

WAAP

Art Toronto 2020

Physical pop-up presentation at Stephen Bulger Gallery,
Oct 28 - Nov 7



Canada's Art Fair

October 28 – November 8, 2020



Wil Aballe Art Projects | WAAP
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Quid Tum?

An exhibition in 2 parts

Text by Lauren Fournier

Artists 1 (Video only presentation online at Art Toronto 2020):

Scott Billings, Bracken Hanuse Corlett, Steven Cottingham, Alex Gibson, Zachery Longboy, Marina Roy, Nicolas Sassoon & Rick Silva, Evann Siebens, Syrus Marcus Ware, Paul Wong

Artists 2 (Physical pop-up presentation at Stephen Bulger Gallery, Oct 28 - Nov 7):

Kim Kennedy Austin, Steven Cottingham, Daniel Giordano, Francisco-Fernando Granados, Vanessa Dion Fletcher, Maegan Hill-Carroll, Lyse Lemieux, Kate Metten, Ryan Quast, Patryk Stasieczek, Julia Rose Sutherland, Mark Verabioff, Nico Williams, Paul Wong

What next? It is a question that many of us have been asking, here in the contemporary art world. What next for our practices of making, exhibiting, critiquing, and collecting art? Will there be subtle shifts and reforms, to accommodate for the logistical pressures of the pandemic? Or will there be major overhaul, a revolution in how we conceive of art and what it can do?

There is an undeniable urgency to the *right now*. With that, the global desire to understand *what next* is almost overwhelming: so much uncertainty makes asking this question a seemingly impossible pursuit. But ask it we must, and the artists here present reflections on possible answers to the what now and the what next. If the world is burning—literally, but also figuratively, socially, politically, epistemologically and ontologically (do we have any shared, objective truth on which we can stand, or have we reached the end-point of post-modernism and the end of meta-narratives, undergirding truths we can stand solidly upon despite ideological differences)—what kinds of art practices are permissible? Do artists continue following their gut, making the work they feel compelled to make, believing in its importance? The curation of this exhibition raises the question of the relationship between abstraction and politics today by featuring works that are ostensibly political next to works that are a seeming reprieve from the “political” via abstraction and form.

First, an opening scene of hell on earth, made entirely through digital rendering and CGI. Steven Cottingham’s video interest in heat death and pyrotechnics finds new charge in this summer of 2020 of sweeping riots, protest, fires. It is a summer when much of the world is quite literally on fire, and when the concomitant focusing of some on private property rather than Black and Indigenous lives leaves many reeling, wondering what this says about the ethics of *living* in an advanced late capitalist world.

Shot on a sound stage, Cottingham’s video which is currently on display at Alternator Centre for Contemporary Art in Kelowna, BC, is a convincing simulation: the effect, for the viewer, is one of watching a Dodge Charger blow up, a slow-mo obliteration of what looks to be a real car into a million infinitesimal fractals and forms. The unsettling and cathartic explosion of Cottingham’s hot rod becomes a way ‘in’ to the exhibition of works that place a committed, artistic attention in formal experimentations without sacrificing political responsibility and self-reflection.

The explosive literality of Cottingham’s video—one form of formal meditation—transitions to works that are other kinds of formal meditations, fervently rooted in the political and aesthetic concerns of these given artists’ practices and their politics. Take, for example, Vanessa Dion Fletcher or Francisco-Fernando Grenados’ move in the direction of abstraction. Working with geometric shapes through processes of digital abstraction, Grenados’ work is “political because I made it,” as the artist notes, long reflecting on ideas of nationhood from his perspective as a queer refugee living in Canada. Patryk Stasieczek’s in-camera experimentations



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with colour meditate on materials like poly-ethylene, while Mark Verabioff's collages recast the word "ANTIFA" across different visual contexts as a way of defamiliarizing this ideologically-weaponized word, ossified as it has become in a hyper-polarized media environment.

In this assembly of works, part of the shift toward fundamental elements of form and geometric experimentation is tied to the idea of unlearning what we have known before—in the 'old world order.' Geometry plays a key role in child development, and in this moment in time, some turn to a childlike state of open-mindedness as we unlearn old patterns and conceive of new ways of being. Kate Metten's geometric studies provide a beat or pause in the conceptual action, colour theory and the physicality of form on display. Zachery Longboy's *Water into Fire*, from 1994, incorporates geometry—in the form of the performer on camera drawing geometric sketches in a notebook, while a matter-of-fact, post-confessional narrative about Longboy's HIV diagnosis and his acceptance of death and dying, is spoken over the sound of Indigenous hand-drumming and song (despite this acceptance of death, Longboy is still very much alive and making work today).

In Julia Rose Sutherland's *Rest In Peace Rodney Levi* (2020), the political is very much—devastatingly so—personal. Using porcupine quillwork as a form of Indigenous embroidery practice on paper, Sutherland memorializes her late cousin Rodney Levi while calling attention to the injustice of his murder: an RCMP officer shot him twice in the chest during a "wellness check" at his home in Redbank, New Brunswick in June 2020. Starting from a place of obliterating grief, the work reads *Fuck The Police*, and has expanded into an ongoing, iterative ritual of Sutherland making quillwork, including her *Defund the Police* (2020) and *Refund the Communities* (2020). Nico Williams' *NDN Status* (2019) is part of a stunning body of work that bring together practices of wampum, delica beadwork, and collage to create small pieces whose formal beauty does not bely their voicing the very real, ongoing concerns of living Indigenous nations here in so-called 'Canada'. In this exhibition is Williams' "NDN Status Card," with the artist's name and registration number next to a pixelated image of the artist's portrait. A formal practice of beading, grounded in longstanding tradition, is also a political practice of contemporary Indigenous art as vital and reflective on the "status" of Indigenous identity and becoming in the neo-colonial—or de-colonial?—present.

While the shift toward geometries and ideas of unlearning is part of the politics of abstraction and formally-focused work, so too does pleasure and *aesthetics* play a key role in these works. At a time when everything about art seems up for question, pleasure emerges as an important part of the experience of making art as well as looking at and listening to art—where a return to *aesthetics* in the sense of *aesthesis*—the realm of sensorial—is part of the politics of BIPOC and LGBTQ2S+ artists and others. From Wuikinuxv and Klahoose Nations, artist Bracken Hanuse Corlett created the digital animation *We See Monsters*, originally shown at Facade Festival 2019 in Vancouver, as a way of highlighting Wuikinuxv forms and iconography in a present-day world. Paul Wong's *Five Octave Range*, which was originally a four-channel public art video installation commissioned by the inaugural Vancouver Opera Festival in 2017, is a trippy operatic adventure that is vibratory and queer, the pleasures of vocalization at work as a small choir of opera performers sing their own voice warm-up exercises followed by an aria of their choice. This vibratory register extends to Alex Gibson's *VAL Sex Dream* (2019), where the illustrated lines, like strokes of paint, acts as a formal interlude that gives a queer couple privacy in a scene of sexual intimacy. Across these works, the artists shift the audience's attention to a more formal register, allowing gorgeous sensorial experience to exist alongside complex political, personal, and cultural stories that the artists share with their audiences.

As Indigenous, Black, POC, queer, women, and other artists have maintained for decades, there is a politic to making work grounded in one's embodied experience in the world, even if the work might not appear outright "political." Evann Siebens extends her practice in dance and performance to her ongoing project that commemorates the late artist Helen Goodwin as part of a project of collective memory in Vancouver's 1970s art scenes; the project was first exhibited at the Morris and Helen Belkin Gallery in 2018. Dancing alongside Anne Ngan, one of Goodwin's collaborators, Siebens work is a political practice of feminist art



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historiography, an exercise in physically mourning, and a visual meditation on aging gracefully. As Siebens looks considerably to the past, the artist and activist, Syrus Marcus Ware turns his attention to what lies ahead. His *Ancestors*, initially exhibited as an eight-channel video in the first Toronto Biennale in 2019, is shown here as a single-channel video; it follows a group of people who speak back to their ancestors. These time-travelling descendants plead with their ancestors to change their ways so that they can do their share in preparing for a better future.

As we find ways, both individually and collectively, to navigate the omnipresent contradictions and tensions that characterize this present moment, an exhibition that welcomes such tensions with curiosity and an open-mind promises to be refreshing, if not outright insightful. For some artists in this exhibition, returning to concerns of form with all of the insights and developments of life today is a way not only of re-energizing formalisms but re-politicizing them. When formalism was at its peak in postwar America (with Clement Greenberg's desire for a supposedly apolitical art manifested in the form of post-painterly abstraction), art became a political tool, used as an ideological pawn in the cold war between the US and the USSR. The pandemic in many ways feels like a global "refresh," where nothing can be assumed. By putting a range of political and abstract works on display without parsing out which are which, or limiting one to a straightforward reading, WAAP re-opens these questions for the current moment and makes space for an aesthetic "refresh" too.

