

Tools for Learning
Toronto Biennial of Art

torontobiennial.org

WHAT IS A BIENNIAL?

A biennial is a large-scale, citywide contemporary art event that takes place every *two years*. The first was in 1895 with the inaugural Venice Biennale, an event that continues to showcase contemporary art in national pavilions from around the world. When effective, biennials can be sites of experimentation that offer artists, curators, and visitors an alternative to the traditional museum framework, all the while engaging flexibly with the local arts sector. There are now hundreds of biennials worldwide taking place in cities that include São Paulo, Berlin, Istanbul, and as of this year, the city of Toronto!

Toronto is not new to the grand exhibition. Exhibition Place, founded in 1879, has been home to many large-scale happenings within the city. This model has often showcased cutting-edge technological developments and industrial strength that proudly underscored the nation's role in the conquest of land and colonial empire-building. The grand exhibition therefore has a darker history that audiences tend not to connect with contemporary biennial frameworks.

As the first-ever contemporary art biennial in Toronto, the Toronto Biennial of Art has the opportunity to

critically reflect on these exhibition histories, while challenging ourselves to respond to more recent biennial tropes such as the gentrification of neighbourhoods and amount of waste produced in the production of large-scale events. This has brought us to ask: can contemporary exhibitions be more sustainable and aware of our responsibility toward surrounding communities and ecologies? This question has driven the Toronto Biennial of Art team within both its exhibition-making and public programming to develop responsive approaches that work in relation to the diverse histories of the city, the communities within it, and the water around it.

With this in mind, the Biennial Exhibition, entitled *The Shoreline Dilemma*, seeks to address how industrial production and economic growth in Toronto have contributed to the historical and physical alteration of its waterfront due to dense condominium developments, active and decommissioned military bases, lost rivers, human-made spits, and rising tides. Following the Biennial's core question to artists, "What does it mean to be in relation?", humans or non-humans thinking and working in relation can reveal meaningful connections. Like the shoreline, the Biennial aims to move and shift in relation to its context, making space for flows of conversation and divergent experiences through exhibition-making and programming.

WHAT ARE TOOLS FOR LEARNING?

What tools do you need when visiting a biennial? Maybe a tool for making notes, for finding the way, for looking more closely, for resting. Tools can be used to help us make and repair, and sometimes also undo and break. Could a tool become part of making an experience? What tool would be useful for repairing a relationship?

The word “tool” has been used in other ways. In *Tools for Conviviality* (1973), philosopher Ivan Illich looked into practical and political strategies to find ways people can access information to guide their own learning. Concurrently, activist and writer Audre Lorde called for new tools, noting: “[T]he master’s tools will never dismantle the master’s house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change.” More recently, architect Hélène Frichot’s imagining of “power tools” that can amplify silenced voices and histories recalls Métis artist and scholar David Garneau’s recognition of silence and non-verbal forms of expression and resistance as potentially more effective tools than words in conciliation and healing.

Making, repairing, refusing, and undoing can take time. Tools for Learning adopts the approaches of these

educators and thinkers, along with others inspired by Biennial participants and artworks. This growing toolbox includes tools for listening, agreeing or disagreeing, sharing and observing as a means to encourage learners to adjust, test, and experiment. Formed in response to the questions surfacing within the exhibition, these Tools offer a host of useful bodily, and collective activities, which invite visiting schools, community groups, and others to make and repair—even undo and refuse—relationships among their curricula, experiences of the Biennial, and one another.

WHERE ARE WE?

The first edition of the Toronto Biennial of Art takes visitors on a winding journey along Lake Ontario's shoreline from the Etobicoke Creek to the Port Lands. Spanning multiple indoor and outdoor sites, the Biennial's locations include established cultural institutions, emerging public spaces, beloved parks, and abandoned or repurposed heritage buildings situated mainly at the water's edge. This place where land and water cross each other marks an important meeting point of Indigenous, settler, and immigrant histories, together with the lived experiences and rapid development of the Greater Toronto Area today. The Biennial's route also happens to trace the shoreline boundary of the so-called Toronto Purchase, inviting visitors to ask, "What is our relationship to the land and water?" By considering this together, we can begin to understand that place is more than just a geographic location, containing vast, sometimes invisible, intersections of social, economic, and political relations.

The Toronto Purchase Treaty No. 13 (1805)

"The Crown, in the 1780s, recognized the need to secure communication and supply lines to their western outposts and to unite the settlements along Lake Ontario from Kingston to Niagara. In order to meet Crown objectives, Sir John Johnston, Superintendent General of the Indian Department, met in 1787 with a number of Mississaugas at the Bay of Quinte where the Mississaugas of the Credit purportedly sold the lands of the Toronto Purchase Treaty. A supposed deed documenting the sale of the lands was found years later and raised serious questions about the legitimacy of the deal between the Crown and the Mississaugas. Problematically, the deed was found blank and had no description of the land "purchased" by the Crown. Also of concern was that the marks of the chiefs who had agreed to the sale were written on separate pieces of paper and then affixed to the blank deed. An attempt to survey the Toronto Purchase Treaty lands in 1788 met Mississauga

opposition indicating that there had been no clear delineation of land boundaries agreed upon by the Crown and the First Nation.

