UNIVERSITY OF TORONTO MVS PROGRAMME
2007 GRADUATING EXHIBITION

GALE ALLEN
YAE L BROT MAN
ESH RAT ERFANIAN
JANICE GURNEY
DAVE KEMP

ESSAYS BY DAVID LISS
NEGOTIATING THE SOCIAL:
COME TOGETHER OR COMING APART

The 2007 Graduating Exhibition of Gale Allen, Yael Brotman, Eshrat Erfanian, Janice Gurney and Dave Kemp
University of Toronto, MVS Programme in Studio Art

Five artists, five different takes on the way we perceive and navigate our way in the world. Gale Allen’s elaborate staging of edgy, ritualistic action calls up the reason why we cleave together so closely and the price we pay for the proximity; Eshrat Erfanian summons the uncanny in her documents and stagings of urban<>suburban paradigms of shelter and structure; Dave Kemp’s powerful videos visually create form from motion, evoking the body in all its absence; Yael Brotman’s canvases pose the idea that the separation of history from the present is just a wash of forgetfulness; and Janice Gurney’s video installations – a first for the well-known maestro of the post-modern – suggest that social networks provide the crucible within which our own vocabularies – visual and verbal – are born and continue to be nurtured.

This year, the MVS (Master of Visual Studies) introduced the Proseminar. This venue allowed for short presentations by artists, curators, scholars and writers followed by questions from the graduate students in the MVS. The sessions were open to the community and often undergraduates and a scattering of artists, curators and interested members of the public attended these short, punchy sessions. This year, the lineup included U of T scholars (our colleagues in the Department of Art, John Ricco and Mark Cheetham, Scott Sorli from the Faculty of Architecture, Landscape and Design and Barbara Fischer, Curator at the J.M. Barnicke Gallery, Hart House) as well as local curator Helena Reckitt (The Power Plant) and art consultant Rina Greer. There were international visitors: Gilles Forest, director/curator of the Centre d’art contemporain Basse-Normandie, addressed the question: “is the curator an author?” and Johan Lundh, Stockholm curator shared his research into curatorial networks as viral structures. Finally, artists Miguel Ventura (Mexico) and Guillermo Gomez Pena (San Francisco) each presented works in progress.
The Proseminar was augmented by individual critiques from international luminaries such as Paris-based Catherine David, New York performance and video artist Patty Chang, Berlin film curator Stefanie Schulte Strathaus, conceptual art powerhouse Alex Alberro and Tel Aviv and Amsterdam based Israeli artist Yael Bartana. As well, Toronto gallerist and curator Jessica Bradley, writer and curator Betty Julien, award-winning artists Vera Frenkel and Cheryl Sourkes, educator and author Jennifer Fisher generously shared their expertise in one-on-one critiques with the MVS students.

During their course of study, this group of MVS students took courses in Art History, English, Comparative Literature, Architecture and Urban Planning (in the Faculty of Architecture, Landscape and Design) as well as required courses in collaborative programs at the university. Two of this year’s grads will be graduating in Collaborative Programs: Dave Kemp in Knowledge Media Design, where he pursued his interests in the intersections of art and science, and Janice Gurney in Book History and Print Culture, where, last year, she produced her poetic works based on the meditations of Marcus Aurelius.

We thank the writer/curator for this exhibition, David Liss, who was able to work individually with each of the MVS students to extract the meaning and form from each of their works to be included in the graduating exhibition. We deeply appreciate his care and attention to these artists and their artworks. He has been a valued colleague to work with.

We count ourselves lucky to again have the design skills of Gareth Long (our very own Visual Studies undergraduate who has just completed his MFA at Yale) with assistance from Philip Jonlin Lee and Shanan Kurtz in producing this catalogue. And we extend our appreciation to David Robinson at Print Maximum for the care and attention to detail he has brought to our publication for a third year. His patience is invaluable.

Within the University of Toronto, there are many people to thank. University of Toronto graduate faculty have served on the studio panels for these students, providing important feedback to the MVS Studio Art students as they proposed and carried out their projects over the past 2 years. These include: Susan Schelle, Sue Lloyd, Shirley Wiitasalo, George Hawken, Tanya Mars, David Hlynsky, Kim Tomczak, John Massey, Joanne Tod, Linda Hutcheon, David Galbraith and Robert Levit. Special thanks to all the administrative staff in our department who help in so many ways on a daily basis to improve the quality of our graduate students’ lives: Gaby Binette, Joanne Wainman, Ilse Wister, and Rohini Wittke. We appreciate idea& editor Diana Krupel for her continuing attention to our students and faculty in the gallery section of this much-awarded magazine and we thank Kim Tomczak for his advice and expertise in the installation of the exhibition.

And finally, we thank the Department of Art for providing on-going support and guidance for the MVS programme as well as crucial funding for this catalogue. We extend appreciation to our chair Marc Gotlieb for his continued expertise and encouragement. And we thank the Faculty of Arts & Science for on-going support of our students and the goals of the MVS and especially the Dean of Arts & Science, Pekka Sinervo.

Lisa Steele, Graduate Program Director, MVS
Department of Art,
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University of Toronto
 Gale Allen

If this is the life why does it feel so good to die today?
Drawing inspiration from certain forms of mainstream entertainment culture, such as reality-based and extreme behaviour television programs and movies, Gale Allen creates performances that recklessly explore the exuberant feelings that can accompany public risk-taking and potentially dangerous actions. Generally defying cliches associated with “high art” and “good taste”, her practice can nevertheless be situated within an artistic lineage that would include Chris Burden, Paul McCarthy, Martin Kippenberger and Vanessa Beecroft. On the entertainment side, Allen’s approach to performance may be traced to a pop-culture trajectory with roots in the television game shows that emerged during the 1960s and 70s through current shows like America’s Funniest Home Videos, Survivor, a slew of “reality” and stunt-based shows, and the remarkably popular Jackass movies. And, very recently, the vast range of not yet definable shenanigans available through the technological wonders of the web-cam and YouTube. Whether entertainment, art, or neither, in all of these cases, our voyeuristic impulses are piqued as we seem innately both repulsed and attracted by unpredictable behaviours where there exists the potential for failure, humiliation, injury or a fuck up of some kind or other. Human senses are at their height, aliveness is never so felt, so palpable, as when risk is at stake. Do these impulses represent our basest instincts or a fleeting liberation from social control, banal routine and everyday consciousness? And why does it seem necessary for the performer, the actor, the game-show participant or any citizen with access to a camera to undergo risk and humiliation in public? Allen’s performance If This is the Life Why Does It Feel So Good To Die Today? negotiates all of the above-mentioned territory in what she considers to be a “remix” of popular culture as she freely critiques, borrows and undermines at will a number of theoretical discourses that have preceded her.