And what better time to do this, then when the world is proverbially and literally on fire? WAAP underlines the need for political activism while conceding the exhaustion of said political activism—especially for those marginalized artists who do so much of the activist labor.

There are works engage politics all along the spectrum of abstract to figurative.

Quid Tum? translates from the Latin as *What next? What's next? Then what?*

Reflective, the artists' works on display in this exhibition provide some possible responses.



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Daniel Giordano

Self-Portrait as the Coprophagist, 2019

Moisturizing face mask, pin cushion, T-pins, sewing machine needles, buoy, key chain, coprolite,
Dior lipstick, wire hanger, hardware
12 x 6.5 x 4 in (30.5 x 16.5 x 10.2 cm)



Daniel Giordano

Self-Portrait with Idle Hands, 2019

Moisturizing face mask, deep-fried batter, peppers, thread, electrical wires, epoxy, Canadian maple syrup, wire hanger

40 x 8.5 x 14.5 in (101.6 x 21.6 x 36.8 cm)



Daniel Giordano
Cyrano and Prayer Hands I, 2018
Ink and watercolour on paper
11 x 14 in (27.9 x 35.6 cm)



Daniel Giordano

Cyrano and Prayer Hands II, 2018

Ink, correctional fluid, and watercolour on paper

11 x 14 in (27.9 x 35.6 cm)



Daniel Giordano
Cyrano and Prayer Feet, 2018
Ink and watercolour on paper
11 x 14 in (27.9 x 35.6 cm)



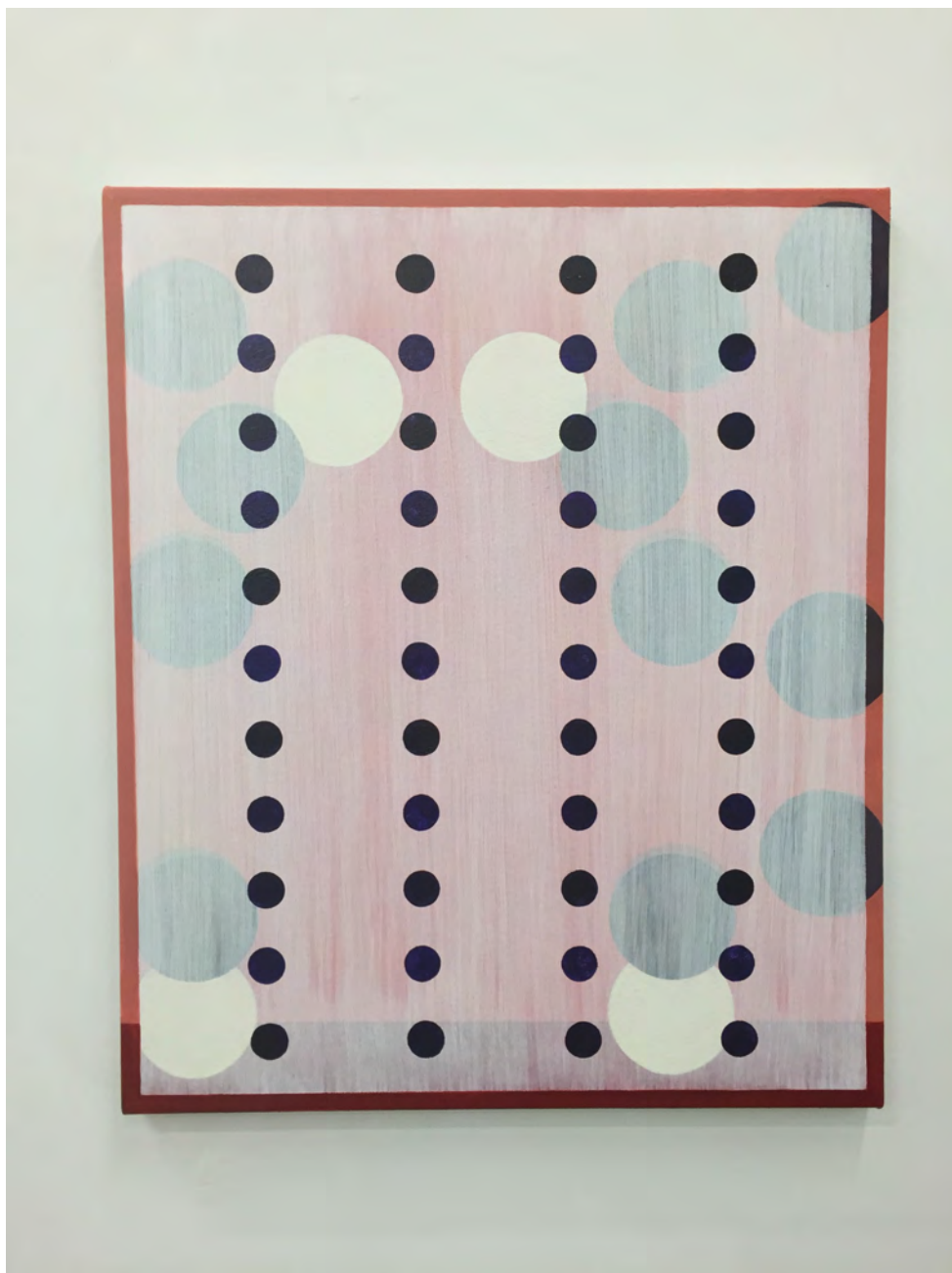
Lyse Lemieux
Sheer, 2020
Acrylic on Arches 300 lbs
30 x 22 in (76.2 x 55.9 cm)
WAAP 1257

WAAP



Lyse Lemieux
Tête Sans Titre, 2017
acrylic and fabric on paper
14 x 11 in (35.6 x 27.9 cm)
WAAP 1311

WAAP



Kate Metten
The Thinking Eye 1, 2019
Oil on canvas
24 x 20 in (61 x 50.8 cm)
WAAP 1096

WAAP



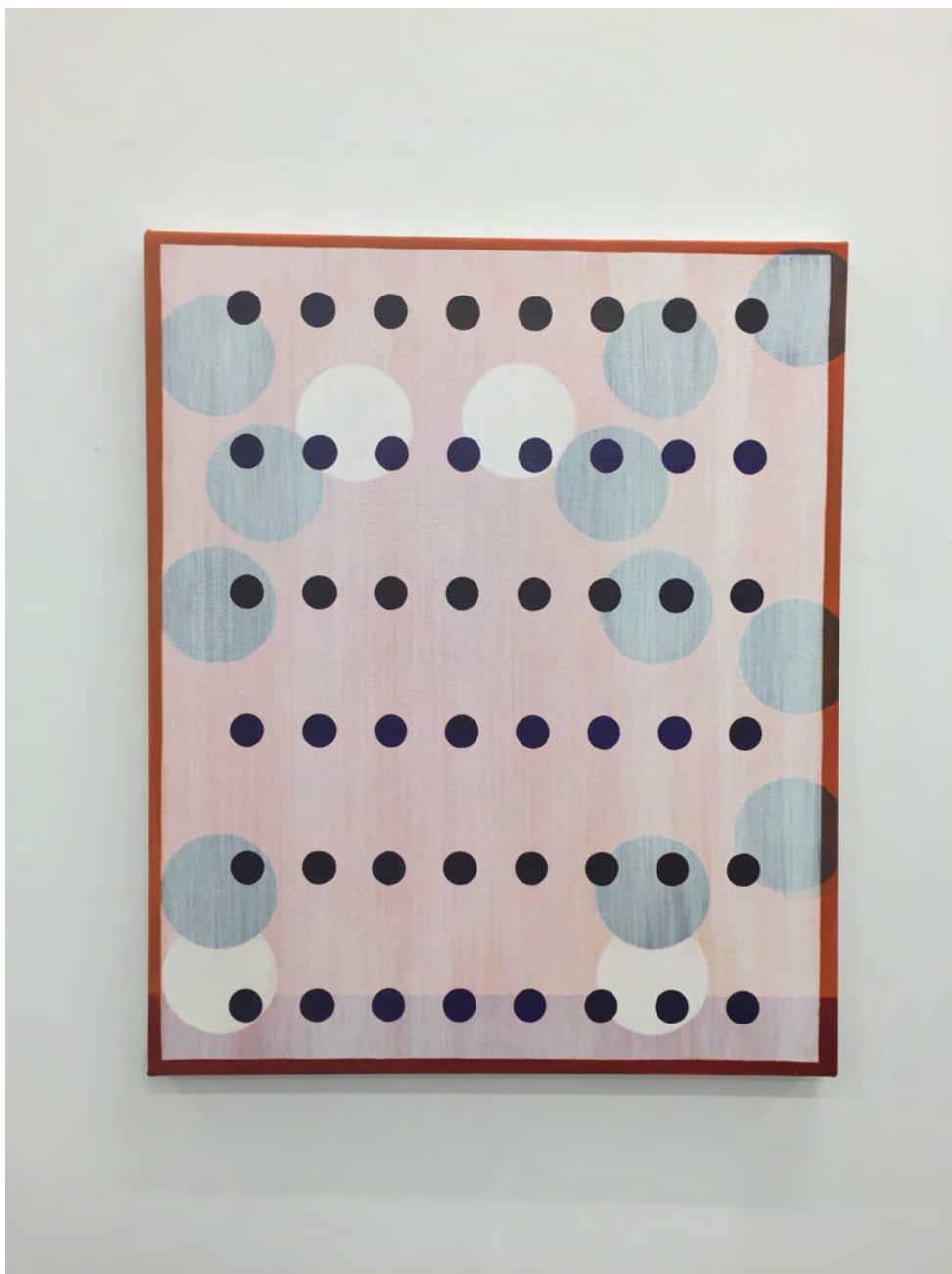
Kate Metten
The Thinking Eye 2, 2019
Oil on canvas
24 x 18 in (61 x 45.7 cm)
WAAP 1097

