features a vortex, tunnel-like or spiraling image to represent the slippage of time, or a transition from one reality to another. This constantly updated work serves as a catalogue of the varying styles and techniques used to depict the ubiquitous phenomenon that remains, as-of-yet, impossible to record.





previous page  
Jeremy Shaw, *Transcendental Capacity*  
(*Chris and Cosey — Driving Blind, 1984*), 2013

above  
Jeremy Shaw, *Transcendental Capacity*  
(*Billboard Hot 100-1984*), 2014

## Labor

### Erick Beltrán

In his work, Erick Beltrán constantly researches and reflects upon the structural mechanisms of systems, especially those regarding power relations between the editing process and the construction of the discourse. Through diagrams, information compilations, archives and media inserts, he looks at the way images are defined, valued, ordered, classified, selected, reproduced, and distributed in order to create political, economical and cultural discourses in contemporary society.

He also reflects upon how the figure of the editor defines our world, as well as power relations among diverse groups of people. Through a working process of organic evolution, he pours these concerns into the creation of systems and diagrams as a way to catalogue a determined universe, as well as to create collections of seemingly random objects.

His projects include *Effet Avalanche / Avalanche Effect* (2007), where Beltrán started with a revision of day-to-day language and extracted every racist overtone, negative attitude or power structure sample. These sentences became slogans, which were then printed on posters placed on urban structures. These ordinary statements produced a cataclysm for confronting the spectator with something that happens day-to-day, but that one is not aware of in a conscious way.

*Strategy / Constrategy* (2010) consisted of a war-planning table presented as a board game. All the characters were

taken from newspaper photographs. The audience was able to add more characters depending on how current events developed. The works became an attempt to diagram social reality, or our political subconscious. The imposed interpretations of the participant created inner battles that reflect in endless mirror images.

*Atlas Elodion* (2014) analyzes and represents the tradition of thought that explains the relations of the universe through images. By creating a combination of images it is possible to discern the underlying orders in the world and, in this case, the collective psyche of a country. Beltrán created a catalogue of icons related to ideological baggage in order to make visual the memory of Mexican society and to question why some images appear as reoccurring nightmares establishing themselves in the present and creating the impression of an immovable reality.

next page

Erick Beltrán, *Strategy / Constrategy*, 2010

- 1- A UNIT IS PERCEIVED AS SINGLE & COMPLETE. ○
- 2- A UNIT IS A MANUFACTURED ITEM. ☞☞
- 3- A UNIT IS PART OF A SERIES. ○○○
- 4- A UNIT IS A DEVICE WITH SPECIFIC FUNCTION. !
- 5- A UNIT IS A PART OF A SYSTEM. !

POSSIBLE GAME

- ① SELECT A COLOR/FORM AS YOUR TEAM
- ② YOU ARE ENABLED FOR A TURN IF YOU ARE ABLE TO ADD A NEWSPAPER HEADLINE REFERRING TO YOUR GROUP AT THE TABLE TERRITORY
- ③ EACH TURN ALLOWS YOU TO ADD 4 PPT FIGURES OR TO MOVE ARMED FIGURE TO IMMEDIATE TABLE
- ④ WIN IF AT A TABLE ALL FIGURES SUITS ARE BLOQUEED WITH YOUR OWN COLOR OR FORM

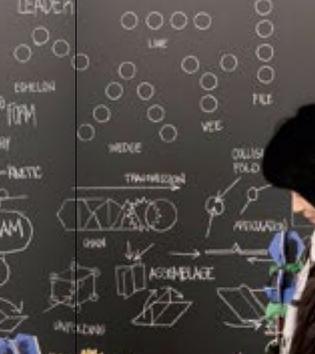
HOW TO DOCUMENT MOVING MASSES?

MODEL FOR SOCIAL CONSTRUCTION

HOW TO VISUALIZE LOGIC INTERACTION? A PROCESS?



FORMATIONS ARE RELATION IN ELEMENTS AND SOLDIERS IN RELATION WITH EACH OTHER. ALL ELEMENTS MUST BE ABLE TO SEE THE LEADER.



UNITS → POWER

- POLITICS
- POLICE/ARMY
- ECONOMICAL
- MEDIUM
- COMMUNICATION
- NO POWER

- POWER
- OBJECT
- LEGAL
- DEAL

Pass the Hat (paper) (2014)

## Misako & Rosen Yuki Okumura

Each person lives in a different world. Fundamentally speaking, your world consists only of your direct perceptions and personal experiences. In this solipsistic view, areas that are invisible and intangible for you, such as other people's minds and your own anatomy, hold a "black box" nature, so to speak. From your perspective, those domains contain different, conflicting situations, just like the quantum superposition of the life and death of Schrodinger's cat, as you can never directly observe what is inside.

However, this superposition, as well as the principle of parallel realities, is usually repressed by language; otherwise society would not function. We are linguistically generalized as human beings, particularly in terms of our interiority, both mentally and physically: each of us is supposed to have a single and consistent mind and a certain anatomical structure. The former is systemized primarily by the use of "I," the term everyone equally has the right to use when referring to themselves. The latter is defined by anatomical science, which articulates the internal system of the human body by distinguishing organs with words.

In order to slip through such confinement, to seize back superposition and to fully explore its potential, my work takes "translation" or "interpretation" as a means to pass between self and others, here and there, now and then.





above  
Yuki Okumura *On Kawara's Pure Consciousness,  
or Many Worlds (and) Interpretation*, 2012

previous page  
Yuki Okumura, *Anatomy Fiction*, 2012



Yuki Okumura, *Hisachika Takahashi: From Wide White Space,  
Antwerp, 1967 to Project Room*, 2013

MKG127

Dean Drever

I am the thunderbird who is placing a Watchman's hat upon the head of the bear/human, who is my daughter. As I pass the hat to her, I am giving my knowledge of our culture and lineage. I am telling her where she came from. I am sharing the ways in which we communicate and express ourselves through art. As I give myself to her, she becomes the thunderbird, the Watchman, and the bear all at once. She becomes responsible for carrying on the traditions of our family. As she watches over her generation, I watch over her.

Totems sustain and relay cultural narratives and stories of clan lineage, history, and family. The bear and the thunderbird are illustrative symbols of power and domination, but they are also symbols of resistance and responsibility. I am interested in documenting the strength of the enduring symbols of my culture, while at the same time, addressing its fragility due to colonial practices of oppression.

*Pass the Hat* (2014) reconstitutes traditional totem pole construction through contemporary industrial processes. It does the same with industrial and digital processes by transposing culture's subordination to technology. In this way it encompasses and addresses changing practices and points to the interpenetration of industry and culture, imagination and reason. *Pass the Hat (paper)* communicates the ephemeral and lasting nature of ideology and narrative.