The format of her performance in this exhibition is somewhat analogous to what is known in the sport of wrestling as a cage match. For this she has fabricated a circular, steel mesh enclosure of about nine feet in diameter. Allen and a collaborator will enter the cage with their tongues tied to each other and begin to fight. The match is terminated when one of the combatants has successfully removed the ribbon from the other’s tongue, or, if one performer wishes to concede the battle the tongue can be untied. Clearly the action is as absurd and entertaining as it is genuinely dangerous to the participants. It borrows as much from classical Greek and Roman sport as it does from the current popular genre of pro-wrestling. It also challenges the generally safe and usually physically passive act of art viewing, while being presented entirely within the context of art. It is not so much that Allen is intent on reconciling these apparent dualities. The emerging generation of artists, raised in a post and post-post-Warholian culture are the recipients of an extraordinary abundance of history and information. Remixed and “sampling” from this vast menu is not necessarily a vocabulary that older generations have come to terms with so readily. The parameters of previously well-defined categories, always in flux anyway, have shifted and blurred beyond recognition for some. For others, like Allen, the connection between the scatological antics of McCarthy and those of the Jackass characters is immediate and direct, one and the same, springing forth from similar sources in the human psyche. There are elements of abjection in these expressions, of course, and bad behaviour too, although, interestingly, the art establishment has been more comfortable accepting the former than the latter. It is the layers beneath this rich and contentious seam that Allen seeks to excavate and disturb.
It is interesting to note, first of all, that Allen grew up in an environment where she was well exposed to outdoor and extreme sports culture, like whitewater kayaking and mountain climbing. Yet at the same time, in an area of the world (conservative Western Canada) that largely considered these behaviours to not be lady-like. Within this contradictory polemic, Allen came to appreciate that risk taking was a privilege and a right, an act of self-determination, and, in the case of a female, an act of defiance. Within this context it is not inaccurate to locate Allen’s practice along the trajectory of feminism, although not so conveniently classified as a reactionary “bad girl”, a stance which itself has become somewhat entrenched in a canon that those progenitors were motivated to avoid. Nevertheless, much of the territory of current, youth-based, stunt and gross-out entertainment culture that Allen explores is largely occupied by males producing products for their own amusement and consumption. Acts like barfing up milk in public (with Karlynn Ming Ho in *Hardcore Superstar*, 2003), screeching at the top of her lungs for over three consecutive minutes on a busy downtown street (*Free My Voice*, 2003), and drinking her own urine on camera (*Save Yourself*, 2003) revel in juvenile, typically male, anti-social rebelliousness for its own sake. Considered as such, and framed in the context of art as she intends it, Allen’s direct, even primal, actions simultaneously undermine and legitimize both.

Perhaps Allen’s actions can be more precisely considered though as a reaction to what Guy Debord refers to in *The Society of the Spectacle* as a culture suspended in simulacra and illusion, where authentic experience is negated. Much as Antonin Artaud, with his *Theatre of Cruelty*, had intended to physically assault the barrier between performer and audience, to shatter artificial illusions and restore the expressive, impulsive power that connected theatre and human consciousness.

In Allen’s case the body, and her body specifically, becomes a site of contention, a theatre of abjection, where self-conscious (planned and documented) public actions give form to impulsive, irrational and sometimes risky and disturbing behaviours that can, ironically, transcend performer and audience from that very state of abjection. It is this notion that is embodied by the seemingly contradictory title of the piece Gale Allen will perform: There is nothing so life affirming as the threat of death.
In her latest suite of 12 paintings, *Rubble*, Yael Brotman sets forth a fractured, pan-historical narrative that examines in a deeply personal way the seemingly inevitable human propensity for destruction and regeneration. Deploying a pictorial strategy built upon heavily reworked and re-constituted image fragments, she interweaves mythological tales, historical facts and personal fantasy. In other words, she is a storyteller. Her Surrealist-influenced, free associative approach to image making is intended to engage the intuitive as well as the rational, mining the poetic imagination for new readings and new meanings – to suggest possibilities that may not have been considered. Her inspiration for this series is related to a trip the artist took to Berlin in 2006. This is a city with a rich history of cyclical transition that is currently undergoing radical transformations sparked by political and economic changes and by the fall of the wall that divided it more than a dozen years ago. There were two things that held major significance for her during that visit: the Pergamon frieze, depicting the transition from the old orders of reptilian demons to the new cosmology of the Olympians, and the *Trummerfrau*. Young Goddess (*Rubble*), is a key painting from the series that succinctly embodies several of Brotman’s themes and motifs. The work is titled after the *Trummerfrau* – the so-called Rubble Women of Berlin who salvaged bricks from the post-World War II rubble heaps of the bombed-out city, cleaning, collecting and preparing them for use in the construction of new buildings. The oddly shaped, truncated female figure in over-size boots depicted in the painting is carrying what appears to be a bag with a head and body parts in it, striding deliberately towards or past what looks like a utility or industrial pipe of some sort. The figure itself appears to be constructed from mismatched fragments, a deft combination of paint and photo collage. High contrast shading and light grey-brown tones evoke similarity to an antiquated relief, an analogy further supported by the parts in the bag that look as though they may have come from some classical statuary or monument – cultural remnants, so to speak. Only a thin, pale line grounds the figure and the mysterious pipe in space, otherwise the image can be easily read as a section of an ancient frieze. Or, given the illogical anatomical scale of the figurative elements, the fictional space and the rendering of the hair and face, this could be a panel from a comic. Antiquity and modernity, the historical and the contemporary, painting and photography, familiar iconography and strange symbols. Embedded in this modest-scale, relatively sparse composition, Brotman has packed complex layers of potential meaning whose unusual juxtapositions and contradictory characteristics define the framework for her investigation. Goddess, cartoon or just a woman taking out the trash, the figure, within the context and source of the painting’s title, is a metaphor for that optimistic point of hope between the destruction of the old and the potential of the new. Inspired by the Berlin philosopher and writer Hannah Arendt’s examination of the human capacity for violence in her book, *The Human Condition*, Brotman concurs that self-directed action is an act of hope that she sees embodied by the Rubble Women.

The writings and observations of Arendt hold particular interest for Brotman and she dedicates this series of paintings to mark the centenary of her birth. In fact, *Hannah Arendt in her kitchen* is a portrait of Arendt, who Brotman has depicted looking forlorn and ghostly with the head loosely brushed in and floating at the lower left side of the canvas. She appears to be boxed into a claustrophobic room with the ceiling above her painted a gaudy purple and the wall opposite a drab cream. In the middle, surrounded by tiny, leafy vines that might be decrepit wallpaper, a photographic image of four electrical circuits has been almost seamlessly integrated into the painted composition. Emanating up from the outlets, across the canvas and above Arendt’s head are two intertwined conduit pipes, looking a lot like a double helix, fixed into the ceiling. As with *Young Goddess (*Rubble*), and even more so, precise meaning is elusive and the narrative elements, the interplay of images, are loaded with symbolic and metaphoric potential. As is well known, Arendt was deeply disturbed by the rise of fascism in her beloved city and this depiction, if not a classical, idealized portrait of the subject, feels more like an elegy of lament. Arendt and other intellectuals in Germany at the time felt trapped in the horrifying, Kafka-esque political and bureaucratic morass that was unfolding before them leaving them powerless as they were being silenced and subjected to aggressive vilification.
In any case, it is Brotman’s intention to resist definitive readings and, indeed, there is no doubt that these paintings are vexing. She rifles freely through the extensive history of painting and the past in general, borrowing or “sampling” styles, pictorial strategies and references, symbols and metaphors both familiar and obscure. The expressionistic brushwork of *The Walls Have Eyes* recalls Toronto’s Chromazone painters of the 1980s, the figure in *Wait!* evokes David Sallé and the composition is as bizarre as any by Neo Rauch. The muted tones in *Young Goddess (Rubble)* are not unlike those of the Belgian, Luc Tuymans and in *In a Room Darkly* the darkened room with window blinds, upturned chairs and a stack of books holds the psychologically charged air of mystery and expectation of early work by Eric Fischl.