WAAP



Kate Metten
The Thinking Eye 3, 2019
Oil on canvas
24 x 20 in (61 x 50.8 cm)
WAAP 1098

WAAP



Kate Metten
The Thinking Eye 4, 2019
Oil on canvas
24 x 20 in (61 x 50.8 cm)
WAAP 1099

WAAP



Mark Verabioff

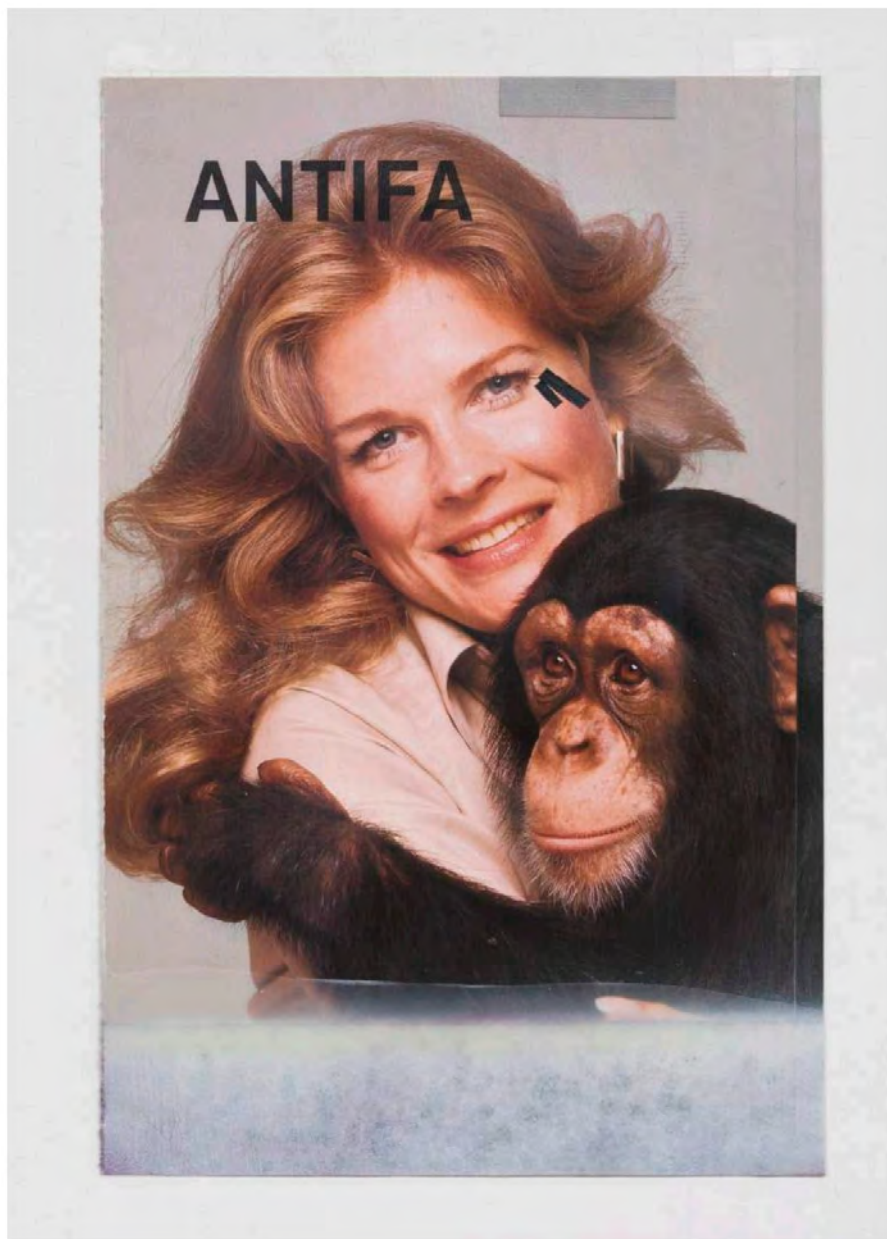
ANTIFA (Louise Nevelson), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

12 x 9 in (30.5 x 22.9 cm)

WAAP 1292

WAAP



Mark Verabioff

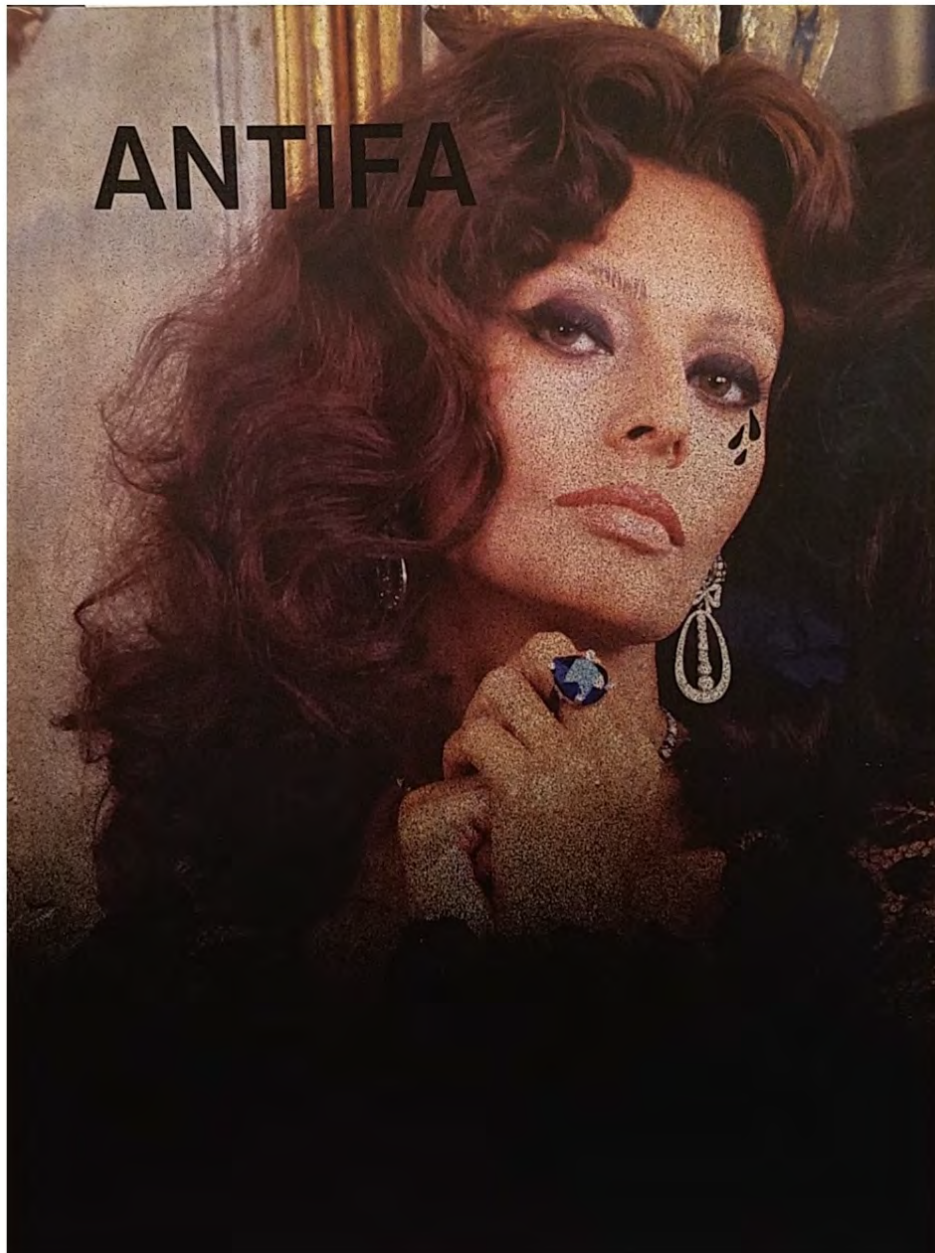
ANTIFA (Candice Bergen), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