Crown administrators soon doubted the legality of the Toronto Purchase Treaty and were concerned that many settlers did not have legal title to their homesteads. Also disconcerting was the possibility that York, the capital of Upper Canada, was located on land of dubious legal title. For over ten years the Crown failed to act on the dilemma until a new agreement was negotiated with the Mississaugas of the Credit. On August 1, 1805, the Crown purchased 250,830 acres of land for the sum of 10 shillings while the Mississaugas reserved for themselves the right to exclusively fish on Etobicoke Creek.

In 1986, the Mississaugas of the Credit filed a claim against the Government of Canada relative to the 1805 Toronto Purchase Treaty. The Mississaugas contended that the Crown had unlawfully acquired more land, including the Toronto Islands, than had been originally agreed

upon in the Toronto Purchase Treaty of 1787. It was further claimed that the Crown had not paid a reasonable sum for the land obtained in the 1805 agreement. In 2010, the Government of Canada settled the Toronto Purchase Claim and the Brant Tract Claim for compensation of \$145 million – at that time the largest claims settlement in Canadian history.

The cities of Etobicoke, Toronto, North York, York and Vaughan are located within the boundaries of the Toronto Purchase Treaty lands. In 2016, a claim was filed against the Government of Ontario and Canada in which the MCFN asserted unextinguished title to all the water, lands under the water, and flood plains of their territory."

– *Mississaugas of the Credit First Nation: Treaties 1781-1820*. Darin P. Wybenga. Mississauga of the Credit First Nation, 2017.

Selected Biennial Sites

Before 1923, the ground beneath 259 Lake Shore Blvd East at the border of Toronto's Port Lands did not exist. The area around it was created to make space for industry by bringing in sand, stone, and clay to fill in the harbour, disrupting an important ecosystem within the lake. This area was once Lake Ontario's largest marshland, home to migratory birds and other wildlife. The Small Arms Inspection Building in Mississauga is a reminder of the region's military history and its complex representation in our imaginations today. Did you know that when the Small Arms was in full operation—manufacturing hand-held weapons for the Canadian and Allied forces during the Second World War—ninety percent of its staff were women?

The Don River (Evergreen Brick Works and Riverdale Park West) has a layered history. The river is one of several main arteries that for centuries brought Indigenous travellers south to the lake from up north. The Lower Don River itself once flowed right through Riverdale Park before it was radically straightened in the 1880s as a part of the City's Don Improvement Plan. This straightening was conceived by politicians to ease concerns due to pollution levels in the river and greedily stop the frequent costly floods and regular silt blockages around the port of Toronto that stood in the way of shipping. The impact was continued flooding and pollution, a loss of bio-diversity in the river, and the introduction of harmful and 9 invasive species.

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COLOPHON

Tools for Learning Toolbox

Featured Artists: Maria Thereza Alves, Adrian Blackwell, Hera Büyüктаşçıyan, Judy Chicago, Dana Claxton, Jae Jarrell, Kapwani Kiwanga, Abel Rodríguez and Wilson Rodríguez, Arin Rungjang, Adrian Stimson, Susan Schuppli

Tairone Bastien, Clare Butcher, Cierra Frances, Candice Hopkins, Katie Lawson, Chiedza Pasipanodya, Darin P. Wybenga

Design: Chris Lee, Ali Qadeer

Editing: Janine Armin, Ilana Shamoon

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**TORONTO
BIENNIAL
OF ART**

Abel Rodríguez *Nonuya, born in Cahuinarí region, Colombia; lives in Bogotá, Colombia*

