



SOS: A Story of Survival, Part II - The Body

26 August 2023 – 7 January 2024

SOS: A Story of Survival is a three-part exhibition exploring what survival is, what it looks like and what it means to survive.

For *Part II – The Body*, issues, frameworks, struggles and successes of local and global significance are brought together. Subjects include the absolute destruction of war and conflict, comfort with death as a way of living more fully, migration, food and housing insecurity, and the raucous collapse of our shared environment. The exhibition is a quietly contemporary project in that it does not pretend to find solutions to these extreme circumstances. We are past all of the tipping points. There is no going back.

Instead, the works and artists gathered together here each propose and embody alternative frameworks, relations and possibilities. These are tools for survival amongst the gently falling ashes gathering on the ground and in our lungs. If we must warm our feet on the fires of the Anthropocene, how might it become possible that the distinct geological change that marks the epoch be inverted to one that is positive, recuperative and community-led? We think change takes time, but Argentine author Jorge Luis Borges reminds us: *Centuries and centuries and only in the present do things happen*. Our generation(s) must contrast our origins and find footfall upon unknown terrain, buoyed by care and mutual aid, so that our 81.1 years of expected corporeal survival are something more than running, relocating and rebuilding from the latest collapse and disaster.

This is a story of survival.





A collection
of affect,
resonance and
congruency

A text featuring words by:

Björk, Candice Hopkins, Charles Esche, Elizabeth Kolbert, Jorge Luis Borges, Jun'ichirō Tanizaki, Nigel Clark, Octavia Butler, Nadja Popovich, Nikita Gill, Peter Schjeldahl, Sarah Milroy, Stephen Ranger, T.J. Demos, Ursula K. Le Guin, W.H. Auden, Yaeji, Yunjeong Han

For an exhibition featuring work by:

Adad Hannah, Amy Smoke, Arjuna Neuman, Bangishimo, Denise Ferreira da Silva, Erik O'Neill, FASTWÜRMS, John Marriott, Karine Giboulo, Kim Dorland, Mary Kavanagh, Paul Roorda, Stephen Andrews, Wendy Coburn, Will Gorlitz, Objects from the Ken Seiling Waterloo Region Museum

by Darryn Doull

No creature has ever altered life on the planet in this way before, and yet other, comparable events have occurred. Very, very occasionally in the distant past, the planet has undergone change so wrenching that the diversity of life has plummeted. Five of these ancient events were catastrophic enough that they're put in their own category: the so-called Big Five. In what seems like a fantastic coincidence, but is probably no coincidence at all, the history of these events is recovered just as people come to realize that they are causing another one. When it is still too early to say whether it will reach the proportions of the Big Five, it becomes known as the Sixth Extinction.¹

The initialism SOS is a plea for help. It was established in 1906 by the International Radio Telegraphic Convention in Berlin as a distress signal for maritime use: *Save Our Ship*. Over time, SOS has become recognized as a visual distress signal: *Save Our Souls*. Inscribed with sticks on a lonely beach, or stomped into the snow of a frigid mountain, it is one desperate exclamation while the author waits for salvation. It is an appeal for times when even basic survival seems increasingly improbable. The beating heart eventually fades, until the fate is sealed.

First, the pulse is lost locally, and then the loss spreads further. In small ways and in larger ones, ecosystems collapse and entire species of flora and fauna are lost. The SOS of the world is found in the waves of global warming, the current of ecological collapse and the incessant stream of new extreme weather records being set by the day.

Will we receive the message before all is lost? Is it already too late?

The works in the exhibition *SOS: A Story of Survival, Part II – The Body* are an invitation into a larger world than the one that is otherwise immediately legible. Instead of looking to heal, fix or address the faults of late-stage capitalism, these works demonstrate ways to survive and thrive “in the face of the hostility of a catastrophic economic and social world system.”² In that sense, it is a quietly contemporary project, finding solace and comfort in intergenerational exchange, mythologies, ancient knowledge, oral histories and storytelling. Images survive across pictures, like ghosts manifesting in new forms, while the sun and the moon continue their incessant chase.





*Why do we think the past
is a faraway place?*

Is only what you see, what you can believe?

Internet said there's nothing we can do to save the future generation.³

On 20 June 2020, O:se Kenhionhata:tie, known as **Land Back Camp**, was created by Amy Smoke, Bangishimo and Terre Chartrand in Kitchener, Ontario's so-called Victoria Park close to Willow River (presently called the Grand River).⁴ Over 100 days later, the tepee remained standing, with the space around it transformed into a camp of queer, Two Spirit, trans and/or non-binary youth learning and practising their Indigenous cultural heritages and demanding Land Back. Looking more broadly, #LandBack is a decentralized campaign to strengthen Indigenous sovereignty, claim decision-making power and embrace self-determination for cultural survivance. Land defenders and a resurgence of ancient knowledge will be instrumental to societal continuity as the climate fractures around us.