12 x 9 in (30.5 x 22.9 cm)

WAAP 1293

WAAP



Mark Verabioff

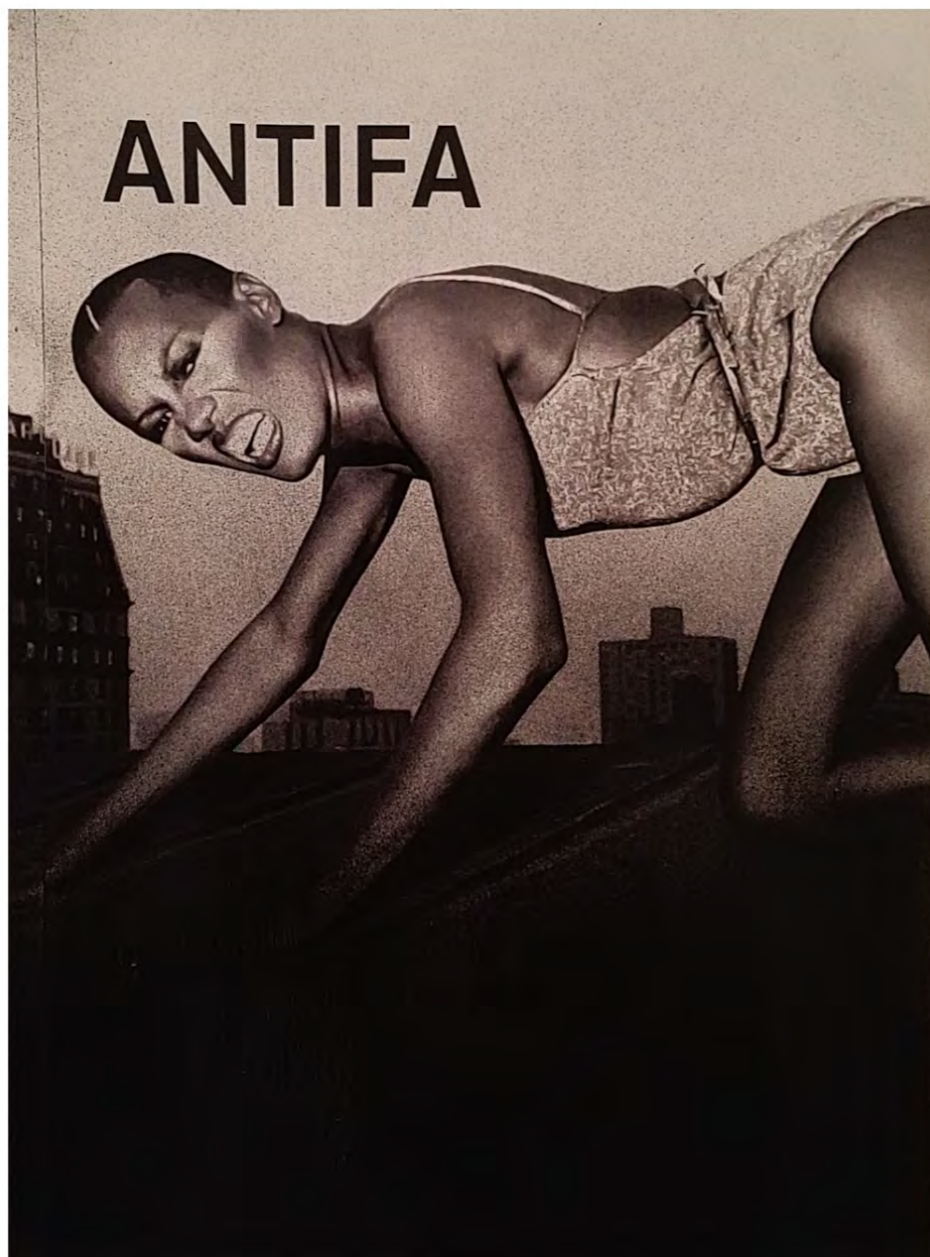
ANTIFA (Sophia Loren), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

11.5 x 8.5 in (29.2 x 21.6 cm)

WAAP 1294

WAAP



Mark Verabioff

ANTIFA (Grace Jones), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

11.5 x 8.5 in (29.2 x 21.6 cm)

WAAP 1295

WAAP



Mark Verabioff

ANTIFA (Pat Cleveland), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

11.5 x 8.5 in (29.2 x 21.6 cm)

WAAP 1296

WAAP



Mark Verabioff

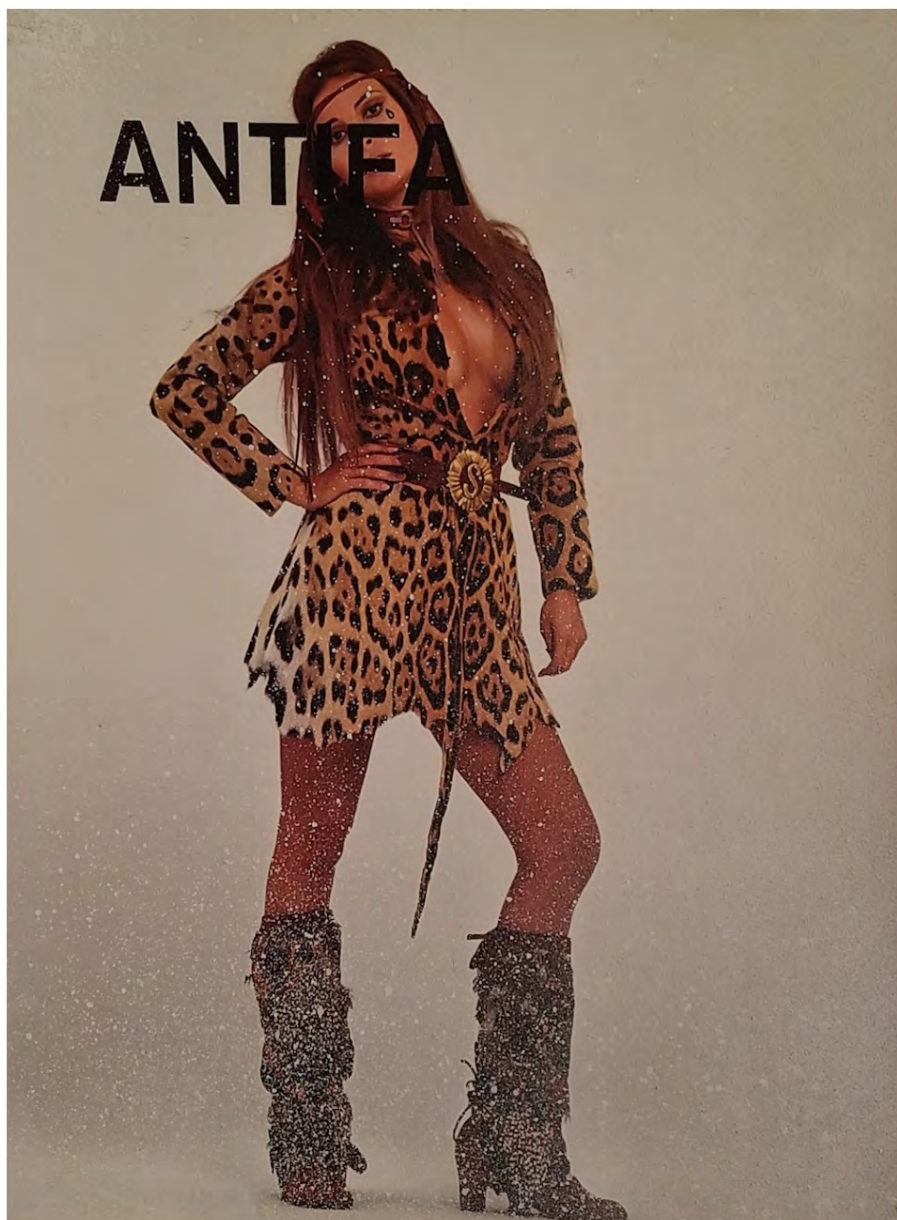
ANTIFA (Isabella Rossellini), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