Brotman readily acknowledges her painterly influences as she does her historical ones and cleverly manages to avoid the burden of their weight by filtering them through her own personal and fresh perspectives. Of course hers is somewhat of a subversive, even feminist approach to history, and to the history of painting, that undermines and questions - as it acknowledges and respects - rearranging, reconsidering and revising accepted, authoritative canon. For Yael Brotman it is a mere matter of re-shuffling the deck and shifting the gaze. She refuses to believe that humanity is bound to a pre-prescribed, inescapable destiny beyond our control. There may be many sides to the (his)stories we’ve been told. If those stories and the vocabularies that define them also define who we are, then she suggests that a shift or a re-mixing or restating of those terms will hold the potential for liberation.
ESHRAT ERFANIAN

START DREAMING
ESHRAT ERFANIAN
Start Dreaming

Born in Tehran and well traveled, perhaps it is to be expected that Eshrat Erfanian is urgently concerned with the fleetingness of stability, the ephemeral nature of comfort and the consequences of complacency. Into any idealistic hopes for compassion and tranquility Erfanian cannot help but inject a constant vigilance against oppression in all of its overt or insidious forms. The essence of her artistic practice then is not so easily separated from the pulse of life – all of our lives - polarized by longing and dread. In her dual-screen projection Start Dreaming the most innocuous seeming images palpitate subtly but surely with tension and paranoia. Real time, deadpan shots, of urban and suburban sites, punctuated with almost subliminal flashes of red, orange and yellow, representing states of high alert, take on an unsettling air of impending incident. The passage of time feels uneasy and fraught with expectation and suspense. Release and relief are not forthcoming. Whether the scene is an apartment block in Berlin, a housing survey in Vaughan, Ontario or a fictional community constructed from wooden blocks, monotony pervades. Is this the Garden of Eden that we have inherited? Is this the utopian world we have built?

Juxtaposing a series of placid images that shift between places real and imagined, Erfanian asks viewers to question not what is immediately apparent but what is not seen - namely, the underlying social, political and ideological apparatus that have lead to their creation. While it may not have been possible at some earlier point in history to imagine any direct connectivity between people and events at opposite ends of the earth, that time is well past. Advanced communication technologies and the seemingly voracious appetites of unfettered capitalism, combined with ever-shrinking natural resources have catapulted all of us into the reality that our actions large and small, and for better or worse, have implications that resonate around the world. In an ever “shrinking” world we are all now inextricably bound in an accelerated cause-and-effect with far-reaching yet immediate reverberations, repercussions and implications. We are now perched at the fulcrum-point between the idealistic utopia of “one world, one people” and the collapse of cultural and political delineation and structure as we have known them. As a person that has lived in several countries, Erfanian is well aware of the potential threats and dreams embodied by the emerging world order. The very structure of the split screen device, schizophrenic and dualistic, states her (and our) conundrum, rife with opposition and conflict, at the outset.

Her selection of locations is telling. Berlin is a city that was once brutally divided by a wall. Since the collapse of that wall the city remains divided between the “old” world and the “new” one. Reconciliation remains elusive more than 15 years after the world cheered the exuberant uprising that lead to its destruction. The city of Vaughan is one of the most rapidly developing suburban expansions in North America and owes much of its existence to the population growth spurred by contemporary migration patterns. Hundreds of thousands of people and businesses have gravitated to Vaughan and for many of those, especially those who are re-locating from less advantaged circumstances and nations, the spacious lots and homes, and the new schools and sprawling shopping malls represent the understandable aspiration of living in comfort. On the other hand, there are those who rightly decry the inefficiency of suburban design and the destruction of essential farmland and animal habitat that threaten the very fabric of comfortable existence. Although the only obvious disruption to Berlin these days seems to be that of rampant construction, generally acknowledged to be a positive sign of development, and the idyllic surveys of Vaughan appear secure in their quietude, these are both sites of contention and situations in evolutionary flux. Nevertheless, these places signify a place and a space between two worlds, a suspended moment between uncertain potentialities and thus a point of fragility. Erfanian’s slight, and in some cases static camera movement effectively convey an underlying yet tightly wound claustrophobic tension fraught with a similar, unnameable air of suspense. Things are not as calm as they appear to be.
The third segment of the video depicts a fictional housing survey composed of hundreds of tiny replica homes built specifically for the piece based on a souvenir model design Erfanian purchased at a shop at the Bauhaus archives. The Bauhaus enterprise, of course, was predicated on utopian models for living.

The accompanying soundtracks are also significant. They fluctuate between the calming sounds of raindrops and twittering birds and a dense, explosive noise ironically composed from a digitally layered collage of one hundred and eighty love songs from around the world.

As unforced as the images may initially appear, they are punctuated by random events: a man walking a dog in Vaughan, a person in a yellow rain suit entering a doorway in an apartment block in Berlin. These are the unspectacular narratives that characterize an everyday existence common to us all. But the narrative structure is quite different from the familiar newsreel or entertainment footage we are familiar with and that are usually constructed and filtered through fast-paced, noteworthy events. Linear information is the objective. Contemplation does not “sell” and is left for the viewers to take up later, on their own time. Erfanian’s footage operates in precisely the opposite way. Her deadpan delivery leaves a wide field to be scanned and interpreted, taking into account that which is presented as much as that which is not. This is surveillance. And as we now know, buildings, streets, travel terminals and political borders the world over are filled with surveillance cameras scanning, waiting, anticipating… what? Surveillance and security has become a multi-billion dollar, multi-national industry predicated on paranoia, fear and frailties both real and imagined.