How many generations do you think about? Can you see beyond the end of today? Are you worried about the end of your own generation? About the care that you hope to receive when you reach your greater years? Do you think about the knowledge that you inherited from the seven generations before you, or how your actions impact seven generations in the future?

Centuries of centuries and only in the present do things happen.⁵

Ursula K. Le Guin reminds us that *fear is seldom wise and never kind*.⁶ How does a fear of the future change the present beyond declining birth rates and the smoking rage of the lower and—increasingly precarious—middle classes? How can we separate a disengaged complacency with the status quo from a fear of the unknown and the new?





Pausing to gather my thoughts, I take a break from this writing. I gaze out my office window. A thin plastic wrapper from a pack of cigarettes ambles past, occasionally catching on the tallest blades of grass. Maybe not the one we want, but it is nevertheless the anthropocentric tumbleweed that we deserve (and the one that we have earned). It looks good on us. Let us wear it well.

As we know, the ongoing destruction of our environment by anthropogenic pollution is pushing us toward catastrophic circumstances. This situation promises only to worsen as we advance toward a series of climate-change tipping points. Amounting to the most momentous experimentation with the earth's living systems in human history, this environmental alteration, put into place by industrial modernity (with roots in the formation of capitalism centuries before), threatens...⁷



Occasionally lost between the cosmos and the terra, people march, protest and gather to care for each other and the matter of the world. **Wendy Coburn's** *Slut Nation: Anatomy of a Protest* revisits the world's first Slutwalk, a grassroots and spontaneous rebuttal of a Toronto Police officer's comments at a safety and security panel in 2011. Among more discrete subjects, the overall work poses bigger "questions about the freedom of assembly, the critical role of protest and tactics used to undermine social justice organizing and positive social change."⁸ Coburn's work draws attention to authoritative power and questions existing systemic structures that directly impact community negatively. That same impulse governs **John Marriott's** work, *Untitled (after Wieland)*. This work was made at a time of sweeping and severe economic policies from the federal government. These changes caused great hardship for many by eliminating social support programs, leading to individuals sleeping on the streets in sleeping bags like the one that forms the base of the work. Three words written across the front of the sleeping bag are threads linking governmental policy, mutual aid, community care and social protection: *Treason Over Compassion*.

Marriott's treason shares context with one of **Karine Giboulo's** featured works. *Shelter* also includes one fabric sleeping bag, alongside more than 60 inhabited miniatures sculpted from polymer clay. The work was created at a time when people across Canada face increasingly unaffordable costs of living. Shelter systems are over-capacity while the government continues to welcome refugees and immigrants with nowhere for them to go. Depending on your background and current situation,

sleeping in a tent could represent anything from the worst of times, fighting for survival, to the best of times, camping with friends in natural splendour. This inherent inequality is often weaponized as a distraction, drawing attention away from the rapacious 1% keeping the capitalist dream alive at the expense of the world and everything upon it.

So where do we go from here? **Denise Ferriera da Silva and Arjuna Neuman** offer an alternative in their 2020 video, *Soot Breath // Corpus Infinitum*. The artists ask: "Could tenderness dissolve total violence? Could tears displace total extraction? Towards this we reimagine the human and its subject-formation away from predatory desire and lethal abstraction, away from the mind and eyes and noble senses, away from total extraction and its articulations as ethnography, border regimes, slavery, sexual abuse, trade and mining. Instead we turn to skin, resonance and tenderness as the raw material of our reimagined earthly sensibility. Remembering that to be tender is to soften like supple grass, and to attend to is to care for, to serve. Serving, we know is the opposite of slavery, just as violence dissolves with care."⁹

Let us serve. Let us care.

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I am on Libgen looking for sources. Typically, I am searching for one or two specific things. This time, I also try a general query. *Surviving*.

I remember something that I read a long time ago; now, the source eludes my memory. The idea is that the book that you *need* is most often next to (or near) the book that you *want*. It comes out from that beautiful civic institution of the public library, and encourages one to take a wide view, look around the peripheries and avoid a restrictive tunnel vision. You cannot search for that which you do not know exists, but you can keep your soul open to indulgences of parallel paths and unexpected lateral leaps of understanding.

The results from my search highlight the breadth of survival anxiety. Security. Technology. Globalization. Difficult Conversations. Terrorism. Quantum Uncertainty. AIDS. Project Management. Globalization (again). Cancer. Fundraising. Civil War. Prison. Death. There are at least 47 more pages. In the end I cannot find the book that I was looking for, but I never really knew what that was in the first place. So, I embrace the process of the search as a product and a result.