12 x 9 in (30.5 x 22.9 cm)

WAAP 1297

WAAP



Mark Verabioff

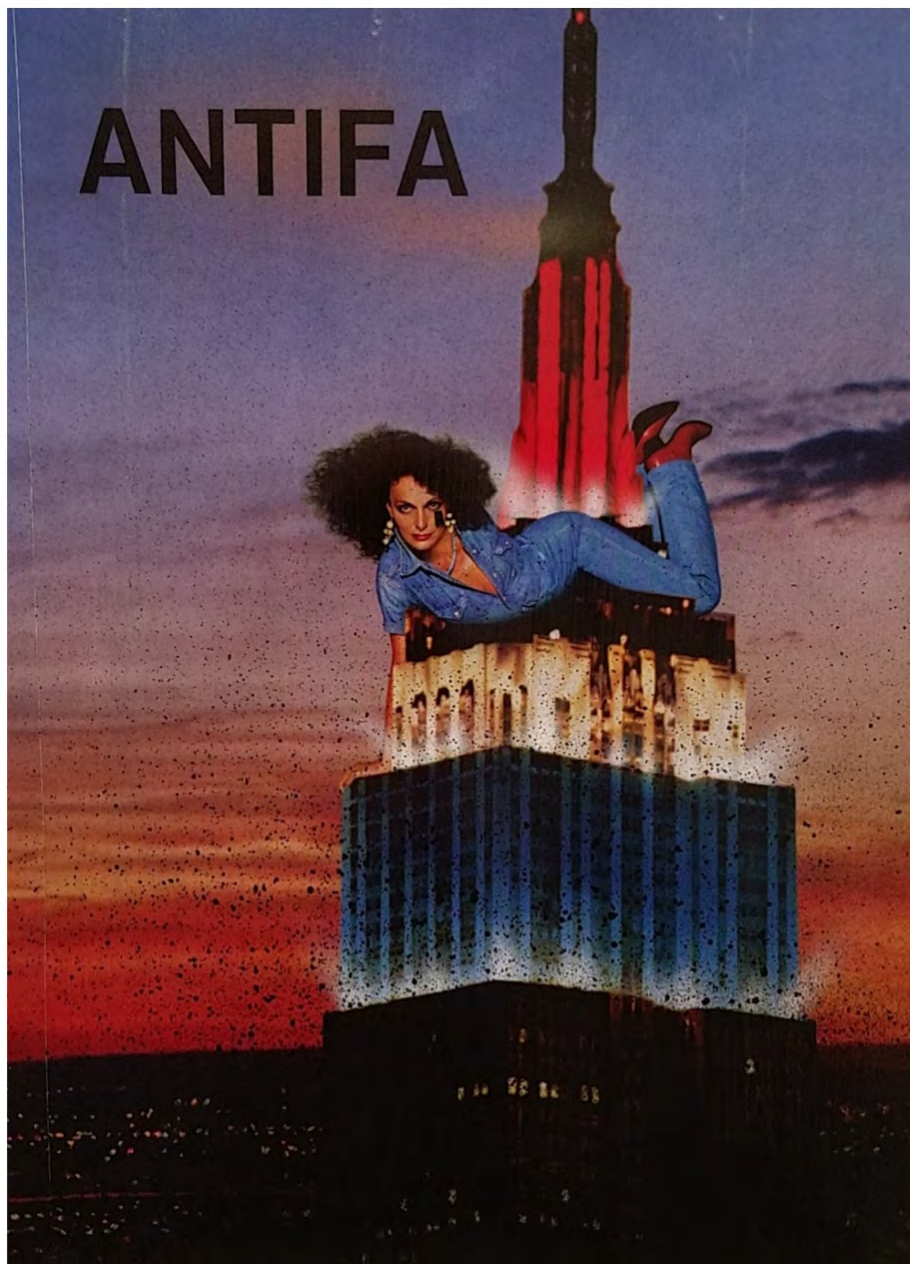
ANTIFA (Raquel Welsh), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

11.5 x 8.5 in (29.2 x 21.6 cm)

WAAP 1299

WAAP



Mark Verabioff

ANTIFA (Diane von Furstenberg), 2018

Page tear, acrylic medium, HP-564, artist tape, black zig memory system

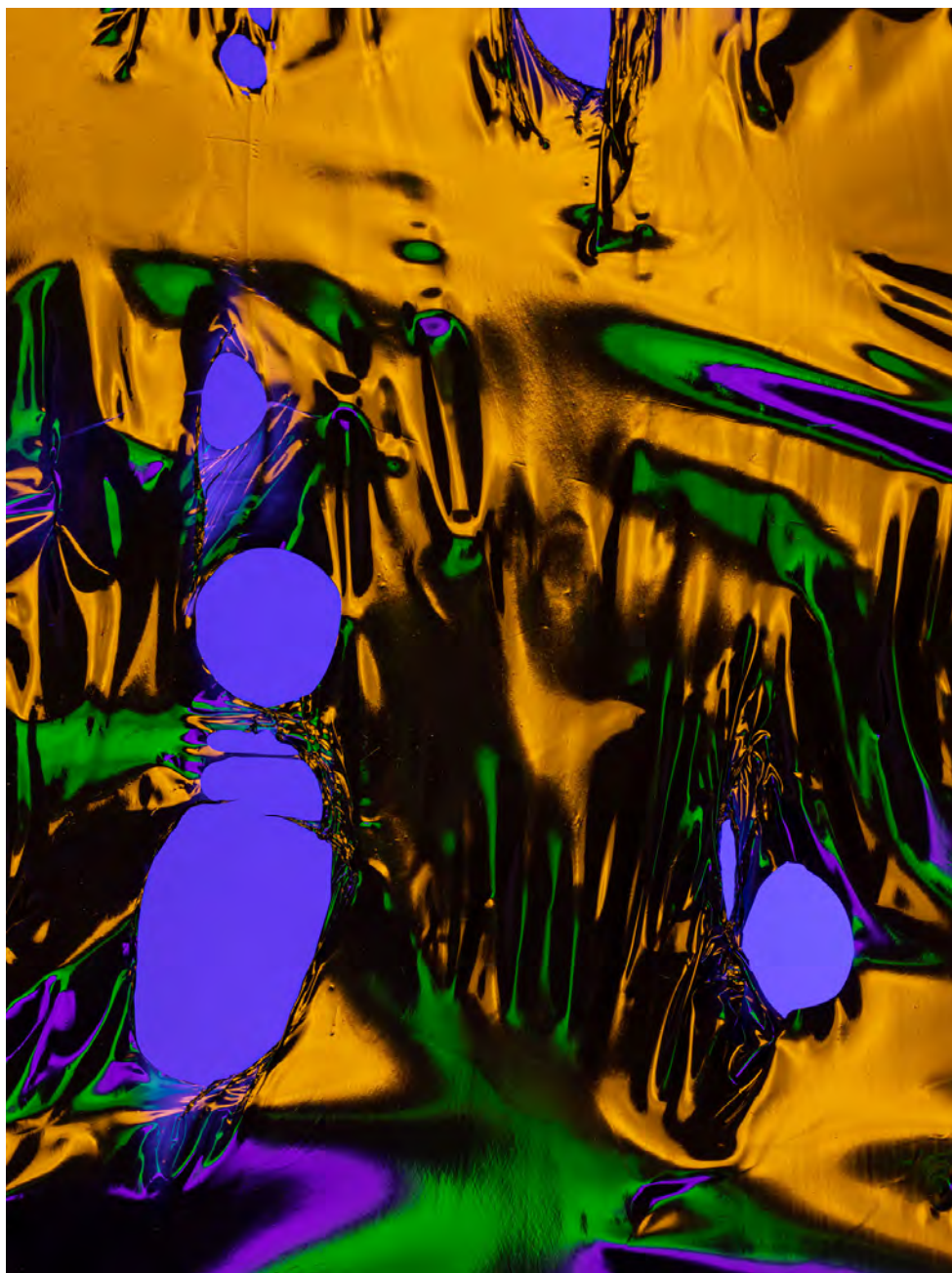
11.5 x 8.5 in (29.2 x 21.6 cm)