With the ironic and cynically titled Start Dreaming Erfanian mines the current global psyche that may not, after all, be much different from the primal impulses and cycles of destruction and regeneration - the abjection and the persistent but seemingly futile utopian hopes that characterize human existence. The stark, dread-filled void Eshrat Erfanian portrays in this work reflects a worldview as ambivalent as the cold, grey concrete boxes and sprawling suburban horizons that we build.
JANICE GURNEY
SILENT READING / THICK DESCRIPTION
The use of image and text has been a consistent feature of Janice Gurney's work since the 1980s. In her two current video works, texts both written and read assume a more prominent role in relation to image. Languages written, spoken and visual are explored in *Silent Reading* and *Thick Description*. In several ways it is the core of communication, essentially our relationship to language, to words and to each other, that Gurney assembles, deconstructs and reconsiders.

*Silent Reading* investigates these notions at the most intimate level. The video consists of seven segments each featuring a writer, seated alone in a room, silently reading from a book of their choice. They are poets Ron Charach, Roo Borson and Kim Maltman, and novelists Andre Alexis, Catherine Bush, Guy Gavriel Kay and Cynthia Holz. They are all well experienced in delivering public readings and Gurney is personally acquainted with each of them. The parameters and layers between public and private realms, between social structures, are tested in this circumstance, particularly within the context of the solitary experience of the silent reader taped in private and played back for an audience. For each session Gurney and her cameraperson composed the shot and left the room, asking the reader to read as much as they were comfortable doing, and to simply rise from the chair and leave the room when they were finished. The end of each session is punctuated with a shot of the empty chair. Each segment then plays out in real-time with the original ambient sounds – turning pages, shifting movements, breathing - left intact. The sequences however have been arranged beginning with the shortest reading, 12:09 minutes by Catherine Bush, through the longest, Andre Alexis at 31:55. It is also interesting to note that Mr. Alexis was the only reader whose time was involuntarily cut short and the video ends with him being interrupted as the artist enters the room. There is a suggestion here that the gradual accumulation of time and language we all experience, as it evolves, is nevertheless a subjective construct.

To further agitate parameters between public and private experience, Gurney produced a poster for *Silent Reading* announcing a reading series, with a list of names of the readers with a still image from the video of the empty chair. A specific date during the course of the MVS exhibition will indicate a time when each of the readers will undertake their silent reading in private, although no location will be announced. It is also Gurney’s intention to place video monitors in various library locations on the University of Toronto campus that will feature *Silent Reading*, a witty double-entendre that will place video-taped silent readers alongside actual silent readers. This amusing intervention widens the scope of the artist’s intention of linking us communally through the shared experience of language, text and knowledge.
WHO IS LEN?

INSRIPTION ON STONE

FALSE PRINTING

ONE LETTER AFTER ANOTHER

BACKGROUND SEEMS SPLITCHY-

Catherine Bush reads
Thick Description examines similar notions from a much different perspective with a completely other approach. In this case the setting is the commercial gallery Wynick/Tuck, Gurney’s commercial representative in Toronto. Here six people of Gurney’s acquaintance, art historian and writer Mark Cheetham, writer Andre Alexis, literature professor David Galbraith, gallerist Lynne Wynick, and artists Andy Patton and Robert Fones, are seated on a bench in the gallery, heads and upper bodies tightly framed, against a typical white wall background. Placed before them although not included in the videotaped frame, is a large, text-based painting from 1986, Nice Day, Bad News, by the late, influential London, Ontario artist Greg Curnoe. An innovative pioneer to 1970s Conceptualism, beginning in the late 1950s and early 1960s Curnoe created numerous works that considered text to be of equal presence and value as image, that considered text to be image. Nice Day, Bad News, is composed of dark grey text with yellow lines on a grey ground.

As with Silent Reading, it is important to note that each person featured in Thick Description has in common a relationship with Gurney, and in this case, share a relationship to Curnoe or an interest in his work. They are all, by profession, engaged with the literary or visual arts. Each segment of the video depicts one of the individuals as they describe, in their own ways, the painting they are facing. Here you have articulate people, videotaped in their intimate solitude, verbally describing a visual image, composed of text, that cannot be seen by the public audience that is watching and listening to the artifact of that experience. Adding to the complexity of the work, Gurney has included a phrase that she has selected from each participant’s description that re-appears within the frame of the next participant before their own text excerpt appears. In what might be considered an accumulation of linguistic sediment, a structure builds, layer by layer, into an architectonic formation through fractured, subjective fragments into a unified, communally constructed whole. Language – text, spoken, read - is the binding cultural agent that links together human experience in the midst of an existence more often than not characterized by slippage and interstitial difference.

We construct language as it constructs us in a perpetuating cycle of collapse and reconfiguration. As demonstrated in these stratified morphological investigations, it is Janice Gurney’s objective to locate points of connectivity, as well as the interstitial differences within the topography of language. Not just as metaphors but as the actual essence, the unspoken, non-definable underpinnings of culture and identity.
DAVE KEMP

ROAD
DAVE KEMP

Road

It is no coincidence that Dave Kemp draws inspiration for his artistic practice from a multiplicity of sources. With an educational background in mechanical engineering and a personal interest in motorcycling, Kemp unites these seemingly disparate areas in his artistic practice by exploring the dynamics of multiple perspectives, both in the visual, theoretical and scientific sense. Realizing that a purely artistic discourse will limit the multi-faceted nature of his objectives has made it necessary for him to expand his vocabulary. Indeed, looking at the world simultaneously through the lens of art theory and from the seat of a speeding motorcycle can provide a unique perception of our surroundings! Context is everything, as they say, and Kemp is well aware that context is ever shifting. Rendering that notion almost literally through the device of dual camera angles and a viscerally disorienting, split-screen projection experience, it is Kemp’s intention to challenge the supremacy of any singular or absolute worldview.

To create Road, Kemp fastened two video cameras to his motorcycle, one pointing forward and the other back. The bike itself is never visible although the opening shot of the video, through the mounted cameras, shows a helmeted rider closing a garage door in a laneway and approaching the bike. On screen the images are divided vertically and butted together in the middle, with the image from the forward facing camera on the right and the rear-mounted footage on the left, leading to a flow of motion from right to left. While it is not entirely difficult for the viewer to locate and recognize the streetscape by tilting the head right or left, it is also possible to read the straight-on projected image as being abstract or purely formal. And it is amusing to play the perceptual game of alternating between the two. Over time, however, as the rider skillfully negotiates the traffic, the streets, the highways, and the on and off ramps, picking up speed or slowing down, it requires almost equal perceptual talent and effort on the part of the viewer to negotiate the imagery. The simple strategy of the cameras pointed in opposite directions, with projected imagery simultaneously coming towards the viewer and fading into the distance at 45-degree angles sets in motion an infinitely complex and powerfully hypnotic, almost nausea-inducing spatial dynamic that is easily capable of derailing rational perception. In this way the ride becomes a frame of reference and a layered metaphor for the act of seeing.