This generative process was embodied in the organization of this exhibition in other ways, too. Early on, we added to our List of Works a brochure produced in 1944 by the Canadian Minister of Pensions and National Health. Titled *Back to Civil Life: Navy Edition*, it provided utilitarian information for veterans returning from World War II. The very existence of this brochure speaks to the extreme, alien conditions of modern warfare, and acknowledges the rehabilitation required for even rudimentary re-integration into civilian life. In securing the loan for this original object from the **Ken Seiling Waterloo Region Museum**, we uncovered three additional brochures, each produced by the Emergency Measures Organization (EMO), which was transferred to the Department of National Defense in 1963. In the 1960s, the EMO produced a series of brochures under the heading of *Blueprint for Survival*. These demonstrate the new fears of global warfare with instructions for basement fallout shelters and strategies for surviving nuclear war. We would have missed them altogether had we not kept an open mind and embraced the process of the search. So much is lost by overdetermination.

Mary Kavanagh's photographs from the *Trinity Equivalent* series grounds the atomic anxiety of the EMO by revisiting the site of the first atomic bomb test 75 years later. Each diptych juxtaposes natural forms with military artifacts and architectural remains. Though the spectre of atomic warfare continues to loom large today, nature continues to hold its ground at the White Sands Missile Range in New Mexico in a photosynthetic survival.

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"I know it won't be possible for a long time. Now is a time for building foundations—Earthseed communities—focused on the Destiny. After all, my heaven really exists, and you don't have to die to reach it. 'The Destiny of Earthseed is to take root among the stars,' or among the ashes." I nodded toward the burned area.¹⁰

As Lauren Oya Olamina struggles to survive in the dystopic ruins of modern life, beset by economic and global climate crises in Octavia Butler's iconic novel *Parable of the Sower*, fires burn around her. Fittingly, the transformative power of fire destroys and creates. For Olamina, the fires shatter the tenuous peace in the remnants of a gated community in Robledo, California that she called home. However, this destruction also forces Olamina out onto the roads, looking for a new place to settle. Her travels only end with the foundation of the new community of Earthseed, which functions as both a utopian collective enterprise (or, an essential organization for survival) and as a preparatory framework for humanity's destiny amongst the stars.

Back on Earth in 2023, I breathe in the air of the city. My air purification unit (a pandemic purchase) hums away quietly in the other room, caught in a breeze from an open window that should probably be closed. Before heading out, I check the

Weather Network to decide what to wear. It's 24 degrees. Instead of cloudy, rainy or sunny, I am told that the weather will be *Smoke*. Outside, my eyes tingle a little bit. The air that I breathe is stained orange. It carries an aroma that is somewhat sweet. It's deceptive. Nostalgic. Everybody smells a little bit like the day after a camp fire (or at least the memory of it). The hazy sky and psychedelic sunsets seduce us. The beauty masks its ugly origins and inspires selfies by the waterfront.

Millions of people across Canada and the United States are suffering in an atmosphere clogged with smoke from uncontrolled wildfires. As of this writing, the record-breaking fires have already consumed more than 25 million acres, with more than a month of peak fire season left to go.¹¹ Other kinds of fires burn through our cities every day. The smoke from these fires signals the loss of food security, housing affordability and nationalist infighting. [Kim Dorland's](#) epic painting *Where are all the protest songs?* captures the view from the ground. Coterie of skeletons and friends amble around an ashen black ground. Some sulk in despair while others gleefully revel in the dancing flames. A capitalist shell stands empty on the side.

Auctioneer Stephen Ranger asks: "What is a landscape artist left to paint when we've burned, bulldozed, plowed, flooded or paved over all the landscapes?"

[Kim Dorland's painting] might be the answer to that question too. One could call this work apocalyptic, it's undeniably macabre in places and some of the imagery terrifying, but that would overlook another energy that runs through the work. The energy of an artist grappling with what the future holds, for him, his family, his world. ... Maybe all you can do is write a protest song, maybe it's the most important thing you will ever do."¹²

The destructive capacity of fire is a familiar story, but what about its creative and productive side? Recently, **FASTWÜRMS** has been re-focusing on the work of raku (or, more specifically, ukaru) ceramics. Raku firing is an earthen alchemy that unites the elements, subjecting clay to magmatic processes and transforming it into hardened ceramic for a few moments, years or centuries. Like life, raku firing can be unpredictable and the finished body is porous and fragile. Or, as FASTWÜRMS write, "Truth and beauty emerges from the event horizon of chaos and destruction. You can touch it."¹³ In the distant future, nothing will remain of these raku objects except for some shards and particles of dust. Sequencing through geological rupture and repair, the enminded matter¹⁴ will become a part of another conscious being, creating a ripple across spacetime and being.