Dean Drever, *Pass the Hat*, 2013

## Plan B

### Navid Nuur, Rudolf Bone

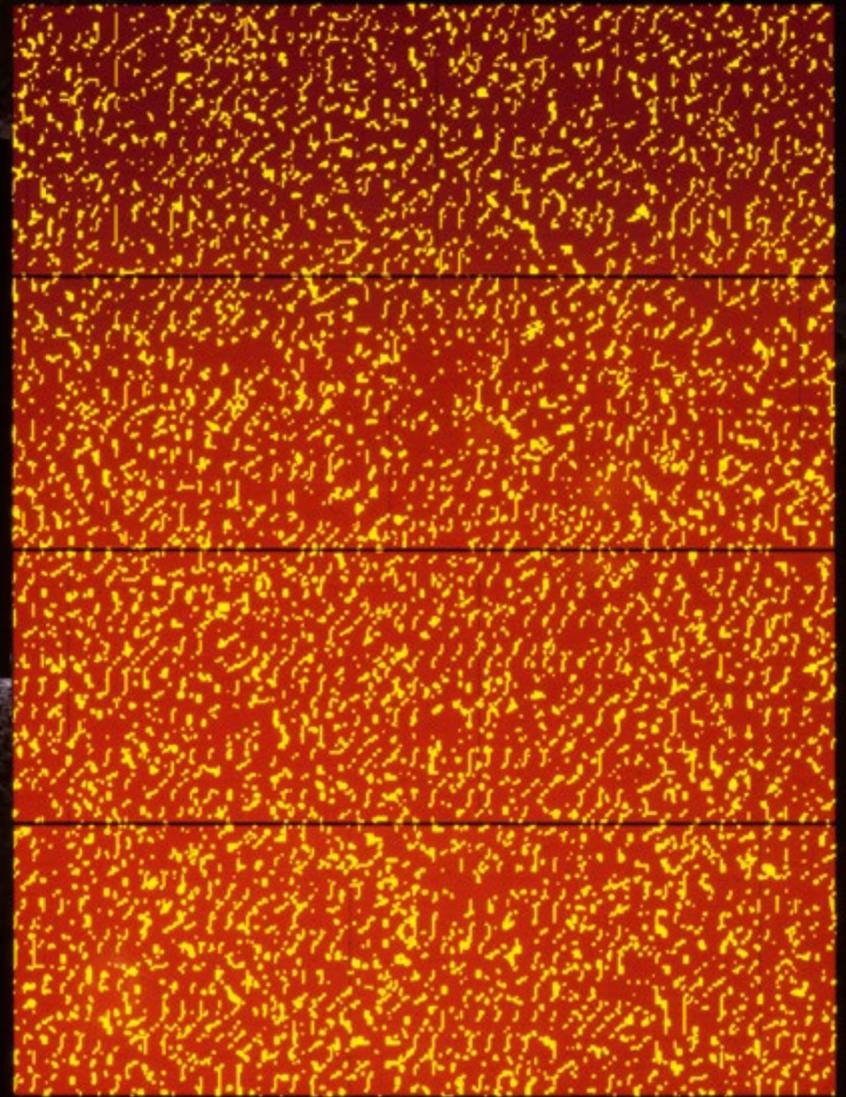
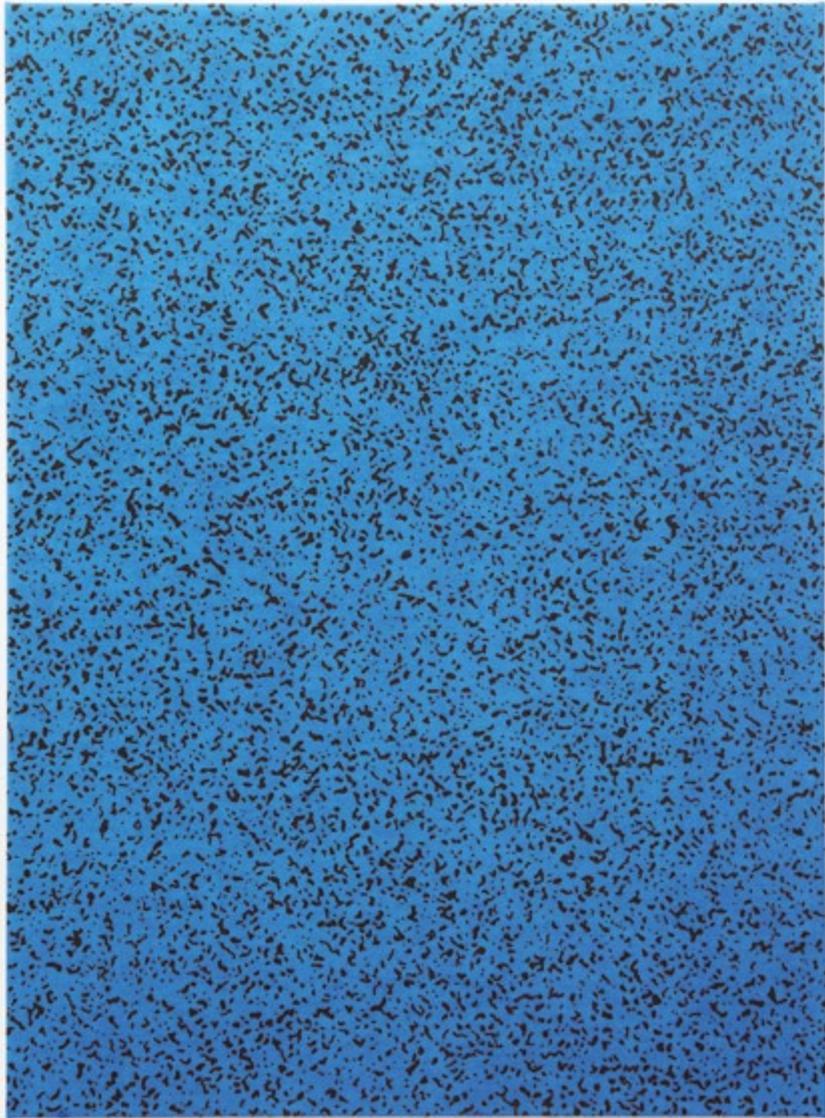
Navid Nuur researches how specific spaces and materials can engender new experiences, shifts in attention, and perceptual thresholds. Having digested the advances of Conceptual and Post-Conceptual art, Nuur's return to materials and the innovations they can occasion, is a critical and sensuous investigation of the role they play in a new kind of aesthetic experience. In Nuur's work the distance between magic and science, between speaking through materials and speaking critically, between tactility and touch screens, between the sleight of hand and the movement of electricity, are all enlighteningly compressed.