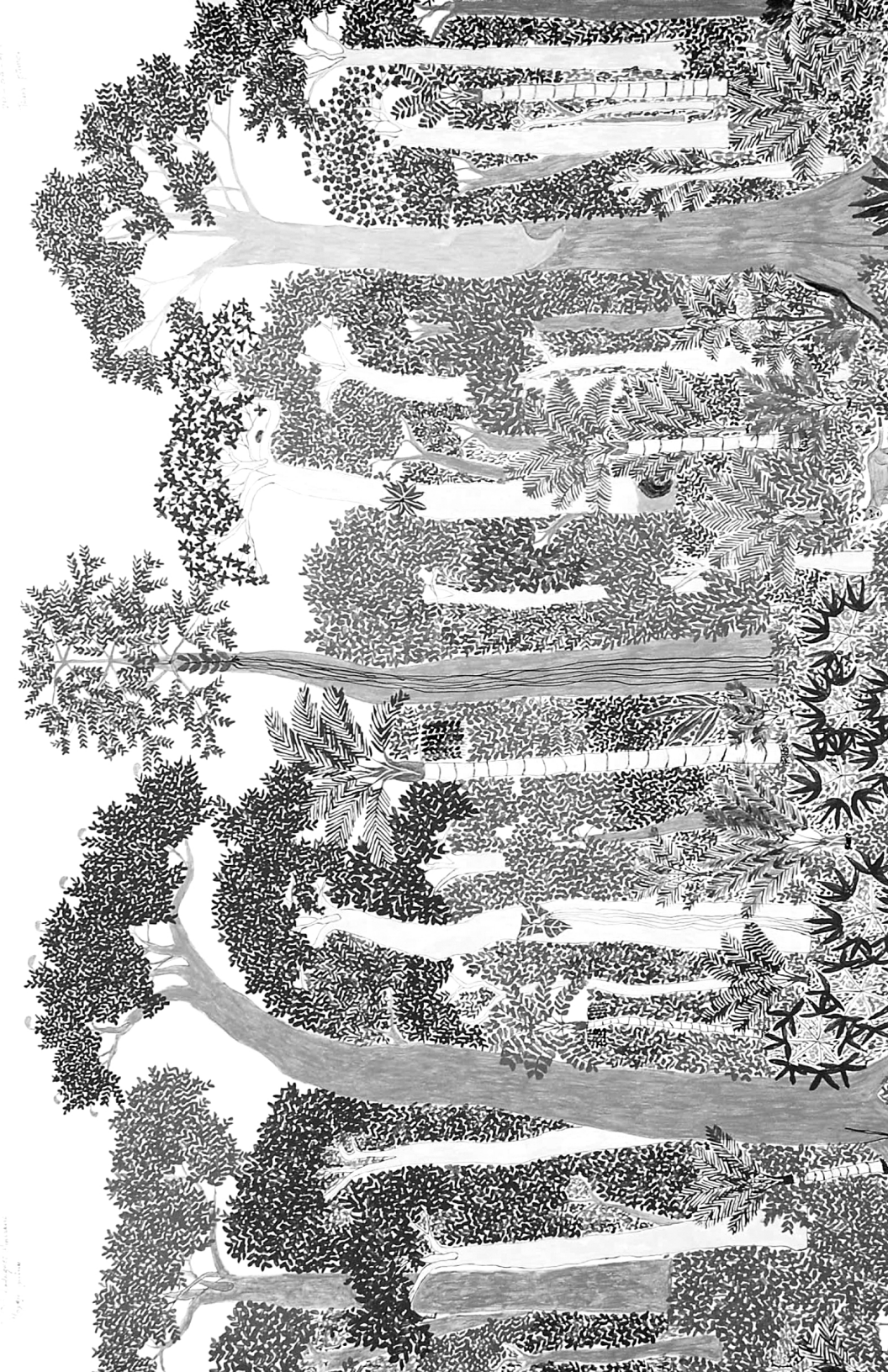
Wilson Rodríguez *Nonuya, born in Cahuinarí region, Colombia; lives in Bogotá, Colombia*

Works:

Tierra Firme, 2019 , Acrylic on paper

Terraza Alta, 2019, Acrylic on paper

Calendario, 2019, Acrylic on paper



Abel Rodriguez, *Ciccol anual en las
altas Terrazas de la selva tropical*
(Annual cycle in the high terraces of
the rainforest), 2007. Ink on paper.
Courtesy of Abel Rodriguez and
Tropenbos International Colombia

Project description:

“I had never drawn before, I barely knew how to write, but I had a whole world in my mind asking me to picture the plants.”

Abel Rodríguez, a Nonuya Elder, translates his encyclopedic knowledge of plants and trees of his homeland, the Igara Paraná River region, into highly detailed drawings.

Wilson Rodríguez’s work is an extension of his father Abel’s botanical knowledge of the Amazonian jungle. The artist’s practice is distinguished, however, by its embrace of plants as a means of expanding perception and forging connections with the ancestral world.

Location:

Small Arms Inspection Building

Tool: Observing Together

Pick up a leaf or natural material off the ground. Draw what you have found as best as you can without lifting the pen/pencil from the paper. Try not to peak at the paper while tracing the lines and contours of the material. It may seem wobbly and that's okay, keep going. When you are finished observing and drawing, take a look at what you’ve drawn.

Give it to someone older without telling them what you based the contour drawing on. Ask them to make a copy of your drawing using these same instructions above. When they are finished, you may show them the original found material that you had observed.

Questions and
Conversation Starters

What is the same?

What is different?

How do you translate information using different
senses?

Do you know something about this plant?

Could you share that knowledge with someone else?
How?

Keywords and
Connections

Indigenous ways of knowing, ecologies, learning with the
land, intergenerational knowledge

Tools for Learning

Adrian Blackwell *born and lives in Toronto, Canada*

Works:

Isonomia in Toronto? (harbour), 2019, Lumber, steel, fabric

Isonomia in Toronto? (creek), 2019, Lumber, steel, fabric



Adrian Blackwell, *Isonomia in a Settler State (harbour)*, 2019. Model and model photo courtesy the artist.

Production assistance by Daniel Abad

Project description:

"The ancient Greek term isonomia implies political equality. Adrian Blackwell's two site-responsive, non-hierarchical structures at the Biennial are spaces to gather for weekly programs, and also to contemplate isonomia in the face of colonial governance structures that have overtaken those of Indigenous peoples.