*More than brute death tolls, what interests us is the way volcanic processes mediate between the Earth's forbidding interior and the lively envelope around the planet's surface, how they bring the slow, churning temporalities of the inner Earth into the more familiar rhythms and durations of the outer Earth. Such breaching, we suggest, are both exorbitantly generative and profoundly destructive, at once a giving and a taking away of time.*¹⁵

The central tufted textile, *Eon Glass*, features a central hourglass shape set against a glowing red background. The visual code is a convergence of deep time with mortal time. From the Latin *tempus fugit* (time flies), the work is a reminder that the sands of time will continue to flow regardless of our wishes and actions.

*In order to rise
From its own ashes
A phoenix
First
Must
Burn.*¹⁶



*We have calcium in our bones,
iron in our veins,
carbon in our souls,
and nitrogen in our brains.
93 percent stardust,
with souls made of flames,
we are all just stars,
that have people names.*¹⁷

Like the broken raku that returns to dust as enminded matter to become part of another energy cycle, we will also return to dust and become the stuff of planets and stars in the end. These are roads that lead back to their beginnings. Our corporeal bodies are just temporarily borrowed from celestial ones. We all share one great continuity, regardless of our colour or creed. Yet we continue to destroy each other, directly and obliquely.

Stephen Andrews' work in this exhibition captures both the destruction of war and the resilient strength of protest. In the former, an allegorical Cain and Abel are used as a parable for war with two brothers fighting and one killing the other. As Sarah Milroy observes, Andrews "developed new ways of rendering his subjects, dissolving them into light and insubstantiality, shimmering beyond our ability to grasp. Matter vaporizes into memorial."¹⁸ In the latter, a series of drawings sparkle and crack with the energy of their disobedient subjects, fighting for their rights while standing up for what they believe in. Fragments of media float upon the surface of the page, like exploded confetti-coloured shrapnel.

*The elegant aristocrat of old was immersed in this suspension of ashen particles,
soaked in it, but the [hu]man of today, long used to the electric light, has forgotten*

that such a darkness existed. It must have been simple for spectres to appear in a “visible darkness,” where always something seemed to be flickering and shimmering ...¹⁹

*But for him it was his last afternoon as himself,
An afternoon of nurses and rumours;
The provinces of his body revolted,
The squares of his mind were empty,
Silence invaded the suburbs,
The current of his feeling failed; he became his admirers.*²⁰

The grief of loss is one of the purest human emotions. It strikes at the core and moves beyond reason. Somehow, the transition of death is both one of the most monumental parts of life as well as one of its most rudimentary. Once we are born, it is one of the only things guaranteed to everybody equally.

In times of mourning, some cultures will send flowers. Depending on personal background and beliefs, certain flowers have particular symbolic weight and resonance for occasions of celebration and despair. For example, the humble daffodil (*Narcissus*) is perceived as a symbol of vanity in the West, while in the East it is a symbol of wealth and good fortune. In Persian literature, the daffodil is a symbol of beautiful eyes. Some people associate the blooms with being unlucky because the flowers hang their heads. Further, white daffodils in particular are often linked with death and are planted near tombs.

Following a deeply personal moment of loss, **Will Gorlitz** began to receive flowers of condolence. In *March*, we see a view of one of these bouquets on an unspecified surface, as seen from above through the visual distortions of tear-filled eyes. The metaphorical picture distills an emotional cartography in a way that works outside of autobiography. Instead, the scene becomes warmly generic, resisting the bravado of universalism. The tondo is the exact same size as a full moon in an adjacent painting (*Moon Centre*), producing a visual doubling and misalignment. But the solo drifting moon in a starless sky also brings the celestial back into the body.

Love is the medium that brings disparate elements of the universe together. Regardless of our beliefs, we look up at the same moon. Even if they are known by different names and constellations, we gaze upon the same stars.



There is something mystical and unifying in the cosmos. If only nationalist hubris could allow us all to celebrate our differences and dance under the light of the moon together.