Rudolf Bone is a Romanian artist, part of a group of experimental artists in the 1980s gathered around Atelier 35 (the young section of the Romanian Artists' Union) in the city of Oradea. After major disappointments in the political and art scenes, Bone withdrew from the art world and from any social engagement in 1993. He returned to art in 2008, and still works today in his artistic endeavor. Plan B has invited Rudolf Bone to do a reenactment of the performative sculpture, *Panspermia* from 1985, made out of glass lamellas and a stone thrown by the artist. The rock is the proof that *Panspermia* hypothesis is true and we should consider it when enclosing ourselves in inflexible systems of thought. "Breaking" a normative structure was a strong action in the 1980s during the communist regime, and it still today offers an intense reflection on the human condition.



above  
Rudolf Bone, *Panspermia*, 1985

next pages  
Navid Nuur, *From the Eyecodex*  
of the *Monochrome* series, 1984–2013



## ProjecteSD

### Jochen Lempert

Jochen Lempert's work approaches photography with the aim of questioning the criteria used in the search for truth and models of the world. With an informed gaze, Lempert searches for the animal world in the most diverse contexts: from the natural habitat to the Museum of Natural History, from the zoo to the urban environment, as well as in its manifestations in daily life. This interest in the natural world as a subject is further complemented by his exploration of the properties of the photographic image. The raw and seemingly unkempt quality of his hand-developed black and white silver gelatin prints, combined with the way they are exhibited unframed, endow the works with a textured, object-like sensuousness. In his presentations, Lempert combines small format pictures with large ones, photographic series with single prints. In its strange *mélange* of abstraction and figuration, Lempert's work unfolds in an uninterrupted flow, where each photograph seems like the image of an idea, as evidence of both the simplicity and complexity of time, of the artist's rich iconography and exceptional way of looking. As Brian Scholis writes, "Far from being mere nature studies, Lempert's photographs are evidence of an artistic sensibility compelled to wrest order from circumstance, and, through the tight control of progression, variation, focus, scale, and exposure, to make of this order something enchanting".

From: Brian Scholis, "Jochen Lempert at Culturgest, Lisbon," *Aperture* 197 (2009).



above and next pages  
Jochen Lempert, *Walking Half a Mile in Northern Germany*, 2004



## RaebervonStenglin

Dane Mitchell

Dane Mitchell undertakes investigations into the physical properties of the intangible and visible manifestations of dimensions beyond our direct line of sight. Typically his work takes form whereby seen elements become conductors of unseen forces or currents — they tease out the potential for objects and ideas to appear and disappear, and our ability to perceive or imagine transfiguration. In his practice, Mitchell kneads together two perspectives. The first “what we *feel* we know” through empirical evidence (including the sphere of particles, forces, thermodynamics, mass, weight.) The second is an activation of “what we *can't* know” through employing that which is philosophically and epistemologically problematic (including witchcraft, perfumery, hypnotherapy and conceptual leaps.)

In the merging of the two a space is opened up, exemplified by *Weight of the World* (2014) — a work that turns the planetary mass into an object, stating its weight as a form. Closely related to this work, Piero Manzoni's *Base of the World, Homage to Galileo* (1961) aimed to suggest that everything was art and that the gap between art and reality an illusion, yet Mitchell's work neatly extends this idea, so that we may encounter the planet-as-itself, and suggests that regardless of the transference of matter and energy from one form to another (be it through the production of an artwork, or the production of new life) the planet-object remains unchanged and impervious.



Dane Mitchell, *Weight of the World*, 2014

## Raster

### Michał Budny

Budny's works often seem to be created from nothing. They emerge unexpectedly, abruptly. Their weightless materiality defies expectation; they resemble flashes of thought, the briefest impression of matter. The starting point for many of Budny's works and projects is often an idea or a word, which the artist then interprets into a physical or spatial equivalent. The artist's approach to materials — to things such as paper, old cardboard, plastic wrap, paint, found objects, fragments of his earlier works, water, honey or...dance — is wholly unorthodox. His "soft" minimalism is formally rigorous yet is still capable of captivating the viewer with the intense nature of materials that appear, on the surface, to be elementary. Much of Budny's work refers to human presence, and his site-specific installations prompt us to consider the architectural structures that surround us. Budny has never worked in a studio, which can be considered part of his anti-academic workshop. Despite this, he references the tradition of modern art, including painting, and focuses on the formal analysis of shape, appearance and light. The artist creates travesties and imitations in the form of paintings and sculptures that address the question of obsolescence in the conventional gallery or museum space. His compositions take on an almost provocatively transitory form, ready to disappear as easily as they emerge.



Michał Budny, *House with Garden*, 2014



Michał Budny, *Untitled*, 2013



Michał Budny, *Untitled*, 2013

## Clint Roenisch

### Tony Romano

Tony Romano is a Toronto artist who graduated from Emily Carr in Vancouver and has shown regularly over the last ten years. Besides the 16mm film and sculpture you see here, Romano makes 35mm films, photographs, drawings, recorded music, paintings, and works with sound and light.

*The Final Crystallization* (2014) is a 16mm film loop from a cast aluminum and chromed tree branch. The title is a nod to a key aspect of Stendhal's theory of love, which Stendhal illustrated by relaying the story of a poetic gesture by Austrian salt miners: taking a tree branch down with them into the mine where they leave them over weeks and months to accumulate crystals, and then present as gifts to their wives and girlfriends. Romano's film began the exhibition as pure white, imageless light and during the course of its presentation has gradually accumulated the content you see now. A soundtrack accompanies the loop in which we hear the artist repeatedly singing an acoustic version of Neil Young's short song, "Til The Morning Comes" (from the 1970 album *After The Gold Rush*). Thus there is suggested a kind of perpetual suspension in a state of longing and anxiety, waiting for the (uncertain) arrival of the lover.

The piece was exhibited at Clint Roenisch Gallery in Romano's exhibition "The Branch In The Salzburg Mines" 2014.



above  
Tony Romano, *The Final Crystallization*, 2014



Tony Romano, *By Any Other Name*, 2013



Tony Romano, *The Tear At The Party*, 2013

Jocelyn Wolff

Guillaume Leblon, Elodie Seguin

**RENAN** *after a rather long silence*

I'm going to tell you a little secret. I think I've come to realize that I'll never find, not even in the most incredible text a critic could ever write on my work, I'll never find what motivates and drives it...

**VLADIMIR** *raising his hands in the air*

Well in that case...

**RENAN** *calmly*

Let me finish! The reason I say that, the reason I think it'll never happen, is because of this very thing — and here you'll understand what I like so much about Tristram Shandy...

**VLADIMIR**

But I already...

**RENAN**

This thing is the tension between the trivial and the remarkable that the entire narrative's built on. In my case, it's not something you see when you look at the works. It's not visible in the works. But on the other hand, it's something that is very present, very important for me when I work in the studio.

**VLADIMIR**

And?

**RENAN**

The reason I say all that is because I'd like to find a different form of text, something that's neither a text about the work, or else an interview where I explain how my work should be understood. I know I'll never really be satisfied by what could be said or written in those two particular forms. I'd like to read something that has a relationship with the work but without talking about it directly, maybe just touching on it a little. Something that hovers between the triviality of daily speech and a form of remarkableness. But maybe that's not the right word.