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Road
video
colour / sound
60 minutes
2007

Centre
Deal's Gap
6 channel video installation
colour / sound
2007

Bottom
Dave Kemp & Kevin Robbie
Photographer unknown.
archival inkjet print, detail
16 in x 90 in
2006
online version available under a Creative Commons Attribution-NonCommercial license at http://davekemp.ca/imagematter/
The motorcycle itself, of course, can be framed with reference to masculinity and its accompanying signifiers of power, control, libido, speed, daring, sleekness, with the hot, thrusting pistons of the engine pulsing between the driver’s legs. Kemp is empathetic to this reading although *Road* is intended to neither critique nor perpetuate such mythology. That will be left to the viewer’s discretion and, in any case, it is the individuated perspective of each audience member that is of primary interest to him. But there is a relationship between sport bike riding and another male-dominated sport: street skateboarding. In both of these cases the skills required and the thrills derived are related to movement, velocity and an acute perception and understanding of the constructed environment, of the urban architecture, and of concrete and paved structures specifically. Also in both cases, as with sports, art and science, there is a highly specialized vocabulary esoteric to its practitioners, most of whom are male. It is Kemp’s intention to draw relationships between language and identity and to emphasize the role that technology plays in informing our view of them.

It is also interesting to note another recent incident of sport bike riding within the context (perspective) of contemporary art. Ghost Rider is an anonymous Swedish motorcyclist who films himself from his bike driving the Scandinavian highways at extremely excessive speeds, usually in the very early morning hours. His exhilarating flirtations with death, broadcast on the Internet, have made him something of a cyberspace cult hero. His website was included in the 2006 thematic exhibition on time, space, velocity and physics, *5 Billion Years*, at the leading edge Palais de Tokyo in Paris, in 2006. As well as Ghost Rider’s activities being related to the recent phenomenon of stunt and extreme sport culture, his actions may be considered an expressive manifestation, through the means of technology, of the current human condition. Through technological advancements in all aspects of our lives, velocity and time are not perceived, cannot be perceived in the same way they were a generation ago. *Image Matter*, (2006), a collaboration between Kemp and physicist Dr. Kevin Robbie, also investigated new form and value at the intersection of technology, science and art. For this project they made use of a scanning electron microscope to image the edges of photographs – the sides of the paper - and reproduced those images at an amplified scale. Much like the principal enacted in *Road*, perspective, the point of view, is shifted through technology.

In recent years, artistic discourse has expanded to include many aspects of contemporary experience, and urban and street culture in particular. As we evolve, migration patterns the world over have shifted increasingly and rapidly to the point where we are now almost entirely a population of urban dwellers. The city, the constructed environment, is now the primary habitat of our species. Artistic discourse accommodates this shift as artists track attendant physical and psychic evolutions and behaviours. And of course the related technology – speed bikes, skateboards, cars, etc. – transforms our habitat as it does our perception of it and our relationship to it. At this point it is true that many of us engage with our surroundings by way of some mediated experience or other, and we see the world as often as not through the window of a speeding automobile.

With *Road*, Kemp morphs the environment into an elastic, multi-dimensional tableau by constantly altering and shifting perspectives. Throughout the ride, from the inner city along the highway to the edges of suburbia and back, it is possible to detect familiar landmarks as much as the roadway and other sights can seem common and generic. In this work Dave Kemp provides us with a wholly contemporary, sped up, amped up, full flux experience with our surroundings that literally and metaphorically confounds any fixed notions or atrophied perspectives we may have about what we are seeing as we navigate the fluid zones of an ever-changing world.
GALE ALLEN

www.galeallen.com

EDUCATION
Master of Visual Studies, University of Toronto, 2007
Bachelor of Fine Arts with Distinction, Media Arts and Digital Technology, Alberta College of Art and Design, 2005

AWARDS & GRANTS
SEP Project Grant, Open Source Open Access, Toronto, 2007
Academic Fellowship, University of Toronto, Master of Visual Studies Programme, 2005 - 2007
ACIAD Residency Scholarship, The Banff Centre of Fine Arts, 2005
Board of Governors Award, Alberta College of Art and Design, 2005
Media Arts and Digital Technology Production Grant, Alberta College of Art and Design, 2005
Illingworth Kerr Scholarship, Alberta College of Art and Design, 2003 - 2004
Louise McKinney Scholarship, Alberta College of Art and Design, 2002 - 2004
Gregory Arnold Memorial Scholarship, Alberta College of Art and Design, 2003
Masters Gallery Scholarship, Alberta College of Art and Design, 2003
Business & Professional Women’s Club of Calgary Scholarship, Alberta College of Art and Design, 2003
ATCO Gas Award, Alberta College of Art and Design, 2003
Jason Lang Scholarship, Alberta College of Art and Design, 2001

TEACHING EXPERIENCE
Teaching Assistant, Enhanced Visual Tutorials, Visual Studies 130, University of Toronto, 2007
Teaching Assistant, Performance, University of Toronto Scarborough, 2006-2007
Teaching Assistant, Visual Studies 120, University of Toronto, 2005 -2006
Video Instructor, Girls in Information Technology, Alberta College of Art and Design, Calgary, 2005
Youth Leader, City of Calgary Community and Neighborhood Services, Calgary, 2004
Summer Program Coordinator, Big Brothers and Big Sisters, Innisfail, AB, 2002

GUEST LECTURES
Guest Speaker, Intro to Electronic Arts, Alberta College of Art and Design, Calgary, 2003

WORKSHOPS/CONFERENCES/RESIDENCIES
ACIAD Residency, Banff Centre of Fine Arts, Canada, 2005
Alberta Colleges and Technical Institutes, Planning, Calgary, AB, 2004
Canadian Federation of Students Semi-Annual, Ottawa, ON, 2004
Obsessive Compulsive Collections, Banff Centre of Fine Arts, Banff, AB, 2004
Electronic Bodies, ACAD, Calgary, AB, 2003

PUBLISHED WRITING
“Songstress a Narrative Collection” Handheld Media, #09-04, 2004.

PERFORMANCES
2006 Play, TAAF, Toronto, ON
2005 I Need You to Need Me, First International Prize for Performance, Galleria Civica di Arte Contemporanea of Trento in collaboration with Drodessa centrale fies, Trento, Italy
PERFORMANCES cont’d
2006  Girls Just Want to Have Fun, Mutton Busting, High Performance Rodeo, Calgary, AB
2005  In/Out, Live Action, curated by Dick Averns & Mark Dicey, Calgary, AB
2005  Striptease, Prairie Failures, curated by Kristine Knutting, Edmonton, AB
2005  Confectionary Osculation, Tunnel Vision, curated by Sharon Adams, Calgary, AB
2004  Girls Just Want to Have Fun & Burden’s Ho, That 70’s Ho, curated by Victoria Singh and Velveeta Krisp,
      Western Front Vancouver, BC
2004  Active Living, Pipe: Performance in Peculiar Environments, curated by Sharon Adams, Calgary, AB
2004  I Want You to Want Me: Total Workout, Stride Gallery, +15 Window Space, Calgary, AB
2003  Confectionary Osculation, Tunnel Vision, curated by Sharon Adams, Calgary, AB
2003  I Want You to Want Me (Total Workout), Stride Gallery, +15 Window Space, Calgary, AB