WAAP 1298



Steven Cottingham
All Metaphor is Hallucinatory, 2019
Welded propane torches, paint
16 x 7 x 7 in (40.6 x 17.8 x 17.8 cm)
WAAP 1312

WAAP



Patryk Stasieczek

In collusion with a history of non-verbal cues that reinforced a destructive narcissism., 2020

Edition of 3 + AP

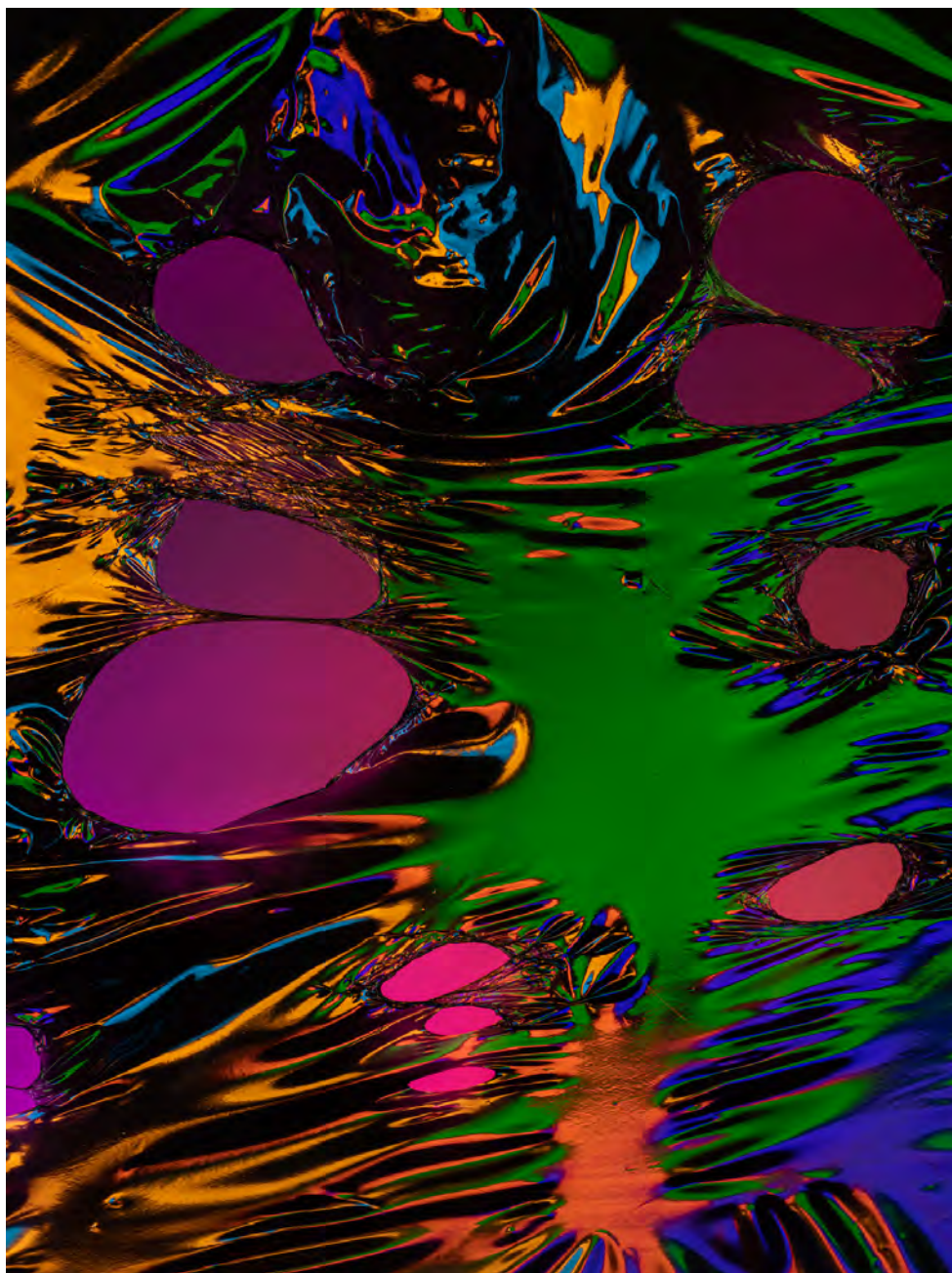
Archival inkjet print

32 x 24 in (81.3 x 61 cm) Framed

WAAP 1281

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Patryk Stasieczek

The negativity directed at you is inspired, your crystals can't help you, you are nothing., 2020

Edition of 3 + AP

Archival inkjet print

32 x 24 in (81.3 x 61 cm) Framed

WAAP 1290

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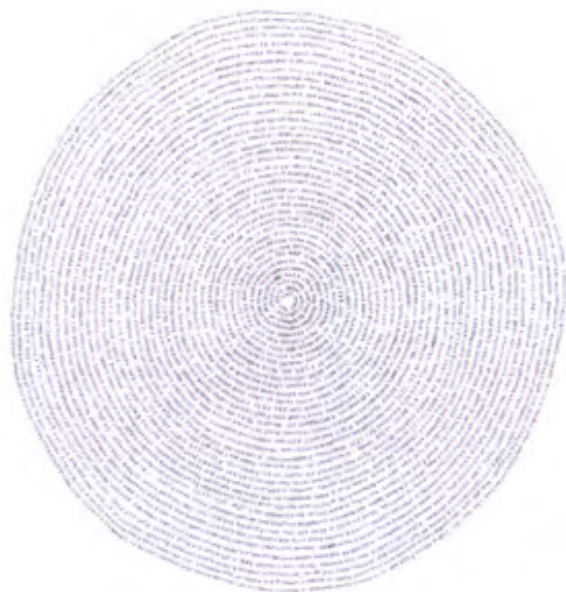


Ryan Quast
Family of three, 2019
Gesso, enamel



Ryan Quast
Family of four, 2019
Gesso, enamel

WAAP



SCALE:	APPROVED BY:	DRAWN BY:
DATE:		REVISED:
		DRAWING NUMBER:

Kim Kennedy Austin
REB.01.04 (City of Portland, OR), 2004
Ink on paper (Framed)
12.25 x 18.25 in (31.1 x 46.4 cm)
WAAP 1315



Kim Kennedy Austin
Dow Contact Herbicide (Better Fruit, Apr 1946), 2019
Paint pen on shrink film, shrunk
6.5 x 6 in (16.5 x 15.2 cm)
WAAP 1317



Kim Kennedy Austin
Flavorseal Protected Delivers Them in Better Condition (Better Fruit, 1941), 2019
Paint pen on shrink film, shrunk
6.5 x 6 in (16.5 x 15.2 cm)
WAAP 1318



Kim Kennedy Austin
Protect Trees with Dow (Better Fruit, 1943), 2019
Paint pen on shrink film, shrunk
6.5 x 6 in (16.5 x 15.2 cm)
WAAP 1319

WAP



Vanessa Dion Fletcher
Even Squiggle, 2020
 Porcupine Quills, Natural Dye, Thread, Paper
 13 x 10 in (33 x 25.4 cm)
 WAAP 1325



Vanessa Dion Fletcher
Relative Gradient, 2020
Porcupine Quills, Natural Dye, Thread, Paper
14.5 x 11.5 in (36.8 x 29.2 cm)
WAAP 1313

WAAP



Vanessa Dion Fletcher
Loop loop, 2020
Porcupine Quills, Natural Dye, Thread, Paper
13 x 10 in (33 x 25.4 cm)
WAAP 1326