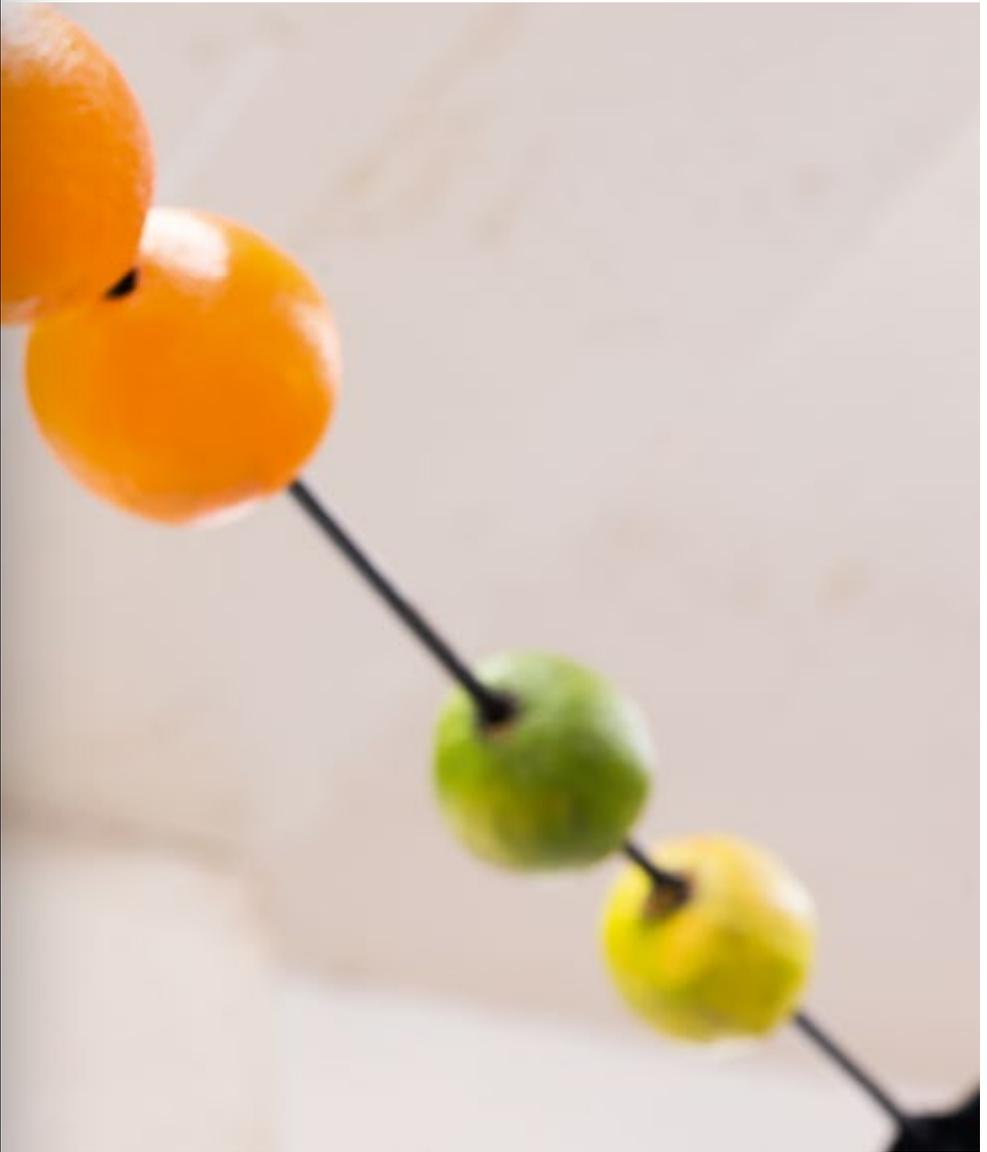
Basically, it was by thinking about all that that Tristram Shandy seemed to be an interesting model. *(brief pause)*  
But let's forget about Tristram Shandy.

Guillaume Leblon, Thomas Boutoux

This is a transcript of the play *L'Entretien*, January, 17, 2007 performed at le Crédac, Centre d'art contemporain, Ivry-sur-Seine. Actors: Renan Carteaux and Volodia Serre.



Guillaume Leblon, *Le secret*, 2014



ZERO...

Gavin Kenyon, Hans Schabus

Hans Schabus explores formal diversity within an artist's practice and his work originates from a desire to connect different sites and temporalities. This is a key element in the artist's research, and characterizes his work in the studio as well as the residencies and the exhibitions he participates in. The approach Schabus takes with each project makes the artist into a sculptor in the classic sense of the word. He selects, assembles and creates through an experience of space, understood both in its physical and mental dimensions. His works are a response to the surrounding environment and the materials that form it, and result from a direct and very personal experience of these contexts.

Gavin Kenyon's research is characterized by a continuous experimentation with materials. He creates sculptures that refer to traditional objects and architectural elements, while maintaining sensitivity towards more organic forms. Realized with an approach that freely combines control and chance and that investigates how materials behave under situations of stress and constriction, his sculptures have an anthropomorphic, almost human connotation, and seem to exist in a continuous tension between concepts such as attraction and repulsion, feminine and masculine, figuration and abstraction, suggesting different possible states of being — from action, to contemplation, to repose.





above

Hans Schabus, *Baum*, 2014

previous page

Gavin Kenyon, *Shroud 1*, 2013



# INSTITUTIONS



8eleven is a gallery, sculpture garden, and performance space formed in 2014 in Toronto. It is run by a collective of artists and nonartists, adopting structural elements from commercial galleries, artist-run centres, publishing and academic institutions, and performance companies. We commission and present projects across platforms. Laurie Kang makes work that does not seek to identify a singular position. Multiplicity and divergences are manifest in the work's embedded modularity, its parts existing elsewhere in relation to another environment with different proximities, added and lost appendages, etc. This topographical longview is distinctly opposed to a single reading, or the stasis of common relief that is found by grasping or apprehending content in a work.