SCREENINGS
2005  Hardcore Superstar, Festival Némo, International Panorama - Experimental Sex, Paris, France
2005  Words from the Homeless, At the End of the Pipeline: Celebrating Our Roots, curated by Nelson
      Henricks, EMMEDIA, Calgary, AB
2005  Voice, Signal & Noise, Video In Studios, Vancouver, BC
2004  Hardcore Superstar, Canzine: Broken Pencil, Toronto, ON
2004  I Want You to Want Me: Total Workout, Stride Gallery, +15 Window Space, Calgary, AB
2003  I Want You to Want Me, Stride Gallery, +15 Window Space, Calgary, AB

SELECTED GROUP EXHIBITIONS
2005  Striptease and TV Dinner, Graduate Exhibition: Illingworth Kerr Gallery, Calgary, AB
2004  I Love You, bien jouer, curated by Groupe Visuel, Calgary, AB
2004  I Want You to Want Me (Total Workout), Stride Gallery, +15 Window Space, Calgary, AB
2004  Save Yourself, Mutton Busting Performance and Visual Art Festival, EPCOR Centre for the
      Performing Arts, Calgary, AB
2003  Cupcakes, The Closet Gallery, Calgary, AB

BIBLIOGRAPHY
“Review: First International Prize for Performance.” Work. Art in progress n. 14, Galleria Civica di Arte
Contemporanea of Trento, Italy, 2005.
2004: Page 58. Calgary, AB
YAEL BROTMAN

EDUCATION
University of Toronto, B.Ed.
University of Manitoba, B.A. (Honours) English

SELECTED AWARDS
Artist Residency, Klondike Institute of Art and Culture, Dawson, Yukon, 2002
Travel Grant, Canada Council for the Arts, 2002, 1999
Creation/Production Grant, Canada Council for the Arts, 1999
Artist Residency and Scholarship, Leighton Art Colony, Banff Centre, 1999
Sheila Hugh Mackay Foundation Scholarship, 1998
Nick Novak Scholarship, 1994

SELECTED SOLO EXHIBITIONS
2007 Open Studio Gallery, Toronto, Black and White Seeking Azure
2006 Loop Gallery, Toronto, Rubble Redux
2005 Loop Gallery, Toronto, Off in the distance
George Gilmour Gallery, Open Studio, Toronto, I Guess I Need More Grace Than I Thought
2004 Premier Dance Theatre, Harbourfront Centre, Toronto, Fable
2003 Odd Gallery, Klondike Institute of Art and Culture, Dawson, YK, Shard
Loop Gallery, Toronto, Love in the Time of CNN
2002 Loop Gallery, Toronto, Safe House
Atelier Circulaire, Montreal, La Maison Sûre
Natural Light Window Gallery, Toronto, Diana and the Letter
2001 Natural Light Window Gallery, Toronto, Drive-by Art
2000 Angell Gallery, Toronto, Escutcheon
1998 George Gilmour Gallery, Open Studio, Toronto, Walk On Water
1997 Red Head Showcase, Toronto, Textile: The Opera
1995 Open Studio Gallery, Toronto, Interchange
The Gallery, Scarborough College, University of Toronto, Close Up, Far Away and Sideways

SELECTED GROUP EXHIBITIONS
2006 York Quay Gallery, Harbourfront Centre, Toronto, Where she’s at
The Ink Shop Printing Center, Ithaca, NY, incahoots
Mount Saint Vincent University Gallery, Halifax, NS, Open Images, Open Text
Eastern Edge Gallery, St. John’s, NL, Open Images: Open Narrative / Dreamline
2005 McMaster Museum of Art, Hamilton, ON, Leaving their mark
2004 Forest City Gallery, London, ON, Drawing On a Warm Thin Line
Galeria Juan Pardo Heeren, Instituto Cultural Peruano Norteamericano, Lima, Peru, CA>PE
Artists Space, New York, NY
2003 Harbourfront Centre, Toronto, Case Studies: Drawer
Open Studio Gallery, Toronto, Field Trip
Galerie Trois Pointes, Montreal
2002 Catalyst Arts, Belfast, Northern Ireland, From Ritual to Romance
Salle Augustin-Chenier, Ville Marie, PQ, 6th International Miniature Art Biennial
Latcham Gallery, Stouffville, ON, Moments
2001 Gallery 360° [CN Tower], Toronto, Open Studio @ 360
George Gilmour Gallery, Open Studio, Toronto, Waterline
2000 Archive Inc., Toronto, Architecture
SELECTED GROUP EXHIBITIONS cont’d

1999  David Mirvish Books, Toronto, Big Sexy Print Show
      McMullen Gallery, Edmonton, No Quiet Within

1998  David Mirvish Books, Toronto, From Memory to Transformation II
      The Station Gallery, Whitby, ON, Plein air
      Grimsby Public Art Gallery, Grimsby, ON
      J.-C. Bergeron Gallery, Ottawa
      A Space, Toronto, The Boxing Day Show

1997  McMullen Gallery, University of Alberta, Edmonton, Sightlines:
      International Symposium on Printmaking & Image Culture
      92nd St. Y, NYC, New York, Miriam’s Cups Invitational
      The Station Gallery, Whitby, ON, Face
      Lonsdale Gallery, Toronto, Ashkenaz: Dancing With The Leviathan
      J.B. Aird Gallery, Toronto, Spirit of the Place
      179 John Street, Toronto, From Memory to Transformation

1996  Prince George Art Gallery, Prince George, BC, Dis/Locations III
      Atelier Circulaire, Montreal; York Quay Gallery, Harbourfront Centre, Toronto; Face
      Salle Augustin-Chenier, Ville Marie, PQ, 3rd International Miniature Art Biennial

1995  The Station Gallery, Whitby, ON, Landmarks: Time or Place
      J.B. Aird Gallery, Toronto, Dis/Locations II
      179 John Street, Toronto, The 4 Show
      Viridian Gallery, New York City, Canadian N.Y.C. Annual

SELECTED REVIEWS, CATALOGUES, WRITINGS

      Catalogue, Black and White Seeking Azure, Open Studio (essay by R. Diederenhofs), Toronto

      Review of Rubble Redux, by G.M. Dault, The Globe and Mail, November 11
      Review of Open Images/Open Text, by A. Nicoll, Visual Arts News, Summer
      Reproduction of image, Open Images: Open Narrative / Dreamline, National Post, April 6

2005  Curator’s Lecture of Leaving their mark, by I. Mayerhofer, South 905, Cable 14, Hamilton
      Review of Leaving their mark, by A. Wenzowski, Brabant Newspapers, March 11
      Review of Leaving their mark, by S. Pearsob, Artsbeat, March/April
      Review of Leaving their mark, by E. Hujer, The Hamilton Spectator, March 7
      Catalogue, Leaving their mark, McMaster Museum of Art (essay by A. McQueen), Hamilton
      Review of Off in the distance, by R.M. Vaughan, National Post, February 26