Nico Williams

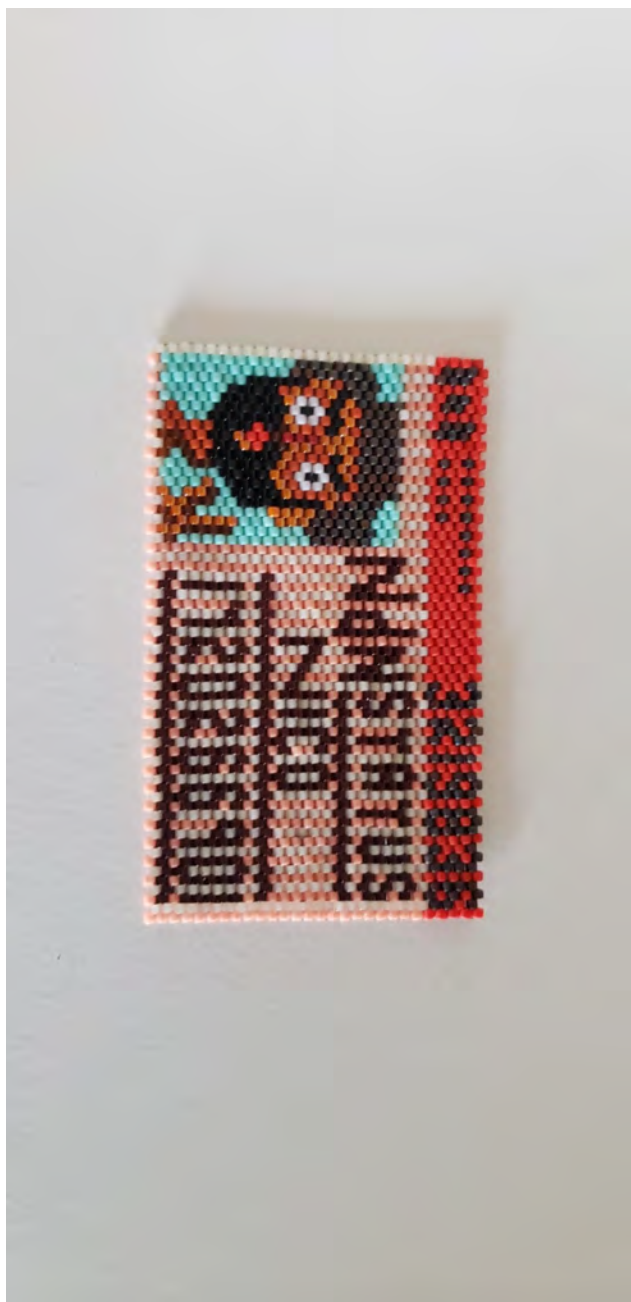
Winner, 2019

11/0 Delica beads

7.25 x 3.5 x .25 in (18.4 x 8.9 x .6 cm)

WAAP 1321

WAAP



Nico Williams
NDN Status Card 'Peace Out', 2020
11/0 Delica beads
2 x 3.5 in (5.1 x 8.9 cm)
WAAP 1320



Nico Williams
Nibiikaa ("There is a lot of water"), 2020
24500 Delica beads, thread
5.5 x 5.5 x 4.75 in (14 x 14 x 12.1 cm)
WAAP 1322



Nico Williams

Nibiikaa ("There is a lot of water"), 2020

24500 Delica beads, thread

5.5 x 5.5 x 4.75 in (14 x 14 x 12.1 cm)

WAAP 1322



Nico Williams
Nibiikaa ("There is a lot of water"), 2020
24500 Delica beads, thread
5.5 x 5.5 x 4.75 in (14 x 14 x 12.1 cm)
WAAP 1322



Nico Williams

Nibiikaa ("There is a lot of water"), 2020

24500 Delica beads, thread

5.5 x 5.5 x 4.75 in (14 x 14 x 12.1 cm)

WAAP 1322



Nico Williams

Shaman Preparing for the Shaking Tent, 2017

3270 Japanese Delica beads and porcupine quills sourced from Wikwemikong (unceded territory)

4 x 4 x 2 in (10.2 x 10.2 x 5.1 cm)

WAAP 1324



Nico Williams

Medicine Woman Picking Sweetgrass, 2017

3270 Japanese Delica beads and porcupine quills sourced from Wikwemikong (unceded territory)

4 x 4 x 2 in (10.2 x 10.2 x 5.1 cm)

WAAP 1323



Julia Rose Sutherland
Rest in Peace, Rodney Levi, 2020
Gawiei/ Porcupine quillwork (Embroidery) on paper
12 x 16 in (30.5 x 40.6 cm) each of 3 parts
WAAP 1331

WAAP



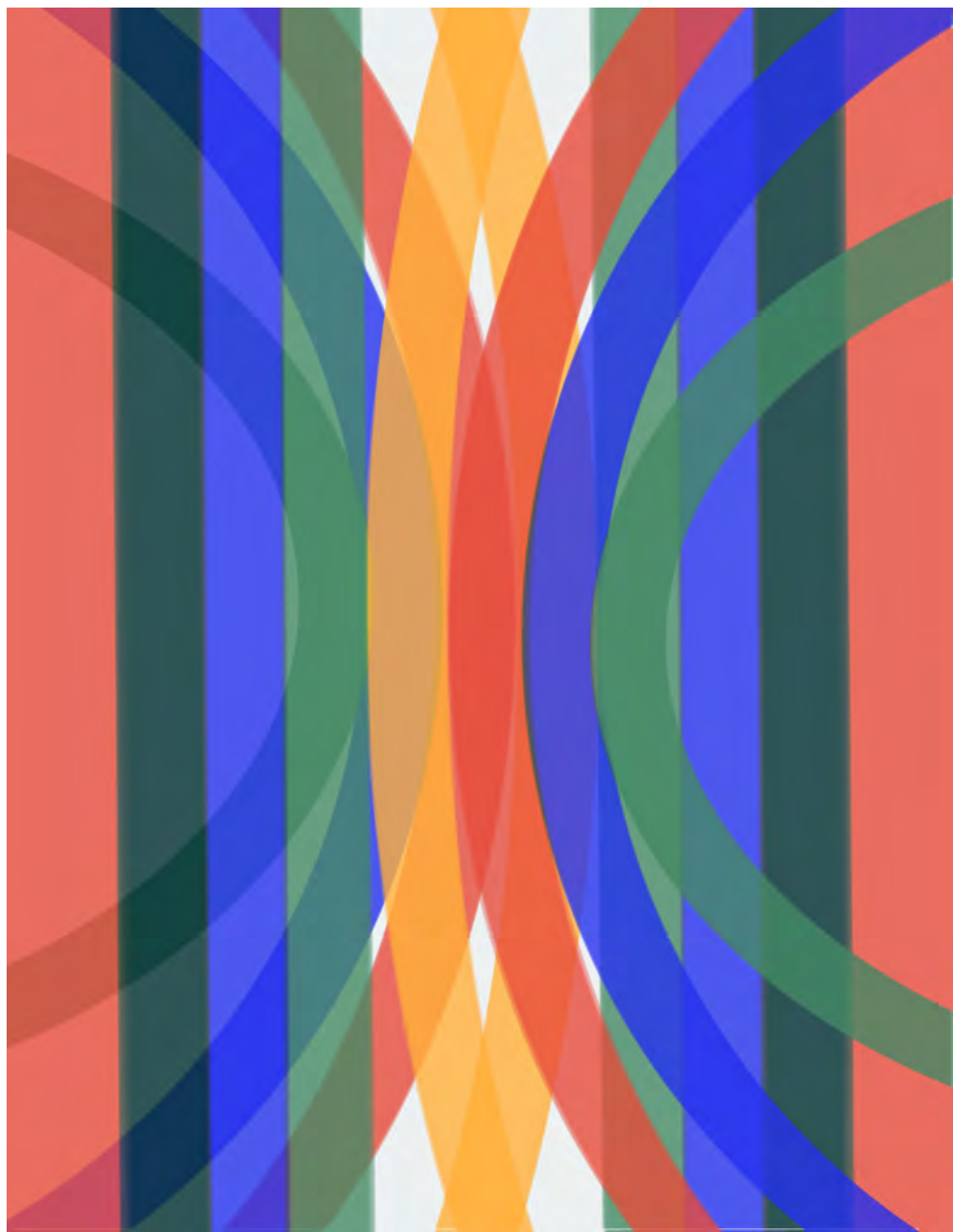
Julia Rose Sutherland
Rest in Peace, Rodney Levi, 2020
Gawiei/ Porcupine quillwork (Embroidery) on paper
12 x 16 in (30.5 x 40.6 cm) each of 3 parts
WAAP 1331

WAAP



Julia Rose Sutherland
Rest in Peace, Rodney Levi, 2020
Gawiei/ Porcupine quillwork (Embroidery) on paper
12 x 16 in (30.5 x 40.6 cm) each of 3 parts
WAAP 1331

WAAP



Francisco Fernando Granados
letter, 2018

Digital drawing; chromogenic prints mounted on plexiglass; edition of 2 + 1 AP
11 x 8.5 in (27.9 x 21.6 cm)
WAAP 1327

WAAP



Francisco Fernando Granados
letter, 2018

Digital drawing; chromogenic prints mounted on plexiglass, edition of 1 + 1 AP
11 x 8.5 in (27.9 x 21.6 cm)
WAAP 1328

WAAP



Francisco Fernando Granados
letter, 2018

Digital drawing; chromogenic prints mounted on plexiglass, edition of 1 + 1 AP
11 x 8.5 in (27.9 x 21.6 cm)
WAAP 1329