## ART GALLERY OF ONTARIO



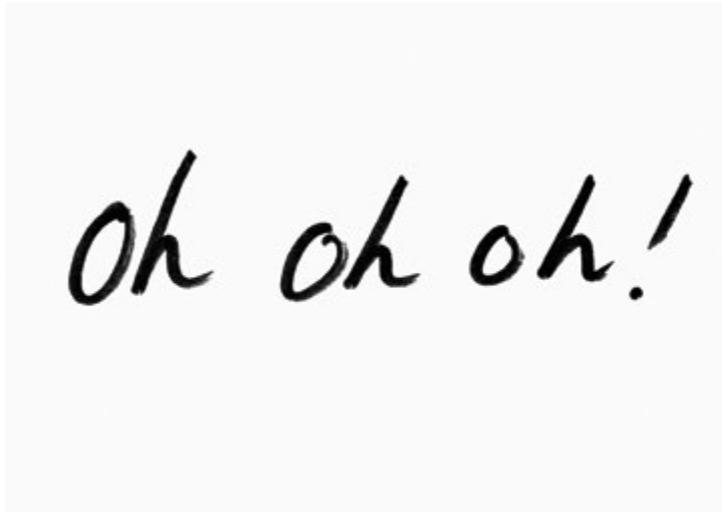
With a collection of more than 80,000 works of art, the AGO is among the most distinguished art museums in North America. From the vast body of Group of Seven and signature Canadian works to the African art gallery, from cutting-edge contemporary art to Peter Paul Rubens's masterpiece *The Massacre of The Innocents*, the AGO offers an incredible art experience with each visit. In 2002 Ken Thomson's generous gift of 2,000 remarkable works of Canadian and European art inspired Transformation AGO, an innovative architectural expansion by world-renowned architect Frank Gehry that in 2008 resulted in one of the most critically acclaimed architectural achievements in North America.

## JUSTINA M. BARNICKE GALLERY



The Justina M. Barnicke Gallery is located on the University of Toronto's central campus, housed within the Hart House student centre, a Gothic Revival building constructed in 1919. The Barnicke Gallery is led by writer and curator Barbara Fischer, who previously worked at the Art Gallery of Ontario and Banff's Walter Phillips Gallery, and was commissioner and curator of Mark Lewis' project for Canada at the 53<sup>rd</sup> Venice Biennale (2009). Fischer's program at the gallery includes a commitment to exhibitions that narrate the history of Canada's art scene, including "General Idea Editions 1967–1995" (2003–2007), which toured internationally. Currently, the Justine M. Barnicke Gallery is undergoing amalgamation with the adjacent University of Toronto Art Centre, under Fischer's stewardship.

## KUNSTVEREIN TORONTO



Kunstverein Toronto is a nomadic exhibition platform operating alongside its partners in Amsterdam, Milan and New York. Moveable in time and space, Kunstverein Toronto is dedicated to experimentation, discussion and hospitality in art and exhibition practices. Kunstverein Toronto seeks to foster exchange between local and international conversations, while prodding at expectations of authorship, form, and display in contemporary art. Initiated by curator Kari Cwynar and artist/designer Kara Hamilton, Kunstverein Toronto is a not-for-profit institution supported through membership. We program in dialogue with a local advisory board as well as an international group of artists, curators, thinkers, and enthusiasts.

## MERCER UNION



Established in 1979, Mercer Union began as an artist-run centre through the collective efforts of artists who believed in alternative art production and presentation. It remains a hub of artistic activity and local culture in Toronto, and is also part of a framework of peer organizations found internationally — artist-driven project spaces and contemporary art institutes. We seek to channel new artistic currents by presenting Canadian practices alongside those of international artists in a way that serves the wider dissemination of contemporary art. One of our main objectives is to support the development of new work, often giving first exhibition opportunities to emerging artists who go on to prominence in the wider international sphere.

## MOCCA



The Museum of Contemporary Canadian Art was born on the cusp of the millennium and exploded onto the Toronto and Canadian art scene with ambitious local-to-global programming. Showcasing the work of over 1,000 Canadian and international artists since arriving on Queen Street West, MOCCA functions as a hub for cultural production and creative exchange.

With a pioneering approach to partnership, MOCCA actively collaborates with like-minded organizations, including the Scotiabank CONTACT Photography Festival, Toronto International Film Festival (TIFF) and the National Gallery of Canada.

## NO READING AFTER THE INTERNET



The conceit of this salon series is simple, its name tongue-in-cheek. *No Reading After the Internet* is an out-loud reading and discussion group. No pre-reading or research is required. You just show up, read aloud with others and improvise an understanding of a text. To participate in *No Reading* is to invoke an exuberant not-knowing.

Symbiotic in nature, *No Reading* takes place within other frameworks. Symbiotic in nature, *No Reading* takes its cues from artists, the texts a means for interpreting an artist's work; an artist's work a way of understanding a text. The urgency of the project is in this action, of reforming publics and experimenting with the act of reading as its own media form.

## THE POWER PLANT



Founded in 1987, The Power Plant is Canada's leading public art gallery devoted to the presentation of contemporary art, artists and ideas. The gallery is renowned for its vision and commitment to groundbreaking contemporary Canadian and international art. Easily recognizable by its smokestack and exterior façade, the Power Plant displays exhibitions that represent the range of advanced practice in visual arts; issues publications that increase knowledge of contemporary art; presents lectures and symposia that encourage debate and understanding; generates interpretative tools that invite visitors to question, explore and reflect upon their experiences; and incorporates other areas of culture as they intersect with visual art.

## SCRAP METAL



Scrap Metal is a privately owned not-for-profit exhibition space. Founded in December 2011 by Toronto-based art collectors Joe Shlesinger and Samara Walbohm, the space exists as a site for exchange between audiences and cultural producers committed to contemporary art, and where Shlesinger and Walbohm's art collection serves as the starting point for such exchanges. Exhibitions to date include: Ragnar Kjartansson, "The End" (2012); Miroslaw Bałka, "Heaven" (2012); "Locating Ourselves" (2013); "Eva Kotátková" (2014) in partnership with Art en Valise; and "Somebody Everybody Nobody" (2014). Of importance to the organization are partnerships with local and international cultural programs such as Villa Toronto, Art en Valise, and TIFF Future Projections, to name a few.



Vtape is a distributor of artists' work on video and related media. Established in 1980, the organization is among the most influential of Canada's original network of artist-run centres, which AA Bronson characterized as "a connective tissue... 5000 miles long." From its beginnings as an artists' co-op, Vtape was activated by artists Lisa Steele and Kim Tomczak in 1983, and now distributes the work of over 800 artists to an international network of galleries, museums, festivals and educational institutions. Located in the 401 Richmond Street building, home to many of Toronto's thriving arts organizations, Vtape's facilities combine active distribution with duplication, restoration and preservation services, an accessible on-site research centre for the media arts and an annual cycle of curated programming.

TORONTO



## UNION STATION

Over 300,000 people pass through Union Station every day. The transportation hub connects intercity and public transit services within the Greater Toronto Area. The third train station to be located on the site, the Union Station of today was opened in 1927 in a ceremony presided over by Edward the VIII the Prince of Wales, now known to history as the King who would abdicate the throne in 1936. At its front, the Beaux-Arts style structure features twenty-two Roman Tuscan columns. Union Station was built through a partnership between the Grand Trunk Railway providing service between the U.S. and Canada (on the Eastern seaboard) and the Canadian Pacific Railway. The latter transcontinental railway helped to drive westward expansion on the continent in the nineteenth century; its completion was in fact a condition stipulated by British Columbia before it would agree to join Confederation in 1871.