*Life doesn't go on. It goes nowhere except away. Death goes on. Going on is what death does for a living. The secret to surviving in the universe is to be dead. ... I was deeply moved by the implication that death may be a major life event, such as birth, confirmation, and marriage, but that it doesn't mean you're gone. We spare the dead a bit of the life in us. ... It hit me that the dead were reciprocating: a bit of the death in them for us. Never fully dead, never fully alive.*²¹

In times of disaster, the momentum of the news cycle often reduces events to quantifiable statistics. *Four people were killed and thirteen others are in hospital with severe injuries. Over 800 trees were lost in the fire.* As **Paul Roorda** worked, the news was full of COVID-19 casualties, war, migrant loss at sea and further confirmation that numerous unmarked graves are located on the properties of former residential schools across the country. When faced with unimaginable grief or unrelatable contexts, raw numbers can sometimes provide a way to understand what occurred; an attempt to embody empathy, perhaps. In *Tally*, Roorda captures viewers' reflections on the polished bed of a vintage mortuary tray. The ghostly



apparition is surrounded by tallies in groups of five. The question goes unanswered: are these tallies counting the bodies that have been in this tray before, or is the reflection a memento mori, suggesting the tally could be our own number of days remaining? A retrospective gaze is redirected out toward the future.

This reflection might have been one shared by Ophelia—cruelly rejected by Hamlet—in **Adad Hannah**'s work just before she slipped her body into a gently flowing stream of water. We find Ophelia in the suspended moment as her last breath escapes her lips, her entire being surrendering to heartbreak. As her long sinewy hair intermingles with the tangled willow branches, she seems to find some comfort in rejoining the earth. The boundaries between her self and the world around her already seem to be slipping away. Hannah extends this moment through the tableau vivant technique, freezing the subject as a living sculpture, hovering somewhere between life and death.

*Never fully dead, never fully alive.*²²



*If there is any civilization remaining on earth in the year 2086, it will be an ecological civilization. ... People in regions that fail to adapt to the rapidly changing conditions on earth or fail to build an ecological civilization will live lives like scenes from disaster movies, constantly pressed for survival.*²³

We must eradicate humans from the centre of the worldview.

Borrowing (again) from Schjeldahl: "Who's 'we'? You know."²⁴

It is time to break with an obsolete paradigm to realize that the way things are around us is not *just the way it is*. We must correlate the health of our body with the health of the animals, plants, rocks, minerals, rivers, atmospheres and elemental energies around us.

*Civilization should refuse to decline by settling for the present. Instead, it should insist on continued development, anxiously but hopefully pursuing ideas that challenge systemic inertia. What we need now is an adventure towards ecological civilization.*²⁵

The coursing rapids of Mutuhekau Shipu carves a path through the boreal forests of Québec. The 193 km-long river is sacred to the Innu Nation and was recognized with legal personhood in 2021. It is the first river in Canada to receive this status, but not the first in the world. The recognition promises the river nine rights, including the right to flow and to be free from pollution. With over 8,500 named rivers in Canada, there is no shortage of next steps to take. Instead of being paralyzed by scale, remember that each step taken will leave its mark and clear a path for the next one. Momentum builds.

*Perhaps more significant than the case for personhood is a charter to consider the Great Lakes as a commons. This places the Lakes under the custodianship of all—the common good. Commons are ancient systems of resource sharing that prefigure colonialism and capitalism. The commons has certainly operated in the Great Lakes in the past, perhaps implied by the metaphor of the communal sharing of resources in the Dish with One Spoon wampum. This reorientation will depend on taking apart the foundations of colonialism and colonialism itself as a system of belief. Doing so requires the understanding that there is no singular colonialism but rather colonialisms—settler-colonialism, surrogate colonialism, and internal colonialism. These also don't neatly operate along fixed time periods but can operate simultaneously. This is part of the insidious nature of colonialism. There is also extractive colonialism, and the use of the land and water is a symptom of this.*²⁶

If we must warm our feet on the fires of the Anthropocene, how might it become possible that the distinct geological change that marks the epoch be inverted to one

that is positive, recuperative and community-led? Our generation(s) must contrast our origins and find foothold upon unknown terrain, buoyed by care and mutual aid, so that our 81.1 years of expected corporeal survival are something more than running, relocating and rebuilding from the latest collapse and disaster.

*Hope is a muscle
That allows us to connect.*²⁷

*People have to have hope. I have to have hope. It's what keeps us going.*²⁸

This is a story of survival.

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Notes

1. Elizabeth Kolbert, quoting a director of an Alaskan-based conservation group in "The Thing with Feathers," *The Sixth Extinction: An Unnatural History* (New York: Henry Holt and Co., 2014). One might ask why we are invoking the sixth wave of extinction for plants and animals for an exhibition that is, in its very title, about The Body. When thinking about survival (our own, of those that we love, or those already lost), we often think about human bodies by default. According to Statistics Canada, the combined average life expectancy in 2009 was 81.1 years of age. That is the average amount of time that we have. We could look to find parallels between the health of our own brief bodies and those of the plants, animals, rocks, rivers and atmospheres. If humanity spent as much time worrying about these other bodies as we do our own, many of the problems plaguing our world would stand to be improved. The question is how to remove the human from the anthropos.