WAAP



Francisco Fernando Granados
letter, 2018

Digital drawing; chromogenic prints mounted on plexiglass, edition of 1 + 1 AP
11 x 8.5 in (27.9 x 21.6 cm)
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Charles Campbell
Actor Boy Print 1, 2012
Limited edition serigraph
22.5 x 22.5 in (57.2 x 57.2 cm)
WAAP 1243

WAAP



Charles Campbell
Actor Boy Print 2, 2012
Limited edition serigraph
22.5 x 22.5 in (57.2 x 57.2 cm)
WAAP 1244



Maegan Hill-Carroll
Veiled Towards Puce, 2020
gouache on photograph
11 x 14 in (27.9 x 35.6 cm)
WAAP 1332

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Evann Siebens

'The first time I came to Hornby was with Helen Goodwin', 2018

Edition of 3 + 1 AP

4K HD single channel video

WAAP 1124

WAAP



Alex Gibson

VAL Sex Dream, 2019

Edition of 3 + 1 AP

Hand-drawn animation, 1080p single channel video, audio, 57 seconds, looped

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Paul Wong

Five Octave Range, 2017

Single channel version, *Five Octave Range Mix*, Edition of 10

Also available as a Four channel video installation, Non-synced loops, colour, sound, Edition of 5

WAAP 1308

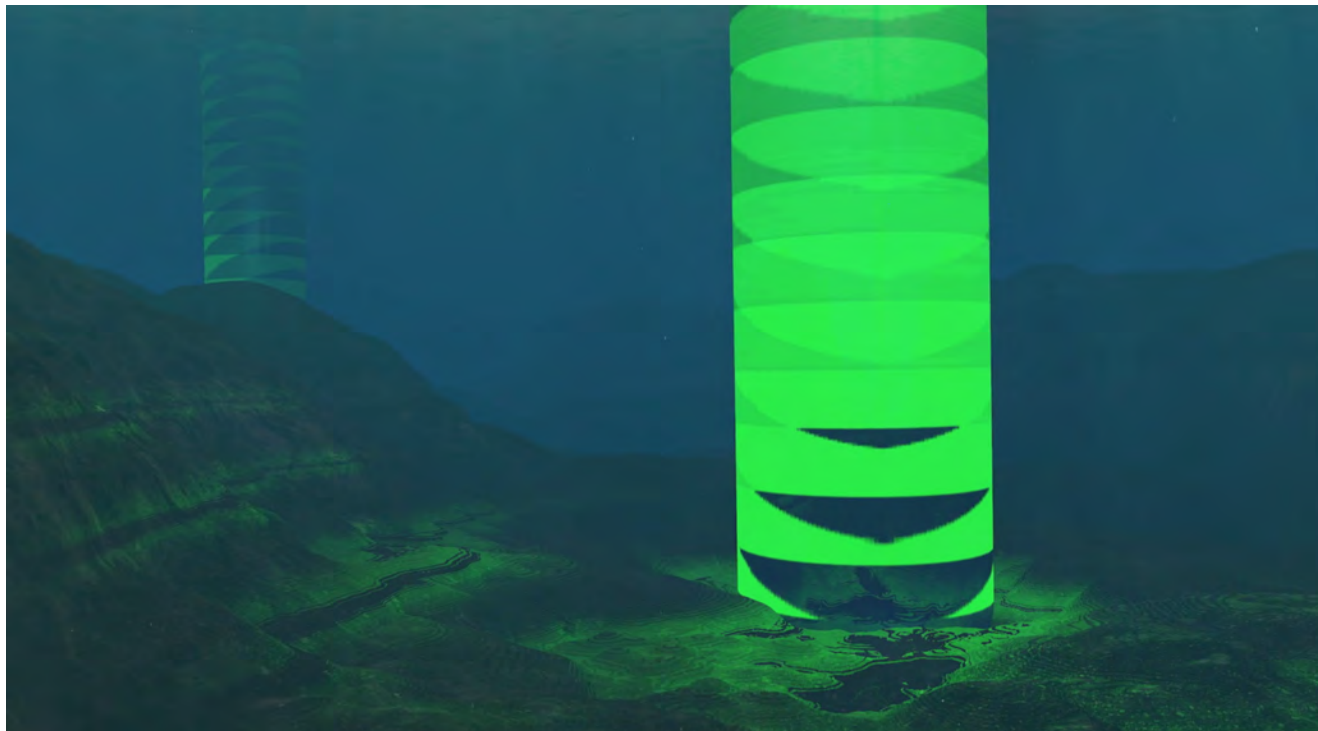
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Steven Cottingham
Dodge charger fire sim, 2020
Edition of 3 + 1 AP

Digital rendering and animation, 720p video, audio, 1 minute, 30 seconds, looped
WAAP 1309

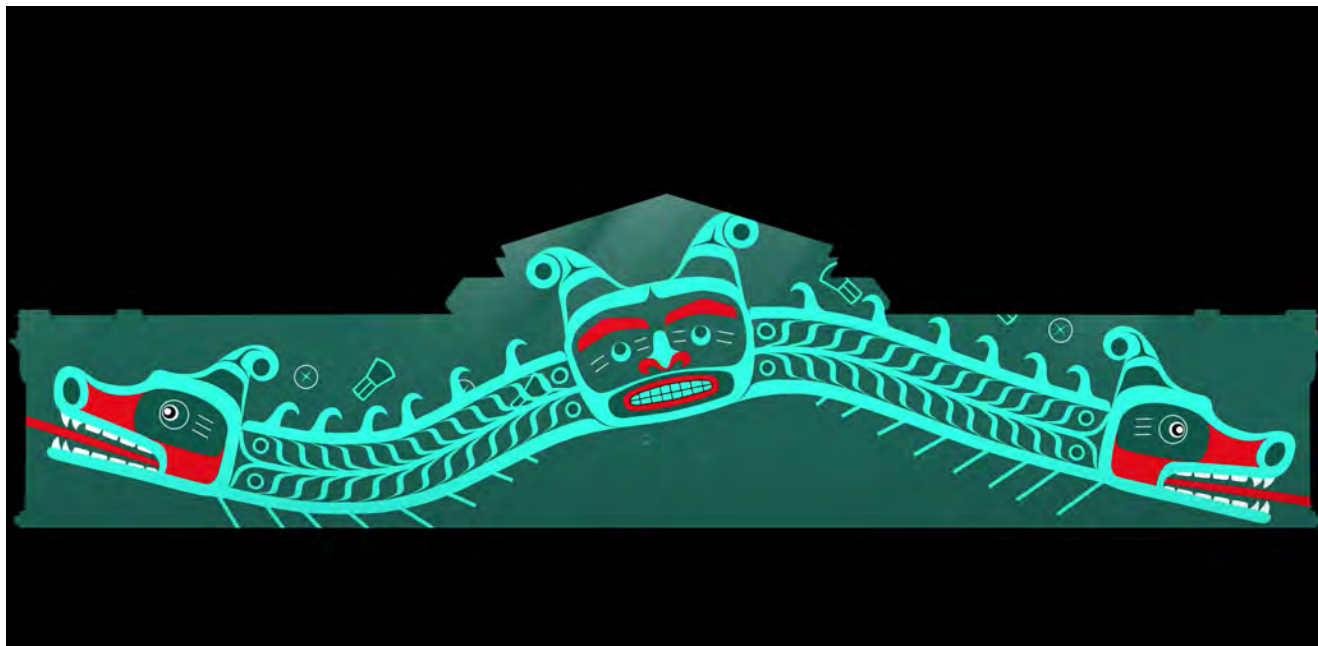
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Nicolas Sassoon and Rick Silva
SIGNALS 5, 2018
HD video, 4 minutes
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Bracken Hanuse Corlett
We SEE Monsters, 2019
Digital animation, 2 minutes 10 seconds
Originally projected on the face of the Vancouver Art Gallery for Façade Festival 2019
WAAP 1302

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Zachary Longboy
Water into Fire, 1994
Single channel video, 10 minutes 20 seconds
WAAP 1303

WAAP



Marina Roy
Mineral Intelligence, 2012
Single channel video, 9 minutes 49 seconds
WAAP 1304

WAAP



Syrus Marcus Ware
Ancestors, 2019

Single channel video, 3 minutes 15 seconds

Also available as 8 channel video as presented in the Toronto Biennial of Art 2020 WAAP
1307

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Scott Billings
*Stanley Theatre Box Shot (Sorry, We're *L*S*D)*, 2015
Single channel video, 8 minutes
WAAP 534