65 Front St West,  
Toronto, ON, M5J 1E6



## ROM

The Royal Ontario Museum was initially created in 1912 with the help of the University of Toronto. Located on the campus of the university (though no longer associated with it,) the ROM was inaugurated as the Royal Museum of Archeology, but had an additional focus on paleontology. Early museum-led expeditions included digs in the Alberta badlands, an area rich in dinosaur fossils. The ROM's holdings of Chinese artifacts are another renowned collection highlight. This dual mandate, to be a museum about both natural and cultural history, reflects the interests of its two founders, and makes it a unique. In 2007, the ROM added the iconic architecture of a Daniel Libeskin-designed extension, known as the Michael Lee-Chin Crystal. Today, the museum includes among its many interests a department for contemporary research: ROM Contemporary Culture.

100 Queen's Park,  
M5S 2C6, Toronto



## HENRY MOORE

Making a work about Toronto's relationship with Henry Moore, UK artist Simon Starling characterizes the sculptor as a colonial invader. He made the analogy explicit by casting a bronze replica of Moore's *Warrior with Shield* (1953–54) that he then sunk to the bottom of Lake Ontario for eighteen months. Zebra Mussels, an invasive species in the Lake, attached themselves to the work creating *Infestation Piece (Musselled Moore)* (2007–08). Moore donated over 900 sculptures to the Art Gallery of Ontario in 1974. Among those works, *The Archer*, sits in front of the New City Hall, complementing the modernist architecture of the Viljo Revell designed building, which was completed in 1965.

New City Hall, 100 Queen Street West,  
Toronto, ON, M5C 1S6



## ROYAL YORK HOTEL

Built in 1929 by the Canadian Pacific Railway, the Royal York Hotel is located across the street from Union Station. At twenty-eight floors, it was the tallest building in the British Empire at the time it was constructed. The Royal York is one of a number of grand hotels built across the country by Canadian railway companies. The hotels share in common a "Châteauesque" revivalist style that emulates elements of Scottish baronial and French chateau architecture. Considered distinctly Canadian, landmark examples of Châteauesque style include the Chateau Frontenac in Quebec City and the Banff Springs Hotel in the Rocky Mountains of Alberta.

100 Front St West,  
Toronto, ON, M5J 1E3



## THE GILDER

In 2008, custom framers Piotr Porebski and Elżbieta Porebska were commissioned to create frames for over 400 works from the Thomson Collection. Major benefactors of the Art Gallery of Ontario, the Thomson family artworks included iconic Canadian works by mid-twentieth century landscape painters Tom Thomson and the Group of Seven. The commission was one of many career landmarks for the Porebskis, who arrived in Toronto two decades previous with no particular ambition to start a framing business. Leaving Poland in 1987, the couple embarked on their career as a result of a chance encounter with a friend. Starting the Gilder in 1991, they found instant demand for their services.

23 Morrow Ave,  
Toronto, ON M6R 2H9



## TD CENTRE

Toronto can thank the Canadian philanthropist Phyllis Lambert, heir of the Bronfman distillery dynasty and founder of the Canadian Centre for Architecture, for the city's landmark example of the International Style in architecture. Consisting of six towers and a pavilion, completed between 1967 and 1991, the Toronto-Dominion Centre was the last major work of German architect Mies van der Rohe before his death in 1968.

Lambert persuaded her father to have van der Rohe design the Bronfman's Seagram Building in New York, completed in 1958, and subsequently convinced the TD Bank to work with the architect as well.

66 Wellington Street West,  
Toronto, ON, M5K 1A1



## BATA SHOE MUSEUM

Dedicated to the preservation and study of footwear from around the world, the Bata Shoe Museum has over 13,500 artifacts in a collection that spans 4500 years of history. Located at the edge of the University of Toronto's downtown campus, the museum is housed in a building designed by Canadian architect Raymond Moriyama. The Bata Shoe Museum was created by Swiss-born Sonja Bata, who amassed her collection while traveling the world with her husband Thomas Bata of the Bata Shoe Company. Founded in 1894 by Tomáš Bat'a in Zlín, a global shoe manufacturing empire was built by the Bata family over subsequent decades. In 1964, the Bata global headquarters relocated to Toronto. By 2004, Bata moved again, this time to Lausanne, Switzerland, the site of its present day operations.

327 Bloor Street West,  
Toronto, ON, M5S 1W7



## GALLERY TPW

Founded in 1977, Toronto Photographers Workshop began as a collective of photographers wanting to address a lack of support for photography as an art form. Establishing the ground for critical public dialogue through itinerant exhibitions, by 1986 the group established its first bricks and mortar exhibition space and Gallery TPW was born. Ever responsive to changes in the production, distribution and reception of lens-based practices, the gallery's curatorial focus has evolved to more broadly consider "the image" through the FRAME of photography, video, film and what curator Kim Simon terms "liveness" — a gesture towards expanded performance and pedagogical practices and their impact on the experience of THE recorded image.

170 St Helens Ave  
Toronto, ON M6H 4A1



## ROCHDALE COLLEGE

An important part of Toronto's history, the building that once contained the "free university" Rochdale College (1968–1975), today offers few clues to its past life. Home to a mélange of hippie families, Christian communes, motorcycle gangs, and political activists, the story of Rochdale follows the arc of the 1960s. With origins in the idealism of its time, the project ended in squalor and police raids. The seeds of Toronto's "counterculture" were planted at this time, often because of Rochdale. Initiatives started at the college include the Coach House Press, Theatre Passe Muraille, The Toronto Free Dance Theatre, and House of Anansi Press.

341 Bloor Street West,  
Toronto, ON, M5S 1W7



## DRAKE HOTEL

When in 2001 Jeff Stober purchased the Drake Hotel (built in 1890) it was a flophouse and sometime punk bar. At the time, Stober's initiative to create a design-focused boutique inn had its opponents. Urban purists took gladly to the anti-gentrification cause, for which the Drake served as a focal point. Today, Toronto is experiencing a huge population influx due to rampant condo development, a circumstance placing obvious strains on the city's infrastructure. In the center of it all, helping to give definition to the city Toronto has become, sits Stober's hotel, along with the similarly focused Gladstone Hotel on the next block. A hub for visiting designers, celebrities and music stars, the Drake is a music and art performance venue that has a strong track record for nurturing artists and hosting artist residencies, representing perhaps a future hybrid model of arts development.