At 259 Lake Shore, *Isonomia in Toronto? (harbour)* is modelled after Toronto's changing shoreline, illustrating the effects of encroaching privatization of the land. At the Small Arms Inspection Building, *Isonomia in Toronto? (creek)* is Blackwell's folding and knotting 300 foot-long cushion. An image of the shoreline of Etobicoke Creek—also known as wadoopikaang in Anishinaabemowin ("the place where the alders grow")—stretches along its length, connecting land- and human-based pedagogies.

Visitors are welcome to sit within both structures where weekly performances and readings are hosted throughout the Biennial.

Location:

259 Lake Shore Boulevard East & Small Arms Inspection Building

Tool: Learning Bodies

Take note of where you are. Breathe. If you are able, stretch out your body and try to imagine the particular muscles you feel working. Or, if you prefer, remain as you are and focus on your breath. Relax.

Take another deep breath. Become aware of how your body is positioned. As you sit, stand, or lie, take another deep breath and try to visualize your posture. Continue to breathe as you think about the following questions: How did you learn this posture? Who taught you? How do our bodies learn to do things? How do we use our bodies to learn?

Take one last deep breath in this position and remember what you are doing with your body. Relax. Share with your neighbour what you noticed during the exercise and how you feel your body learns best. Together, imagine a space in which everybody could learn in their own way.

Questions and
Conversation Starters

How do we use our bodies when we learn?

What does our learning space look like?

Why is it designed this way?

What other formats could we imagine for listening and
sharing together?

Keywords and
Connections

social formations, landscape, shoreline, organizing
structures, power relations, regimes of the body,
embodied pedagogies

Tools for Learning

Adrian Stimson Blackfoot, born in Sault St. Marie,
Canada; lives in Siksika, Canada

Works:

lini Sookumapii: Guess who's coming to dinner?, 2019,
Installation



Adrian Stimson, *Chalkboard, Telling Eyes*, 2005. Image courtesy the artist and Happy Grove.

Toronto Biennial of Art

Project description:

In this installation, Adrian Stimson reveals the layers of colonization and Indigenous resistance in his community. Generated in close dialogue with residential school survivors and leaders, the project connects with artist AA Bronson's *A Public Apology to Siksika Nation* which responds to European genocide, including his great-grandfather's role as the first missionary at Siksika Nation.

Location:

259 Lake Shore Boulevard East

Tool: Recipe

2 pounds buffalo meat
Pie crust
Suet, fat, or lard
1 large onion
1 cup beef stock
Pepper
Salt

Cut the buffalo meat into 1.5 inch cubes. Melt about an egg-size piece of suet, fat, or lard in a stew pot and sauté the coarsely chopped onion until lightly golden. Add the meat, stirring constantly. When browned, add the beef stock and season to taste. Stir well, then cover and simmer over low heat for 1.5 to 2 hours or until meat is tender. Put into an earthenware or glass casserole and cover with a pie crust, and place in the oven at 350°F. Bake until lightly browned.

Recipe courtesy of Lori-Anne Malone, 2005.

Questions and Conversation Starters

Are recipes a form of knowledge?

What happens when recipes are lost, forgotten, or we no longer have access to the required ingredients?

How do those around you pass on traditions?

Where did all the Bison go? Do you know about the eradication of Bison on the North American plains?

Is there a special dish that you make? Share the recipe with your neighbour.

Keywords and Connections

installation, bison, family dinner, dialogue, residential schools, writing, recipes

Tools for Learning

Arin Rungjang born and lives in Bangkok, Thailand

Works:

Ravisara, 2019, Multi-channel video installation



Arin Rungjang, *Ravisara*, 2019. Multi-channel video installation, still. Commissioned by Toronto Biennial of Art with support from DAAD. Image courtesy the artist

Project description:

Ravisara is a multi-channel video installation that explores stories and strategies of postcolonial resistance among Thai female immigrants in Germany. Choreographed, performed, and filmed as a means of both translating and protecting individual identities, six women's stories are presented as part of the installation alongside a live choreographed performance.

Location:

Harbourfront Centre—Artport Gallery

Tool: Without Words

Take a few moments to think about an experience you have had that is difficult to communicate in words. Sometimes gestures are more effective in getting across what you can't say out loud. Can you think of a gesture that would help you reveal your experience without words? Slowly try it out. Repeat it a few times. If you are willing, share it with someone else. Perhaps they can share a gesture from an experience that they have had with you! What would happen if you both combined those different gestures to create something new together?

Questions and Conversation Starters

What do you do when you struggle to find the right words to express yourself?

What do you think a gesture is?

How can we understand body language?

Is it possible to share an experience even if we don't speak or share the same language?

