IY HOURS Monday, Tuesday, Thursday, and Friday: 10 to 4 | Wednesday: 10 to 4 | Wednesday: 10 to 4 | Wednesday: 10 to 6 | Suturday: closed | Admission out there is always free. | AGYU STAFF Philip Monk, Director/Curator | Michael Maranda, Assistant | Curator | Suzanne Carle, Assistant | Curator | Administrative Assistant | Financian (Assistant Director/Curator | Michael Maranda, Assistant | Vivienne Song, Gallery Assistant | Vivienne

Public Studio | 13 April–19 June 2016 | Opening Reception: Wednesday, April 13, 6–9 pm

popular colloquialism is that one "can't see the forest for the trees." And yet can we even see a tree for what it is? "The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way," William Blake wrote in 1799. "Some eyes of offices only a grown and some scarce see nature at all. But to the eyes of see nature all ridicule and deformity... and some scarce see nature at all. But to the eyes of see nature all Haleote and account of the eyes of the man of imagination, nature is imagination itself." Here at the origins of the capitalist era, Blake opposed imagination to the Enlightenment project where a deformed nature was to brake opposed imagination to more deep dark woods of the Grimm fairy tales, in this

We enter the exhibition through a tunnel as if a path through the woods. It is dark but dappled with light, like the forest of Akira Kurosawa's famous film Rashomon. At the end, already deep within, lies a cabin. Have we walked into a nightmare or a forest idyll? Within this cabin, to a soundtrack (designed by Berlin sound artist Anna Friz) that hovers just at the level of our anxiety, or premonition, a cascade of images falls through the forest, all in black and white and collaged together in rapid pursuit of each other: Apocalypse Now, Rambo, Bambi, Avatar. Rashomon, and more. They are evidence, through all their genres, of the pervasive and profound symbol of the forest as a place of refuge or ambush, of evil or enchantment—of hunter or hunted.

If we wander, behind the cabin we stumble upon the video game The Path, which rehearses the way we just took to grannie's house. The journey then begins again, this time in diaital form, as we traverse the towering forest along what may be a logging road. This forest is imposing yet familiar, its image just shimmering out of stillness. In the distance, another path beckons and leads to two video games, The Witcher and Dragon Age Inquisition. Have we figured out that we too are advancing in the stages of a real-life video game; but are we

Can't see the forest for the trees? Think the AGYU

is located in the middle of the bush? Don't fret,

Toronto artist Gina Badger is hosting the AGYU

Performance Bus — and who wouldn't trust a self-

AGYU & WORDS

On April 23, AGYU and Lake-

shore-based Words By The Water

co-present a free spoken word

poetry event at Placebo Space

(277 Lake Shore Blvd W.), cel-

ebrating the poet power and art-

istry of Toronto's West End poets.

On May 9, AGYU and Urban Arts

co-present a free cultural show-

case featuring up and coming art-

ists from Weston Mt. Dennis and

Black Creek at the Urban Arts

Program Space (19 John Street).

The AGYU thanks BAM Youth

Slam, Patrick De Belen, Urban

Arts, Words by the Water, and

Paulina O'Kieffe for collaborat-

ing with us on our most recent

poetry events. These partnerships

are integral to providing mean-

ingful and horizon-expanding

performance and artistic devel-

opment opportunities for our

youth artists.

AGYU & URBAN ARTS

BY THE WATER

defined "kitchen witch" to get you out there?

Gina is cooking up something special to

take to the woods, though we are not

going to disclose her ingredients

just yet. The FREE Performance

Bus departs OCADU (100

McCaul St.) at 6 pm

We travel on. A clearing lies ahead, filled with the blazing light of a giant LED screen, the type found beside freeways. Advertising no product, instead it proclaims a Rights of Nature, written for this exhibition by Haida lawyer Terri-Lynn Williams-Davidson. Cleverly detourned, the screen is also now a giant grow light. The scent of fresh foliage fills the air, coming from a grove of saplings nurtured in the gallery, preparing there for their biodiverse planting based on the ideas of Canadian scientist Diana Beresford-Kroeger's Bioplan. We are safely through. In our passage through these dread woods perhaps we have recognized the reserve of deep memory the forest stands for—a psychic and symbolic archive we all share.

What We Lose in Metrics is curated by Emelie Chhangur and Philip Monk. It is a primary exhibition

*For instance: Forests occupy 66% of the province of Ontario, and comprise 2% of the world's forests. *For instance: Forests occupy of the world's forests.

This is reckoned as 85 billion trees of which there are 7 billion cubic metres of growing stock. Most forests in Ontario are Crown Land, 44% of which are managed for forestry, which makes up 26% of the province all together. The total harvest area is 114,110 hectares and the total forest harvest volume is 12.6 million cubic metres. The monetary value of the forestry section in 2012 was \$11.5 billion.