1150 Queen Street West,  
Toronto, ON M6J 1J3,

## PHOTO CREDITS

### Listed by page no.

Measurements are given in centimeters, height before width before depth:

8-9

Anna Kutera and Joseph Kosuth at the *Contextual Art Symposium, CEAC, Toronto, 1976*. Courtesy of Anna and Romuald Kutera

17

"*Contextual Art*," *Galerie St. Petri, Lund, 1976*. Photo: Anna Kutera. Courtesy of Anna and Romuald Kutera

25

Matt Mullican, *Cosmology*, 1985. Courtesy of Marshall and Ann Webb

26

*Art Metropole*, 1490 Dundas St. West, Toronto, 2013. Photo: Joshua Chong

37

Shane Krepakevich, *The Wandering Art Metropole Publications and Ephemera Archive Support Structure*, 2012, digitally printed fabric, twine, painted wood, hardware, light, (poster, not shown). Photo: Shane Krepakevich

38

Shane Krepakevich, *Shop Structure for Art Metropole*, 2014, digitally printed fabric, painted wood, painted metal brackets, sandbags, black fabric, hardware. Photo: Shane Krepakevich

39

Shane Krepakevich and Elif Saydam, *Pop-up for Art Metropole*, 2013, digitally printed fabric, digital print on paper, metal clips. Photo: Shane Krepakevich

41

Jon Sasaki, *Promise It Will Always Be This Way*, Nuit Blanche, Toronto, 2008. Courtesy of the artist and Jessica Bradley Gallery, Toronto

42-43

Derek Sullivan, *Endless Kiosk*, 2005-ongoing. Courtesy of the artist and Jessica Bradley Gallery, Toronto

45

JD Walsh, *Still from Outliers*, 2014, multi-channel video installation. Courtesy of the artist and COOPER COLE, Toronto

46-47

JD Walsh, *Outliers*, 2014, multi-channel video installation. Courtesy of the artist and COOPER COLE, Toronto

49

Zeke Moores, *Dumpster*, 2010, cast and fabricated bronze, 228.5 x 574 x 340. Photo: Lucy Howe, Courtesy of Diaz Contemporary, Toronto

50-51

Zeke Moores, *Port-O-Potty*, 2011, nickel plated steel, cast aluminum, 213 x 117 x 117. Photo: Toni Hafkenscheid, Courtesy of Diaz Contemporary, Toronto

53

Iris Häussler, *Joseph Wagenbach Foundation; Leaning*, 2006. Courtesy of the artist and Daniel Faria Gallery, Toronto

54

Iris Häussler, *Joseph Wagenbach Foundation; Skull*, 2006. Courtesy of the artist and Daniel Faria Gallery, Toronto

55

Iris Häussler, *Joseph Wagenbach Foundation; Installation view*, Daniel Faria Gallery, April 2013. Courtesy of the artist and Daniel Faria Gallery, Toronto

57

Reto Pulfer, *Zera Fingerhandform Apfelsine (Form of Fingerhand Orange Tree)*, 2013, glazed ceramic, cotton ribbon, 27 x 35 x 7. Photo: Andy Keate, Courtesy of Hollybush Gardens, London

58 (top)

Reto Pulfer, *Milchstrassengrotte*, 2013, ink on cotton, bed sheet, ribbon, ink on crate, raku ceramic, daylight, 1400 x 1500 x 600. Swiss Institute, New York. Courtesy of Hollybush Gardens, London

58 (bottom)

Reto Pulfer, *Inselgeist LS*, 2012, performance and installation; textile, metal, wire rope, sun, wind, 1200 x 2400 x 600. R4, Ile Seguin, Paris. Photo: Marie Lusa. Courtesy of Hollybush Gardens, London

59

Reto Pulfer, *ZR Hallengeist*, 2013, ink on textile, zip, cotton ribbon, kite fabric, 930 x 450 x 450. Photo: Annette Kradisch. Courtesy of Hollybush Gardens, London

61

Ragnar Kjartansson, *S.S. Hangover*, (Music by Kjartan Sveinsson), 2013. Courtesy of the artist and i8 Gallery, Reykjavik and Luhring Augustine, New York

63

Michael Portnoy, *Kalochrome 3A*, 2014, 5 screenprints on canvas, 44 x 49. Courtesy of the artist

65

Jeremy Shaw, *Transcendental Capacity (Chris and Cosey — Driving Blind, 1984)* (detail), 2013, Kirlian Polaroid photo, 8.5 x 10.5, unique. Courtesy of the artist and Johann König, Berlin

66-67

Jeremy Shaw, *Transcendental Capacity (Billboard Hot 100-1984)*, 2014, 101 Kirlian Polaroid photographs 75 x 305.2 x 6, unique. Courtesy of the artist and Johann König, Berlin

70-71

Erick Beltrán, *Strategy / Constrategy*, 2010, die-cut cardboard figures, tables and blackboards, variable dimensions. Courtesy of LABOR, Mexico City

73

Yuki Okumura, *Anatomy Fiction*, 2012. Courtesy of Misako and Rosen gallery, Tokyo

74

Yuki Okumura, *On Kawara's Pure Consciousness, or Many Worlds (and) Interpretation*, 2012, thirty minute performance piece enacted by nine simultaneous interpreters at National Museum of Modern Art, "14 Evenings," Tokyo. Courtesy of Misako and Rosen gallery, Tokyo

75

Yuki Okumura, *Hisachika Takahashi, From Wide White Space, Antwerp, 1967 to Project Room*, 2013, c-print, WIELS Contemporary Art Centre, Brussels. Courtesy of Misako and Rosen gallery, Tokyo

77

Dean Drever, *Pass the Hat (paper)*, 2013, paper, 503 x 117 (bottom), 99 (top). Courtesy of the Esker Foundation/John Dean

79

Rudolf Bone, *Panspermia*, 1985, glass lamellas and a stone thrown by the artist. Courtesy of the artist and Plan B, Berlin/Cluj

80

Navid Nuur, *From the Eyecodex of the Monochrome series*, Study 89-66, 1984-2013, swimming pool blue and Retouche ink on canvas, 67 x 90. Courtesy of the artist and Plan B, Berlin/Cluj

81

Navid Nuur, *From the Eyecodex of the Monochrome series*, 2012, reflective sheet, metal tubes, lamp, 400 x 200 x 150. Courtesy of the artist and Plan B, Berlin/Cluj

83-85

Jochen Lempert, *Walking Half a Mile in Northern Germany*, 2004. Courtesy of Projecte SD, Barcelona

87

Dane Mitchell, *Weight of the World*, 2014, steel, 45 x 35 x 40. Courtesy of RaebervonStenglin, Zürich

89

Michał Budny, *House with Garden*, 2013, plywood, foil, cardboard, adhesive tape, paint, 145 x 110 x 17. Photo: Raster, Warsaw

90

Michał Budny, *Untitled*, 2013, paper, adhesive tape, wax, varnish, wood, cardboard, 64 x 50 x 2. Photo: Raster, Warsaw

91

Michał Budny, *Untitled*, 2013, paper, adhesive tape, wax, varnish, wood, cardboard, 64 x 50 x 2. Photo Raster, Warsaw