2004  Authored review of Yayoi Kusama exhibition, Artery, 9:3, Fall

2003  Review & photo of Shard, by A. Tyrrell, The Klondike Sun, August 1
      Review of Shard, by C. Benthan, The Yukon News, July 17
      Catalogue, Shard, ODD Gallery, Dawson City
      Reproduction of image, Love in the Time of CNN, Toronto Star, July 3
      Catalogue, Love in the Time of CNN, Loop Gallery (essay by H. Webb), Toronto

2002  Catalogue, Art With Heart, Casey House Foundation, Toronto
      Authored review of S. Boyle exhibition, Canadian Art, Summer 2002
      Review of Safe House by T. Hirschmann, Now Magazine, Toronto, June 13
      Catalogue, Safe House, Loop Gallery, Toronto
      Reproduction of image, La Maison Sûre, Mirror, Montreal, March 21

2000  Interview, Rogers Community Television, Architexture, May 18
      Review of Escutcheon, by L. Hague, Lola, 6, Summer
ESHRAT ERFANIAN

EDUCATION
Master of Visual Studies, University of Toronto, 2007
Bachelor of Fine Arts, York University, Toronto, 1990

ACADEMIC AWARDS AND GRANTS
Ontario Arts Council, Mid-Career, 2005
Canada Council B Grant, and Ontario Arts Council B Grant Short Term, 1999
Canada Council, Ontario Arts Council, Short Term Project Grants, and Exhibition Grants, 1991 to 1996
Alberta Heritage Fund Award of Academic Excellence, Alberta, 1986

TEACHING AND RELATED EXPERIENCE
2005-2007 Teaching Assistant, University of Toronto
2004 Guest Lecturer, Occidental College, Los Angeles, California
2003-2004 Instructor, McMaster University, Hamilton
2001-2002 Substitute Instructor, McMaster University, Hamilton
1997-2000 Member, Board of Directors at Mercer Union, Artist run center, Toronto
1997 Guest Lecturer, Five universities and arts schools across China and Tibet
1993-98 Member, Board of Directors, Glendon Gallery, York University, Toronto
1994, 98, 01 Jury member, Canada Council for the Arts and Ontario Arts Council
1994 Guest lecturer for the Department of Fine Arts, MFA program, Trent University, Peterborough
1993 Curator of Murray Schafer’s Patria Exhibition (musical scores), Autumn Leaf Theatre Company, Harbourfront Centre, Toronto

SELECTED SOLO EXHIBITIONS
2005 Tres-pass, The James K. Bartleman Art Gallery, Elliot Lake, Ontario
2003 Vestigium II, Red Head Gallery, Toronto, Canada
1999 The 99 International Festival of Arts, Gyur, Hungary
1998 Vestigium I, Linda Kirkland Gallery, New York
1998 The 98 International Festival of Arts, Gyur, Hungary
1996 Transparent Presence, Concord Gallery, New York
1996 Transparent Presence, Linda Kirkland Gallery, New York
1996 Transparent Presence, La Centrale, Montreal
SELECTED SOLO EXHIBITIONS cont’d
1995 The New Gallery, Calgary
1995 SAW Gallery, Ottawa
1994 Artspace, Peterborough
1992 Women’s Art Resource Centre, Toronto

SELECTED GROUP EXHIBITIONS
2004 Golden Theater Production, San Francisco, California
2003 New Langton Art Gallery, San Francisco, California
2001 Commute, Arc Gallery, Chicago
1999 Land Takes, Edward Day Gallery, Toronto
1997 Gramercy Hotel Art Fair, New York
1996 East of Here, YYZ, Toronto
1996 Concord Gallery, White Mountains, New York
1995 Whitney Museum Independent Studies program, Graduating Show, New York
1994 4-Person Show, S.L.Simpson Gallery, Toronto
1994 Searching for My Mother’s Garden, Art Gallery of Mississauga
1993 Baffle Series, York University, Toronto
1991 Politics of Beauty, 519 Church Street Community Center, Toronto
1989-91 Round-Up 89, 90, 91, Installations, 1400 Dupont, Toronto
1990 Healing Images, Installation, Toronto

SELECTED PUBLICATIONS AND REVIEWS
2001 “Requiem of Days, Resurrection of History”, Catalogue essay by Jennifer Gonzales
1999 Globe and Mail, “Gallery Going”, Gary Michael Dault, August 20
1999 Eye Weekly, R.M. Vaughan, August
1998 “Iconographic Gestures”, Catalogue essay by Jennifer Gonzales
1996 Trans.mission, de l’heritage des femmes enartvisuels, LaCentrale
1995 FireWeed, A Feminist Quarterly of Writing Politics, Art and Culture, No.46
JANICE GURNEY

EDUCATION
Master of Visual Studies with a collaborative degree in Book History and Print Culture Program, University of Toronto, 2007.
Bachelor of Fine Arts Honours, University of Manitoba, 1973

SELECTED AWARDS AND GRANTS
The Banff Centre for the Arts, Studio Fellow, Babel, Babble Rabble Residency, 2006
Master of Visual Studies Fellowship, University of Toronto, 2005-07
Toronto Arts Council, Visual Arts Grant, 2000/02
Ontario Arts Council, Visual Arts Grant, 2000

SELECTED TEACHING EXPERIENCE
2005/07  Teaching Assistant, MVS Program, University of Toronto
1997-06  Toronto School of Art, Toronto, Painting and Professional Studio
1992-93  Sheridan College, Oakville, Ontario, Painting Instructor
1989    Ontario College of Art, Toronto, Ontario, Visiting Instructor, Photography
1984    Simon Fraser University, Centre for the Arts, Burnaby, B.C., Sessional Instructor

SELECTED GUEST LECTURES AND PANEL DISCUSSIONS
2007  "Taking a Stand: Activism in Canadian Cultural Archives", Library and Archives Canada, Ottawa.
2005  Visiting Artist, University of Calgary and Alberta College of Art and Design, Calgary, Alberta.
2001  "We are not Greg Curnoe", Symposium, Art Gallery of Ontario, Toronto.
1995  "Making Art Worth It", panel, Innis College, University of Toronto.

SELECTED SOLO EXHIBITIONS
Meditation in Your Office, various offices at the University of Toronto, Ontario.
1992-94  Sum over Histories, Winnipeg Art Gallery, Winnipeg, Manitoba, Power Plant, Toronto,
Ontario, Mackenzie Art Gallery, Regina, Sask., London Regional Art and Historical Museums,
1989  Name, 49th Parallel, New York, N.Y.
1986  For The Audience, Mount Saint Vincent Art Gallery, Halifax, N.S.
SELECTED GROUP EXHIBITIONS
          Art Gallery, Lethbridge, Nickle Art Museum, Calgary, Agnes
          Etherington Art Centre, Kingston.  (catalogue)
2001    The Way Up and the Way Down Are One and the Same, 5 Grafton Ave., Toronto.
          The Word in Contemporary Canadian Art, Art Gallery of North York, Ontario.
1997    Odd Bodies, National Gallery of Canada, Ottawa, Ontario.
1996    Bereft, Hallwalls, Buffalo, New York and Spaces, Cleveland, Ohio.