Tools for Learning

Keywords and Connections

gesture, choreography, community, displacement, visibility, care

Dana Claxton Hunkpapa Lakota (Sioux) born in Yorkton,
Canada; lives in Vancouver, Canada

Works:

Headdress – Connie, 2018, LED fire-box with transmounted
lightjet duratrans

Headdress – Dee, 2018, LED fire-box with transmounted
lightjet duratrans

Headdress – Jeneen, 2018; , LED fire-box with transmounted
lightjet duratrans

Shadae, 2019, LED fire-box with transmounted lightjet
duratrans

Headdress – Self Portrait, 2019, LED fire-box with
transmounted lightjet duratrans



Dana Claxton, *Headdress* – *Jeneen*,
2018. LED fire-box with transmounted
lightjet duratrans. Image courtesy of
the artist."

Project description:

Dana Claxton's LED fire-boxes are a testament to the beauty and resilience of Indigenous women. Featured in portraits wearing their cultural belongings, sitters' faces are layered with beaded necklaces, embroidered bags, and other items, implying an identity formed of kinship, relations, and exchange.

Location:

259 Lake Shore Boulevard East

Tools for Learning

Tool: Belonging(s)

Are there any special belongings or reminders of ancestors that you or your community hold dear? What forms do these reminders take? What stories do they carry with them? Carefully gather some of the special belongings you have access to and arrange them around you or on you to create a composition. Take a selfie or ask someone to make a portrait of you surrounded by these belongings. What story does this image tell about you? Give the image a title.

Questions and Conversation Starters

What do you know about your ancestors?

In what forms do family and community histories get passed down—photographs, letters, keepsakes?

What happens when we do not have a physical object to remind us of our roots? Can we remember through song, dance, or storytelling?

Why do you think Dana Claxton calls the frames around her photographs “fire-boxes”?

Keywords and Connections

installation, found materials, annotation, home, domestic space, family histories, memory

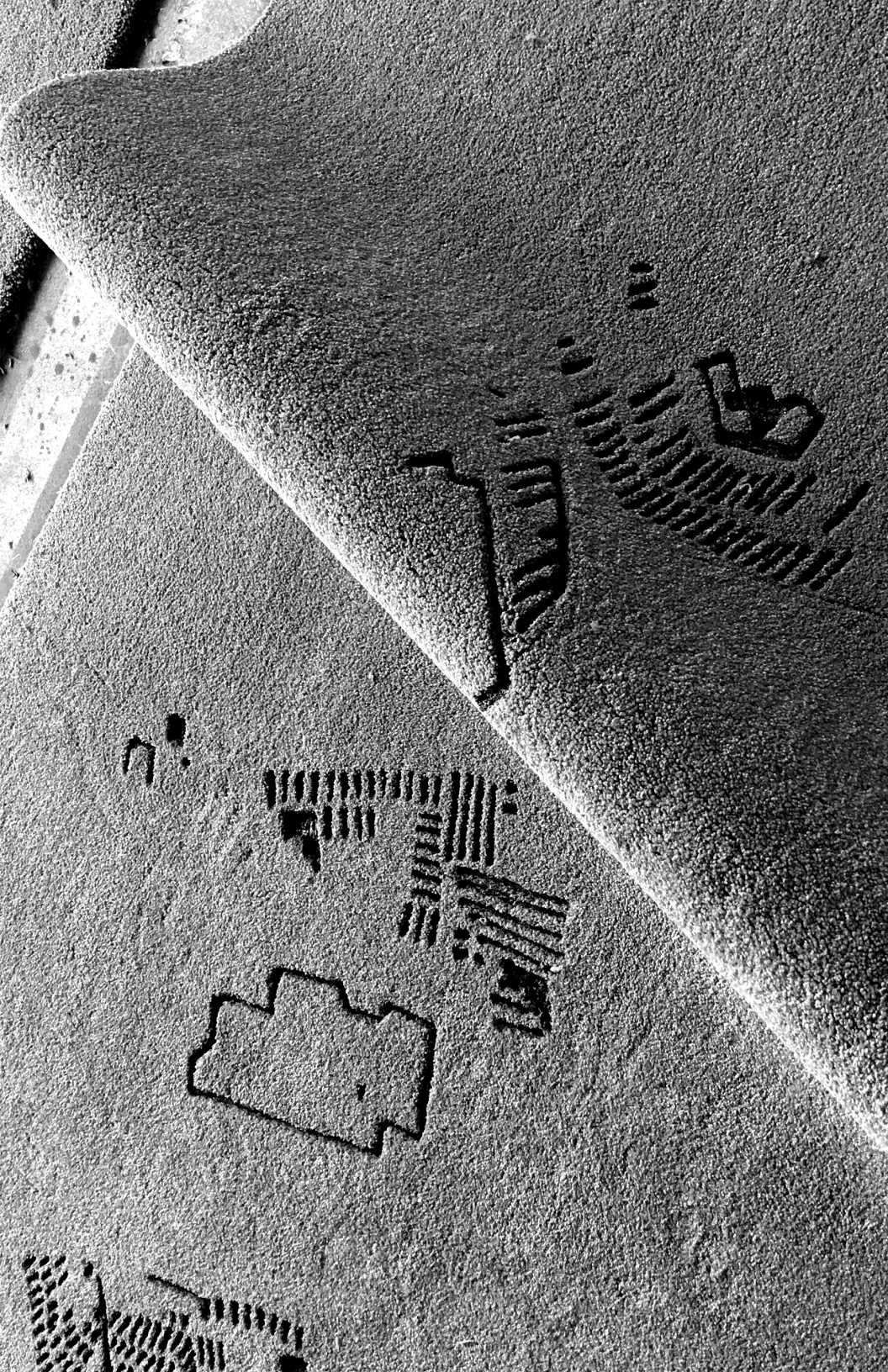
Tools for Learning

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Hera Büyüктаşçıyan born and lives in Istanbul, Turkey