93

Tony Romano, *The Final Crystallization*, 2014, 16mm film loop (45 secs) with optical sound, cast aluminum and chromed tree branch, unique. Courtesy of Clint Roenisch Gallery, Toronto

94

Tony Romano, *By Any Other Name*, 2013, mixed media, installation view. Courtesy of Clint Roenisch Gallery, Toronto

95

Tony Romano, *The Tear At The Party*, 2013. Courtesy of Clint Roenisch Gallery, Toronto

98-99

Guillaume Leblon, *Le secret*, 2014, painted wax, painted resin, fabric, orange, lemon, steel, metal, ink, 80 x 400 x 10. Photo: François Doury. Courtesy of Jocelyn Wolff Gallery, Paris

101

Gavin Kenyon, *Shroud I*, 2013, iron cast, 73 x 96.5, 7 x 7.5. Photo: Andrea Rossetti. Courtesy of the artist and ZERO..., Milan

102-103

Hans Schabus, *Baum*, 2014, 16:9, color, sound, 3 min. Courtesy of the artist and ZERO..., Milan

107

Laurie Kang, *Leaking modularities*, 2014, variable dimensions. Courtesy of the artist

108

Courtesy of Art Gallery of Ontario

109

Photo: Toni Hafkenscheid, 2010

110

Courtesy of Kunstverein Toronto

111

Tiziana La Melia, *Thought Column for Joan Dark the Saint*, 2013-2014, dye sublimation print on polyester faille, mugwort. Courtesy of the artist

112

Courtesy of Museum of Contemporary Canadian Art

113

Courtesy of No Reading After the Internet

114

Shelagh Keeley, *Notes on Obsolescence*, 2014, wax, pigment, graphite, crayon, acrylic paint, pencil, digital photographs. Photo: Toni Hafkenscheid. Courtesy of the artist

115

Mirosław Bałka, *68x(200x8x8)Heaven*, 2010. Courtesy Scrap Metal, Toronto

116

Courtesy of Vtape

122

Image © Bata Shoe Museum, 2014, Toronto

## GALLERIES

### Art Metropole

1490 Dundas St W, M6K 1T5 Toronto  
www.artmetropole.com

### Jessica Bradley

74 Miller St, M6N 2Z9 Toronto  
www.jessicabradleyinc.com

### COOPER COLE

1161 Dundas St W, M6J 1X3 Toronto  
www.coopercolegallery.com

### Diaz Contemporary

100 Niagara St, M5V 1C5 Toronto  
www.diazcontemporary.ca

### Daniel Faria

188 St Helens Avenue, M6H 4A1 Toronto  
www.danielfariagallery.com

### Hollybush Gardens

1-2 Warner Yard, EC1R 5EY London  
www.hollybushgardens.co.uk

### i8

Tryggvagata 16, 101 Reykjavik  
www.i8.is

### Ibid

27 Margaret Street, W1W 8RY London  
675 S. Santa Fe Avenue, 90021 Los Angeles  
www.ibidprojects.com

### Johann König

Dessauer Straße 6-7, 10963 Berlin  
www.johannkoenig.de

### LABOR

Francisco Ramirez #5, Col. Daniel Garza,  
Del. Miguel Hidalgo 11830, México D.F.  
www.labor.org.mx

### Misako & Rosen

Kita-otsuka, 3-27-6, Toshima-ku, 170-0004 Tokyo  
www.misakoandrosen.com

### MKG127

1445 Dundas St W, M6J 1Y7 Toronto  
www.mkg127.com

### Plan B

Potsdamer Strasse 77-87, Building G,  
Second Backyard, 10785 Berlin  
Fabrica de Pensule / The Paintbrush Factory,  
Str. Henri Barbusse 59-61, 400616 Cluj  
www.plan-b.ro

### Projecte SD

Passatge Mercader 8, BAIXOS 1, 8008 Barcelona  
www.projectesd.com

### RaebervonStenglin

Pfingstweidstrasse 23, 8005 Zürich  
www.raebervonstenglin.com

### Raster

Wspólna 63, Warszawa  
www.rastergallery.com

### Clint Roenisch

190 St Helens Ave, M6H 4A2 Toronto  
www.clintroenisch.com

### Jocelyn Wolff

78 Rue Julien Lacroix, 75020 Paris  
www.galeriewolff.com

### ZERO...

Viale Premuda 46, 20129 Milano  
www.galleriazero.it

## INSTITUTIONS

### Beleven

233 Spadina Avenue, M5T 2E2 Toronto  
www.Beleven.org

### Art Gallery of Ontario

317 Dundas St W, M5T 1G4 Toronto  
www.ago.net

### Justina M. Barnicke

7 Hart House Cir, M5S 3H3 Toronto  
www.jmbgallery.ca

### Kunstverein Toronto

kunstverein.ca

### Mercer Union

1286 Bloor St W, M6H 1N9 Toronto  
www.mercerunion.org

### Museum of Contemporary Canadian Art

952 Queen St W, M6J 1G8 Toronto  
www.mocca.ca

### No Reading After the Internet, Toronto

noreadingaftertheinternet.wordpress.com

### Power Plant

231 Queens Quay W, M5J 2G8 Toronto  
www.thepowerplant.org

### Scrap Metal

11 Dublin Street, Unit E, M6H 1J4 Toronto  
www.scrapmetalgallery.com

### Vtape

401 Richmond Street West,  
Suite 452, M5V 3A8 Toronto  
www.vtape.org

## VILLA TORONTO, 16-23 JANUARY 2015

villa@rastergallery.com  
www.villaraster.com

Project organized by Raster  
www.rastergallery.com

**Raster**

In association with Art Metropole  
www.artmetropole.com

**AM**  
ART METROPOLE

Concept: Łukasz Gorczyca & Michał Kaczynski  
Project Manager: Kamila Bondar  
Project Coordinator: Stu Monck  
Project Assistant: Meg Down  
Visual Identification: Jakob de Barbaro

Publisher: Fundacja Raster, Warsaw  
Editor: Rosemary Heather  
Graphic Design: Jakob de Barbaro  
Proofreading: Meg Down  
Print: Argraf, Warsaw

Special thanks to  
Ann and Marshall Webb and Corinn Gerber

© Fundacja Raster 2014  
© Authors, Artists and Galleries

All rights reserved. No part of this book may be reprinted or reproduced in any form or by any electronic, mechanical or other means, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

ISBN 978-83-938244-6-5

This publication and Villa Toronto are co-financed by the Polish Ministry of Culture and National Heritage, City of Warsaw, Toronto Arts Council and the Consulate General of the Republic of Poland in Toronto. In partnership with the Consulate General of France. Villa Toronto is also supported by Osmington Inc., British Council, Goethe Institute, Gallery Express, The Drake Hotel, Wondereur, SOCAN Foundation, Canadian Art, C Magazine.







**fastor**