2. Charles Esche, Facebook post published August 7, 2022, accessed June 20, 2023. In his post, Esche reflects on the most recent iteration of documenta (fifteen) in Kassel, Germany, which had recently closed. For those unfamiliar with the event, documenta is an iconic exhibition of contemporary art that takes over Kassel every five years. Dubbed the "museum of 100 days," the first iteration in 1955 was led by local painter and professor Arnold Bode. It was, in part, designed to bring Germany back into dialogue with the rest of the world after the end of World War II.

Esche's reflection on the fifteenth iteration concludes: "Climate change and class/race/gender conflict are already facts in d15's worlds, the question is what do people do despite them. Letting go of trying to 'fix the world' is hard for the long white, western utopian/universal tradition. I am sure some will see it as a council of despair and perhaps western Europe is simply not a place where such ideas can be discussed today. But I am almost certain we will be living with this approach of documenta fifteen for years to come. For that, I am incredibly grateful."

3. Yaeji, Lyrics from *Submerge FM*, the first track from the 2023 album *With a Hammer*.

4. O:se Kenhionhata:tie website, from the *History* section, accessed July 20, 2023, <https://www.landbackcamp.com/history>.

5. Elizabeth Kolbert, preface to *The Sixth Extinction: An Unnatural History* (New York: Henry Holt and Company, 2014). Originally written by Jorge Luis Borges in *Ficciones*, 1941.

6. Ursula K. Le Guin, *No Time to Spare: Thinking About What Matters* (New York: Harper, 2017), 13.

7. T.J. Demos, introduction to *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press), 8. As a primer on climate-change science, the text recommends the following: James Hansen, *Storms of my Grandchildren: The Truth about the Coming Climate Catastrophe and Our Last Chance to Save Humanity* (New York: Bloomsbury Press, 2009); Naomi Klein, *This Changes Everything: Capitalism vs. the Climate* (New York: Allen Lane, 2014); Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* (New York, Henry Holt and Company, 2014); and Bill McKibbin, *Earth: Making a Life on a Tough New Planet* (New York: Henry Holt and Company, 2010).

8. Vtape Website, *Slut Nation: Anatomy of a Protest*, accessed July 20, 2023, <https://vtape.org/video?vi=8315>.

9. Centre for Contemporary Arts Website, *Denise Ferreira da Silva & Arjuna Neuman: Soot Breath // Corpus Infinitum*, accessed July 20, 2023, <https://www.cca-glasgow.com/programme/denise-ferreira-da-silva-arjuna-neuman-soot-breath-corpus-infinitum>.

10. Octavia Butler, *Parable of the Sower* (New York: Four Walls Eight Windows, 1993), Chapter 18.
11. Nadja Popovich, *How Canada's Record Wildfires Got So Bad, So Fast*, published July 18, 2023, accessed July 20, 2023, <https://www.nytimes.com/interactive/2023/07/18/climate/canada-record-wildfires.html>.
12. Stephen Ranger, Patel Brown Website, *Kim Dorland: Where Are All The Protest Songs?*, accessed July 21, 2023, <https://www.patelbrown.com/kim-dorland-where-are-all-the-protest-songs>.
13. Email correspondence with the Artist, July 4, 2023.
14. The idea of “enminded matter” borrows from the philosophy of panpsychism which is, on a basic level, the view that mentality is fundamental and ubiquitous in the natural world. With long histories in both the East and the West, it offers “a more satisfying account of the human mind within a unified conception of nature,” by keeping mind and matter together. In retaining a mindlike aspect as a distributed feature of reality, contemporary panpsychists increasingly distinguish more complex mental attributes that purportedly exist at the fundamental level of physics from aggregate things like buildings. Inversely, the separation of mind and matter can be seen to produce a startlingly disunified image of nature and makes a better bedfellow for extractive colonialism. (Aspects gleaned from the *Stanford Encyclopedia of Philosophy Online*, published May 13, 2022, accessed July 30, 2023. <https://plato.stanford.edu/entries/panpsychism/>)
15. Nigel Clark et al., “Speculative Volcanology: Time, Becoming, and Violence in Encounters with Magma,” in *Environmental Humanities* 10.1 (Duke Press, May 2018), 275.
16. Butler. Chapter 14.
17. Nikita Gill, “93 Percent Stardust” from *Your Soul is a River* (Thought Catalog Books, 2016).
18. Sarah Milroy, foreword to *Stephen Andrews: Aftermath* (Kleinberg: McMichael Canadian Art Collection, 2018).
19. Jun’ichirō Tanizaki, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (Stony Creek: Leete’s Island Books, 1977), 34–35. 19. Jun’ichirō Tanizaki, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (Stony Creek: Leete’s Island Books, 1977), 34–35.
20. W.H. Auden, “In Memory of W.B. Yeats” in *Another Time* (New York: Routledge, 1940).
21. Peter Schjeldahl, *The Art of Dying*, published online by the New Yorker, December 23, 2019, accessed June 27 2023, <https://www.newyorker.com/magazine/2019/12/23/the-art-of-dying-peter-schjeldahl>.
22. Ibid.
23. Yunjeong Han, *Ecological Communities*, published on e-flux as part of the series *Tomorrow’s Myths*, May 2023, accessed May 27, 2023, <https://www.e-flux.com/architecture/tomorrows-myths/532335/ecological-communities/>.
24. Schjeldahl, *The Art of Dying*.
25. Yunjeong Han, *Ecological Communities*.
26. Candice Hopkins, “The Land Remembers,” in *Water, Kinship, Belief*, ed. Candice Hopkins, Katie Lawson, and Tairone Bastien (Toronto: Toronto Biennale of Art + Art Metropole, 2022), 81.
27. Björk, Lyrics from *Atopos*, the lead track featuring Kasimyn from the 2022 album *Fossora*.
28. Elizabeth Kolbert, quoting a director of an Alaskan-based conservation group in “The Thing with Feathers”.