Works:

Reveries of an Underground Forest, 2019, Carpet metal



Hera Büyüктаşıyan, *Reveries of an Underground Forest* (detail), 2019.
Carpet, metal. Image courtesy of the artist.

Project description:

Hera Büyüктаşçıyan's installation reflects the invisible foundations of lost spaces. Industrial carpets embellished with patterns inspired by ethnic motifs, aerial city maps, and urban textures of the Greater Toronto Area allude to histories of migration and retrace lost fragments of social and personal narratives.

Location:

259 Lake Shore Boulevard East

Tools for Learning

Tool: Interview

Interview your neighbour about the place where they live. Ask them to share some interesting stories about their neighbourhood and if they know about its past. Based on your conversation, draw a picture of what your neighbour described. Do you remember all the details? How have you interpreted their memories of home? Does your drawing tell the same story or a new one? Share it with your neighbour and listen to how they respond.

Questions and Conversation Starters

What objects or materials do you keep with you to remind you of home?

How do you share the stories behind those objects? Do you tell it with words, sing a song, do a dance, draw a picture, make a map, or something else?

Can you share a story you know about Toronto?

How does your community hold on to memories of the past?

Which of those stories do you see around you in the city? And which are not brought to the surface?

Keywords and Connections

installation, found materials, annotation, home, domestic space, family histories, memory

Jae Jarrell born and lives in Cleveland, United States

Works:

Ornaments of Reflection, 2019, Mixed media

Dahorney Ensemble, 1973/2018, Mixed media

Brothers Surrounding Sis in Ornamented Screen, 2017, Mixed media

Untitled (Victoran Screen & Radiator Grates), 2017, Mixed media



Jae Jarell, *Dahomey Ensemble*,
1973/2018. Suede, appliqued leather,
woven leather, variable dimensions.
Image courtesy the artist and Kavi
Gupta.

Project description:

Disrupting the hierarchy between art and fashion, Jae Jarrell's wearable artworks merge art and black liberation politics. After producing her debut collection in 1963, Jarrell went on to co-found the influential art collective AFRICOBRA (the African Commune of Bad Relevant Artists) in 1968. Aesthetics inform ideas of cultural revolution in this conceptual garment.

Location:

259 Lake Shore Boulevard East

Tool: Revolutionary Wearables

Jae Jarrell made her first revolutionary suit in 1969. Made from grey tweed, the suit featured a bright yellow suede pocketed belt, also called a bandolier, stitched along the edge of the jacket. Running from shoulder to hip, the slots of the bandolier are filled with either brightly coloured wooden pegs or pastels: ammunition for creation or for revolution.

What kind of "suit" would you want to wear if you were part of a revolution? Make a sketch of your ideas and as you draw think about what kinds of tools you might need to include in the design, or what purposes your suit might need to have. Does your suit come with a helmet? Will you need pockets for creative supplies? Gather some materials that you can find around you, such as pens, pieces of textile, pegs, string, foil, beads, tape, etc. Try to assemble your suit with these materials and if you need some help, ask—revolutions are a collective undertaking!

Questions and Conversation Starters

What is AFRICOBRA (African Commune of Bad Relevant Artists)?

Can clothing and fashion design be artworks too?

What do you think the word “revolution” means in this context?

Are there any social movements or resistance struggles that you know of?

What are they struggling for or against?

What roles could artists play in a social movement?

Tools for Learning

Keywords and Connections

textile, wearable, body, sculpture, revolution, community, intergenerational knowledge

Judy Chicago born in Chicago, United States; lives in
Belen, United States

Works:

Atmospheres, 1978 - , Archival pigment prints



Judy Chicago, *Pink Atmosphere*,
2018. Archival pigment print. Image
courtesy Through the Flower archive,
Belen, NM. Courtesy the artist; Salon
94, New York; and Jessica Silverman
Gallery, San Francisco.

Project description:

Judy Chicago first turned to pyrotechnics in the late 1960s in an effort to feminize the atmosphere at a time when the California art scene was male-dominated. The photographs in the *Atmospheres* series transform and soften their surrounding landscapes, introducing a feminine impulse into the environment and using colour as a metaphor for emotive states.

Location:

Small Arms Inspection Building

Tool: Creating an Atmosphere

Take a moment to feel the space around you. What is the temperature? How large does it feel to you? Does the space around you seem empty or crowded? Is it noisy or quiet? Where are you in the space? Are you able to be yourself in it? If you could do one thing to change the atmosphere of this space temporarily, what would it be?