AUDIO OUT

Toronto-based artist Gina Badger

jumps into deep waters for this itera-

tion of AGYU's AUDIO OUT, a listening

encountering Public Studio's "forest"

CONTEMPORARY

Sunday, 1 May 2016, 12-5 pm | FREE

Tour starts at the Koffler Centre of the

Arts, Artscape Youngplace (180 Shaw

Street) and then departs for Blackwood

Gallery, AGYU, and Doris McCarthy

Gallery, returning to Shaw Street at

5 pm. Seating is limited. Please RSVP

or 416.736.2100, ext 44021.

by Friday, April 29, to scarte@yorku.ca

inside the gallery.

ART BUS

post located outside the gallery lobby,

and the London School of Economics and Political

Science. Born and raised in Edmonton, Alberta, Bad-

ger is a fourth generation settler of Norman, Huguenot.

and Anglo-Saxon ancestry born in Cree territory and

currently living in Anishinaabe and Haudenosaunee

territory, in Toronto. She holds a BFA from Concordia

University (Montreal), a Master of Science from MIT

(Cambridge MA), and has completed training as an

energetic herbalist at the Blue Otter School of Herbal

Medicine (Fort Jones CA). From 2011 to 2014, Badger

On the publishing front, we've successfully seen two of our

co-publications with Black Dog Publishing come to pass,

Is Toronto Burning? and Imaginary Homelands. Both of

these books are available for sale in our virtual and physi-

cal bookstore, as well as in bookstores around the world.

Imaginary Homelands brings together the work of nine

Colombian artists who participated in an extended

residency program at the AGYU, which culminated in

the fall 2012 exhibition of the same name. The book

contains an extended literary essay on the process

of establishing this imaginary homeland by curator

Emelie Chhangur, and interviews with all of the artists

This fully bilingual English/Spanish large-format, 176

page softcover book was designed by Lisa Kiss Design

and contains countless illustrations and photographs.

Is Toronto Burning?, on the other hand, is the publication

which fills out the story behind Philip Monk's fall 2014

exhibition, Is Toronto Burning? 1977 | 1978 | 1979:

Three Years in the Making (and Unmaking) of the Toronto

Art Scene. There are reproductions of archival material

and documentation of the work in the exhibition as well

as Monk's narrative telling of the creation of the art scene

in this key period of Toronto art history. This 256-pages,

large format, hardcover book was designed by Black Dog

We are currently in planning stages for an epic book on

the work of Marlon Griffith, with some great contribu-

by York University professor Emiro Martínez-Osorio.

It could be yours for a mere \$29.95.

Publishing, and is available for \$39.95.

was editorial director of FUSE Magazine.

PUBLICATIONS

DIANA BERESFORD-KROEGER IN CONVERSATION WITH PUBLIC STUDIO AT AGYU

SUNDAY, MAY 15, (TIME?) | PRESENTED IN CONJUNCTION WITH THE HISTORICAL MATERIALISM TORONTO CONFERENCE AT YORK UNIVERSITY

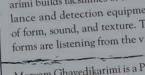
What we Lose in Metrics features a collection of living saplings nourished by a 20' x 10' LED screen turned a grow lamp. The saplings were chosen in consultation with worldrecognized, Ottawa-based author and scientist Diana Beresford-Kroeger, whose life work has been dedicated to the development of an ambitious Bioplan for the future of the world's forests. Beresford-Kroeger's influential books, Arboretum America: A Philosophy of the Forest and The Global Forest: Forty Ways Trees Can Save Us, served as the basis for Public Studio's research and process. This is a rare opportunity to learn directly from this Canadian environmental visionary.

UPCOMING AT AGYU!

TORONTO PRIDE 2016

FALL EXHIBITION:

In 2009 Iris Häussler created the fictitious



of Waterloo and has worked with such firms as SMV Architects, Lindy Consulting Limited, and KPMB Architects.

From June 24 – July 3, AGYU celebrates Pride Toronto, proudly waving the rainbow flag at the Trans March, Dyke March, and Pride Parade! With a team of artists and students, we'll showcase the acceptance, diversity, and inclusivity that YorkU promotes. We're already getting the sparkles primed as we collaborate with members of our glitterati, including The Centre for Women and Trans People (CWTP), Trans Bi Lesbian Gay Asexual at York (TBLGAY), York Federation of Students (YFS), Centre for Human Rights (CHR), Glendon Lesbian Gay Bisexual Transgender (GLgbt*), The York United Black Students' Alliance (YUBSA), and the SexGen York Committee.

and Scrap Metal.