BOOK PROJECTS
2006    One Meditation, Book 9, #15, self-published, Toronto.

SELECTED WRITINGS AND CURATORIAL PROJECTS
2002    “I Am Not You”, from “We are not Greg Curnoe”, Open Letter, 11th series, #5.
1988    “The Taking of Photographs is Strictly Prohibited”, Parachute #50, Montreal.

SELECTED REVIEWS AND EXHIBITION CATALOGUES

Janice Gurney is represented by Wynick/Tuck Gallery in Toronto.
DAVE KEMP

http://davekemp.ca
davekemp@davekemp.ca

EDUCATION:
Master of Visual Studies with a collaborative degree in Knowledge Media Design, University of Toronto, 2007
Bachelor of Fine Arts (Photography Studies), Ryerson University, 2001
Bachelor of Science (Mechanical Engineering), Queen’s University, 1997

AWARDS AND GRANTS:
Project Open Source | Open Access, SEP Award, for the Electric EEL online gallery, 2006
Magenta Foundation, Emerging Photographers 2006, Honorable Mention, 2006
CopyCamp: Art, Technology, Law, full subsidy to attend conference, 2006
Social Sciences and Humanities Research Council of Canada, SGS Scholarship, 2006
Project Open Source | Open Access, SEP Award, for Image Matter, 2006
Academic Fellowship, University of Toronto, Master of Visual Studies Program, 2005
Atlantic Center for the Arts (New Smyrna Beach, Florida), Residency Scholarship, 2003
du Maurier Arts Council, Grant in the Visual Arts, for Reconstructed Bodies, 2001
Ryerson University, Dean’s List, 2001
Canadian Millennium Scholarship, 2001

TEACHING EXPERIENCE:
Teaching Assistant, Enhanced Visual Tutorials: Photo-based Art, University of Toronto, 2007
Facilitator, Media Generator@UTM, University of Toronto Mississauga, 2006, 2007
Teaching Assistant for Sue Lloyd: Integrated Photo-based Explorations VIS 318, 2006
Teaching Assistant for Sue Lloyd: Photo-based (Digital) VIS 218, 2005
Teaching Assistant for Sue Lloyd: Photo-based (Chemical) VIS 217, 2005
Instructor, Photography and Darkroom, The Living Arts Centre Mississauga, 2004, 2005

GUEST LECTURERS:
Project presentation, Image Matter: an online art exhibition released under a Creative Commons license. Project Open Source | Open Access SEP award event. Toronto, On, 2006
Conference Session, Copycamp Unconference, Ryerson University, Toronto, ON, 2006
Artist Talk, Image Matter for Dorkbot Toronto, Interaccess Electronic Media Arts Centre, Toronto, ON, 2006
Artist Talk, Atlantic Centre for the Arts, New Smyrna Beach, Florida, 2003

RESIDENCIES:
Atlantic Center for the Arts (New Smyrna Beach, Florida), 2003
- with master artists Stephen Pippin, David Parsons and Dave Hickey
SELECTED SOLO EXHIBITIONS:
2007  Image Matter, Ontario Science Centre (Ideas Gallery), curated by Ana Klasnja, Toronto, ON
2006  Image Matter, Visual Studies Department, University of Toronto, Toronto, ON
2002  Reconstructed Bodies, Luft Gallery, Toronto, ON
2001  Out of the Ordinary, Ryerson Gallery, Toronto, ON

SELECTED GROUP EXHIBITIONS:
2007  Shift, TBA, curated by Olivia Lam, Toronto, Ontario
2003  runLomorun, York Quay Gallery, curated by Pamila Matharu, Toronto, ON
INsideOUT, Atlantic Center for the Arts, New Smyrna Beach, Florida
2002  In Memoriam/In Gratitude, Ryerson Gallery, Toronto, ON
2001  The Bathroom Show, Luft Gallery, curated by Jennifer Long and Selena Cristo, Toronto, ON
Lux Nova: A Low Tech Explosion, York Quay Gallery, curated by Diane Bos and Jennifer Long, Toronto, ON

WEB PROJECTS:

ARTICLES, REVIEWS AND RELATED MEDIA:

TECHNICAL CONSULTATION AND DESIGN FOR ART PROJECTS:
David Rokeby – Cloud at the Ontario Science Centre, 2006, 2007
Susan Schelle – Blue Screen, 2006
Av Isaacs – Isaacs Seen publication, 2005
Jessica Thompson – Soundbike, 2005
Germaine Koh – Shell, Relay, “…”, PoS, Ouvert/Open and others, 2004
ACKNOWLEDGEMENTS

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THE EXHIBITION

University of Toronto MVS Programme in Studio Art
Graduating Exhibition 2007

1 Spadina Crescent
April 20-29, 2007

Opening: April 20, 5-8pm

University of Toronto, Department of Art
Tel: (416) 946 8150

Hours: daily 1-5pm

ESSAYS BY DAVID LISS
CATALOGUE DESIGN BY GARETH LONG & LINSEED PROJECTS
EXHIBITION COORDINATED BY LISA STEELE
PRINTED BY PRINT MAXIMUM

David Liss is currently Director and Curator of the Museum of Contemporary Canadian Art in Toronto, a position he has occupied since December 2000. Previously, he was Director and Curator of the Gallery of the Saidye Bronfman Centre for the Arts in Montreal. From 1994 to 1996 he regularly contributed art reviews to the Montreal Gazette and has also had his writings on art published in journals such as Canadian Art, Espace, C.V. Photo, ETC. Montreal, ARCO Publications, and others. His essays on art have been published in numerous exhibition catalogues and publications internationally. Liss is a contributing writer and curatorial consultant to ARCO Publications and the ARCO art fair in Madrid, Spain. Recent volunteer activities include co-curating the Art With Heart auction to benefit Casey House, in 2002, 2003, 2004, and a position on the advisory committee for the Toronto Sculpture Garden since 2003. David Liss is also a contributing editor to Canadian Art magazine, an Adjunct Professor at York University in Toronto, and a practicing and exhibiting artist.
Liss, David
University of Toronto MVS Programme : 2007 graduating exhibition :
Gale Allen, Yael Brotman, Eshrat Erfanian, Janice Gurney, Dave Kemp / essays by David Liss.

Essays by David Liss.
Catalogue of an exhibition held at the Dept. of Art of University of Toronto, Apr. 20-29, 2007.

1. Art, Canadian--21st century--Exhibitions.  I. University of
Toronto. Dept. of Art
II. Title.

1. Art, Canadian--21st century--Exhibitions.  2. University of
- IV. Gurney, Janice 1949 - V. Kemp, Dave 1973 – VI. University of Toronto. Dept. of  Art VII. Title.