If it is changing the light in the space, try it. If it is making sound in the space, make it. If it is filling the space, invite others in. If it is moving in the space, give it a go. If it is slowing down the space, go slow. If it is stirring up the space, spread some joy. If it is quietening the space, just breathe. If it is leaving the space, find a way.

How did you choose to change the space you are in? Using a phone, camera, or other device, make a picture of the atmosphere you have created. From which point of view will you compose the picture? How will you frame the scene (what do you choose to leave in and leave out)? Do you need to add filters or layers to the image to help communicate more clearly? What is the atmosphere your picture creates?

Questions and
Conversation Starters

How would you describe an atmosphere?

Can a picture show something that is usually not visible like a feeling, memory, or sensation?

If you're able, spend some time with Judy Chicago's *Atmospheres* photographs.

What atmosphere do these photographs create when you spend time with them?

Share with your neighbour what you see or feel. If words are not enough, try making a gesture or sound.

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Keywords and
Connections

photography, performative intervention, landscape, feminism, atmosphere, immaterial

Kapwani Kiwanga born in Hamilton, Canada: lives in
Paris, France

Works:

Soft Measures: Zanclean, 2018 - 2019, Curtains, steel, wall
pieces, sound



Kapwani Kiwanga, *Soft Measures*:
Evaporite, 2018. Carved Granite,
Fabric. Photo: Keith Hunter. Image
courtesy the artist.

Project description:

Two undulating fabric curtains suggest the meeting of tectonic plates. According to Kapwani Kiwanga's research, the African plate is slowly moving towards and above the Eurasian one, which is subducting at a rate of approximately two centimetres per year. A rock cradled in fabric hung on the wall further probes these thematic currents.

Location:

Small Arms Inspection Building

Tool: Going Slow

Start at one end of the room. If you feel comfortable, move as slowly as possible in the direction of the other end. If you prefer, you can stay where you are. Pay attention to your breathing and become conscious of the passing of time. Slow down. Feel each of your muscles as you move and breathe. Slow down. Listen to the sounds of your movements and those of others. What is the slow-motion rhythm produced by your body and the group? Feel each second pass. How slow can you go to reach the other side?

Questions and
Conversation Starters

How long does it take for land to move?

Can you feel it happening right now?

What do you understand by the words “deep geological time”?

How do you and people around you measure time?

Could you imagine another way of keeping track of hours, days, or seasons?