Featured Programming

Opening Party

22 September

6:00 - 7:00 p.m. for members

7:00 - 10:00 p.m. for all

Join us for a celebration of the new exhibition and dance the night away with a special guest DJ. Several artists will be in attendance.

Panel Discussion

30 September

1:00 - 2:30 p.m.

For the 2023 National Day for Truth and Reconciliation, O:se Kenhionhata:tie (Land Back Camp) co-founders Bangishimo and Amy Smoke will be joined by filmmaker Erik O'Neill to discuss their experiences at the camp and key moments from the process of creating the film. See what the future holds for Land Back Camp and how you can support their important work.

Curator Tour

5 October

7:00 - 8:00 p.m.

KWAG Curator Darryn Doull will lead a tour through *SOS: A Story of Survival, Part II – The Body*, illuminating some of the links, roots and relations that sustain the project.

Death Café

9 November

7:00 - 8:30 p.m.

Join Chris Lafazanios for the KWAG Death Café. If you haven't been to one of these before, the Death Café creates space for an open and relaxed conversation about death and dying over a cup of tea and a sweet snack.



Artist Talk and Workshop with Karine Giboulo

18 November

1:00 pm and 2:30 p.m.

In this workshop, participants will explore the versatility of working with polymer clay to express their own creativity in response to the matter of the world, the issues that matter to them, and/or the themes of the current exhibitions.


Artist Talks are supported by:  **MOMENTUM** DEVELOPMENTS  **SorbaraLAW**
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A Day With(out) Art

1 December, All Day

2 December, 1:00 - 2:30 p.m.

On Friday 1 December, we will be shrouding artworks by Stephen Andrews that are featured in *SOS: A Story of Survival, Part II – The Body*. On Saturday 2 December, join us for the video screening titled *Everyone I Know is Sick*. Organized by Visual AIDS, six videos generate connections between HIV and other forms of illness and disability.

A Day With(out) Art is organized by: 

Visit kwag.ca for more information about our featured programs and to save your spot (as applicable).



KWAG Exhibition Acknowledgements

Curator	Darryn Doull
Registrar	Jennifer Bullock
Lead Preparator	Lawrence Salza
Installation Technicians	Sarah Kernohan, Isaac Zepeda-Ayala
Graphic Design	Lisa Narduzzi
Communications	Amanda Bjarnason
Essay Editor	Alison Kenzie

Special Thanks

Melanie O'Brian, Teresa Sudeyko and Owen Sopotiuik at the Morris and Helen Belkin Art Gallery; Paul Petro and Laura Carusi at Paul Petro Contemporary Art; Stacy McLennan at Region of Waterloo Museums & Archives; Devan Petal, Jennifer Simaitis, Veranika Krauchanka and Christopher Heller at Patel Brown; Wanda vanderStoop at Vtape; Karine Tsoumis, Christina MacDonald and Natalia Goldchteine at Gardiner Museum; Shauna McCabe and Shannon Muegge at Art Gallery of Guelph; Clinton Griffin at Griffin Art Services; Environmentally friendly sign-printing by Simpson Print in Bloomingdale, ON.; Gallery painting by LT Painting in Kitchener, ON.

We also recognize the contributions of KWAG staff at all levels of the organization. Every employee, volunteer and friend of the Gallery has an important role in the success of our programming. A full staff listing is available at kwag.ca.