Tools for Learning

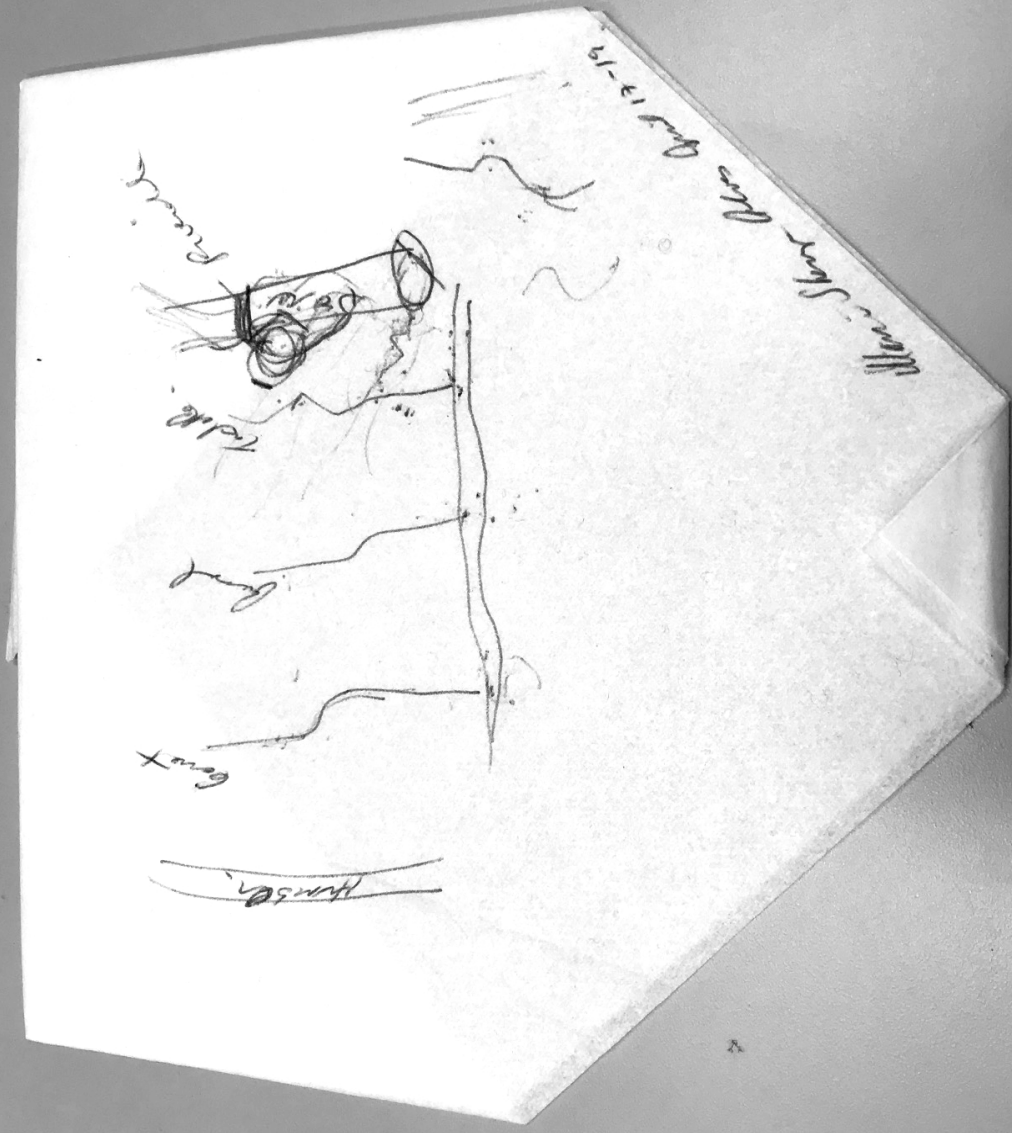
Keywords and
Connections

sculpture, installation, durational, movement, geology, mapping, time, land masses

Maria Thereza Alves born in São Paulo, Brazil; lives in
Naples, Italy and Berlin, Germany

Works:

Phantom Pain, 2019, Polished Steel



Maria Thereza Alves, *Remember, the Rivers Are Here*, 2019. Pen on napkin, Image courtesy the artist.

Project description:

At 259 Lake Shore, excavated soil from Bickford Park accumulates in this exhibition site as part of Maria Thereza Alves's participatory project, enacting a communal unearthing of one of Toronto's lost rivers: Garrison Creek. The Garrison Creek Ravine was covered over by infill from residential development, but along the southern edge of the park the parapet of the former Harbord Street Bridge remains visible.

And at Riverdale Park West, Alves's sculpture traces the former curving path of the Don River, straightened in the 1880s to open and speed the flow of polluted waters as part of the City of Toronto's Don River Improvement Plan. *Phantom Pain* makes visible the complicated and often buried histories of Toronto's watersheds.

Location:

Riverdale Park West, 259 Lake Shore Boulevard East

Tool: Water Route

Find a river, creek, or waterway near you.

Take a pencil and paper with you and follow the water's path with care.

Trace your route on the paper as you go, making note of any observations or obstacles.

Share your route and notes with someone else. Can you help them follow the water's path?

Questions and Conversation Starters

Why are rivers important for cities?

What is the closest river to you?

Do you know where it comes from and where it goes?

Could you imagine changing the direction of the water's flow? What effects might this have on those living in it and around it?

Can you find anything floating along the water? What sorts of things?

Discuss what impact the development of new buildings or areas can have on waterways.

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Keywords and Connections

minimal, public art, site-specific, waterways, excavation, memory, pollution, urban development

Susan Schuppli *Canadian/Swiss, lives in London, UK*

Works:

Learning from Ice, 2019, HD video (installation, research, field work, listening)



Susan Schuppli, *Learning from Ice:
Episode One / Ice Core*, 2019. HD
video, production still. Image courtesy
the artist.

Project description:

Learning from Ice is a multi-year project that investigates how different knowledge practices respond to climate change. Drawing on her research into ice core science, Susan Schuppli presents a documentary film that considers how glacial ice acts as a material witness to global warming.

Location:

259 Lake Shore Boulevard East

Tool: Listening to Ice

Listen to ice. You might find some outside or in a glass of water. You might hear it in an icy sound recording. Try to trace what you hear or the vibrations you feel as the ice moves on a piece of paper with a pen, pencil, paint brush, or any tool you like. You might want to create a system for your notation, such as dots for short sounds and lines for long vibrations. Letters, colours, and shapes might also help you create dynamics within your annotations. Now that you have an ice score, how will you share it? You could use your voice or even your whole body to perform the notation, or ask someone else to try and interpret it.

Questions and Conversation Starters

How are glaciers made?

How could listening to glaciers help us understand time differently?

What will the world sound like when there is less ice?

Could a score be a way of preserving the memory of a sound?

Keywords and Connections

For more listening to the sounds of snow and ice:

Silent Listening:

<https://silentlistening.wordpress.com/2008/05/09/dispersion-of-sound-waves-in-ice-sheets/>

Ice sounds archive, The Recordist:

<https://soundcloud.com/therecordist/insane-lake-ice-cracks>

“Archived in Ice,” The American Museum of Natural History:

<https://www.amnh.org/explore/videos/earth-and-climate/archived-in-ice-rescuing-the-climate-record>

“Researchers capture audio of Antarctic ice ‘singing,’”

The Guardian:

<https://www.theguardian.com/global/video/2018/oct/18/researchers-capture-audio-of-antarctic-ice-singing-video>

TORONTO BIENNIAL OF ART