Image Credits

Cover: Installation view of FASTWÜRMS, *Eon Glass SOS* (detail), 2023. Raku ceramics, tufted textile, aluminum plank. Courtesy of the Artists and Paul Petro Contemporary Art. With support from the Canada Council for the Arts and the Governor General's Award in Visual and Media Arts, 2023. Photo by LF Documentation.

Pg 2: Kim Dorland, *Where are all the protest songs?* (detail), 2022. Oil on panel, 213.4 x 609.6 cm. Courtesy of the Artist and Patel Brown. Photo by Darren Rigo.

Pg. 5: Installation view of (left) Amy Smoke, Bangishimo and Erik O'Neill, *Stories from Land Back Camp*, 2021. Digital video with sound. 26:00 mins. Directed by Erik O'Neill. Co-produced by Amy Smoke, Bangishimo and Erik O'Neill, (right top) Leah Siebert Bowman, *Handmade Sign for Land Back Camp*, 2021. Sewn textile. Land Back Camp: Gift of Leah Siebert Bowman and (right bottom, left to right) Bangishimo, *Land Back Camp: Amy* and *Land Back Camp: Skye*, 2020. Foam on board. Courtesy of the artist. Photo courtesy of KWAG, by LF Documentation.

Pg. 7: (Top) Wendy Coburn, *Slut Nation: Anatomy of a Protest* (detail), 2014. Digital video with sound. 36:29 mins. Courtesy of Vtape. (Bottom) Installation view of (left) John Marriott, *Untitled (after Wieland)*, 1995, hand-sewn and stuffed fabric letters (gold lamé, red spandex, camouflage-pattern cotton), sleeping bag. Courtesy of the Artist, and (right) Karine Giboulo, *Shelter*, 2022. Camping tent, sleeping bag polymer clay, acrylic paint, lantern. Dimensions variable. Photo courtesy of Gardiner Museum, by Toni Hafkenscheid.

Pg. 10: Mary Kavanagh, *Trinity Equivalent [view of Trinity test site from North Oscura Peak, White Sands Missile Range, New Mexico | Sumac, White Sands National Park, New Mexico]*, 2019. Chromogenic print on Canson Infinity Rag Photographique. 78.1 x 153.7 cm. Kitchener-Waterloo Permanent Collection: Gift of the Artist, 2020. © Mary Kavanagh.

Pg. 11: Kim Dorland, *Where are all the protest songs?*, 2022. Oil on panel, 213.4 x 609.6 cm. Courtesy of the Artist and Patel Brown. Photo by Darren Rigo.

Pg. 14: Installation view of Stephen Andrews, *The Quick and the Dead*, 2003. Animation cels (crayon rubbing on frosted Mylar), digital video. Courtesy of the Artist and Paul Petro Contemporary Art. Photo by LF Documentation.

Pg. 16: Installation view of (left) Will Gorlitz, *March*, 2002. Oil on canvas, 122 cm (diameter). Kitchener-Waterloo Art Gallery Permanent Collection: Gift of the Artist, 2007 and Will Gorlitz, *Moon Centre*, 2002. Oil on canvas. Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph: Gift of the Artist, 2007, and (right) FASTWÜRMS, *Eon Glass, SOS*, 2023. Raku ceramics, tufted textile, aluminum plank. Courtesy of the Artists and Paul Petro Contemporary Art. With support from the Canada Council for the Arts and the Governor General's Award in Visual and Media Arts, 2023. Photo by LF Documentation.

Pg. 17: Installation view of (left) Paul Roorda, *Tally*, 2021. Polished and etched vintage mortuary tray. Courtesy of the Artist, and (right) Adad Hannah, *Blackwater Ophelia*, 2013. HD video 10:41 mins. Courtesy of the Artist: Produced with the assistance of the Judith & Norman Alix Art Gallery. Photo by LF Documentation.

Pg 24: Karine Giboulo, *Food Bank* (detail), 2022. Grocery bag, polymer clay, acrylic paint. Dimensions variable. Photo courtesy of Gardiner Museum, by Toni Hafkenscheid.

Pg. 25: Installation view, *SOS: A Story of Survival, Part II – The Body*, Kitchener-Waterloo Art Gallery, 26 August 2023 – 7 January 2024. Photo courtesy of KWAG, by LF Documentation.

KITCHENER-WATERLOO ART GALLERY KWAG.CA

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Hours:

Monday: Closed to the public

Tuesday, Wednesday, Friday: 9:30 a.m. - 5:00 p.m.

Thursday: 9:30 a.m. - 9:00 p.m.

Saturday: 10:00 a.m. - 5:00 p.m.

Sunday: 1:00 - 5:00 p.m.

Admission to the Gallery is free.

Everyone is welcome.

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