AGYU VITRINES

Geometry of War, a new work by Maryam Ghayedikarimi for AGYU VITRINES, borrows directly from the architecture of the sound structures used as military air defense tools in World War I & II. Before the invention of radars, devices were fabricated to detect the sound of the enemy's aircrafts. The acoustic

to bring us the sounds of the sea. Rates instruments ranged in size from wearable of Accumulation is an ovster-soundscape headsets to large constructions. Ghaydekthat presents the rich ecological hisarimi builds facsimiles of these early surveiltory of the Eastern Oyster. Originally lance and detection equipment as studies presented as a pirate radio broadcast of form, sound, and texture. The sculptural emanating from the Little Red Lighthouse underneath New York's George forms are listening from the vitrines... Washington Bridge (May-June 2010), the piece provides an orchestral ocean interlude for visitors to the AGYU before

Maryam Ghayedikarimi is a PhD Candidate in Visual Arts at York University. She has a Master's in Architecture from the University

IRIS HÄUSSLER

artistic persona of Sophie La Rosière and since has operated through this heteronym to produce a body of late-nineteenth century and early-twentieth century painting. The mystery of La Rosière is unveiled in this exhibition collaboration between the AGYU













utilitarian world that we have inherited trees are meant for harvesting. Forests have been uniformly managed into columns of statistics.* In this exhibition, Public Studio asks us what we lose in such metrics, in turning forests into standing reserves for commodity exploitation. What has been given up and what needs to be regenerated in this pragmatic notion of the natural world in which we all participate? For millennia before we began to cultivate forests, they conditioned us psychologically.

The word "forest" has come to mean a large wooded area, although etymologically it can be traced to the Latin word foris, meaning "outside." Thus begins our complex relationship with the forest—something that at once is "outside" ourselves and something that sustains us. Metaphorically the forest symbolizes the part of our psyche that is unknown, and stands in Metaphorically the foliation of a clear-cutting.

darkness until we come to the "clearing"—more than fall upon the devastation of a clear-cutting. Given this lack of understanding of our place in the natural world, Public Studio speculate whether there is a possibility of alternate cosmologies of nature.

CREATIVE CAMPAIGNING:

AGYU commissioned Sameer Farooq to dig a

little deeper into the lives of students on cam-

pus and find out what excites, moves, angers,

and intrigues them. He went straight to the

center of their nervous system (i.e., the brain)

A partnership with the York Federation of

Students (YFS) and their affiliated advocacy

groups, Behind the Eyes asked student lead-

ers to "see" with their eyes closed. Farooq's

research-as-performance-residency (October

2015-March 2016) examined the individual

as a moving archive of images and modes of

imaging. Through meditation, intuition train-

ing, and guided visioning exercises, Farooq

engaged the students in a series of cognitive

awareness sessions that focused on conjur-

ing up peaceful scenes, building imaginary

worlds, telling existing narratives, and releas-

ing difficult images. The sessions tested the

participants' brain plasticity through exer-

cises that re-constructed autobiographical

episodic memory, pictured the continuous

present, and produced future imagining (men-

tal time travel!) through "image meditation."

SAMEER FAROOQ

to take a closer look.

PEDAGOGY—COMMUNITY—ACTION

After great pain, a formal feeling comes..

After great pain, a formal feeling comes... is

This freeform streaming of "inner pictures" unlocked a library of images that were neither memory nor dreams, but something inbetween—located in the imagination. Behind the Eyes was an unrehearsed performance that was built with the guidance and consultation of the Psychology Clinic at York, Department of Psychology and Faculty of Health, Sherman Health Research Centre at York University, and members of York University's prestigious Centre for Vision Rumball's Atlantis, took 🚆 🖁

May 2–13, Gales Gallery, York University

AGYU CURATORIAL INTENSIVE EXHIBITION

comprised of various interactive and immersive mixed-media works that contain within their formal structure an element of loss or a sense of incompleteness. Featuring the work of artists Ellen Bleiwas, Kriss Janik, Erin Vincent, and Maryam Ghavedikarimi, the exhibition asks: how can certain aesthetic forms evoke the affective experience of pain and loss? That is, instead of regarding affects as resisting or being beyond form (as much affect theory has recently purposed), the work here queries how affects stick to, imbed themselves within, and are intimately tied to certain temporal structures and visual forms. What do the aesthetic forms of loss and pain look, feel and sound like? Do they have ethical and political potential? Can the forms of loss and pain evoke a common sense of precarity and thus create an atmosphere for collective healing? The artists in this exhibition explore these questions through a provocative mix of sculpture, video, and sound art.

This is the second of the AGYU Curatorial Intensive exhibitions, produced in collaboration with YorkU's Art History Department. The Curatorial Intensive results in two exhibitions annually, one collection-based and one composed of a thematic selection of work by students in the MFA/PhD program. Working with the AGYU, student curators learn all aspects of curating: from ideation to selection, production, and installation. Megan Toye was mentored by AGYU Director Philip Monk. The first exhibition, Starry Stairs: Alma place January 18-29 and was

REPORTS -SPOKEN WORK POETS ARE SLOWLY TAKING OVER AGYU!

SPOTLIGHT: C.W. JEFFREYS

On February 10, in conjunction with our ongoing Spotlight spoken word poetry program, Kareem Bennett and Thunderclaw Robinson led a spoken word poetry workshop for students at C.W. Jeffreys Collegiate Institute. Following the workshop, students from C.W. Jeffreys and Success Beyond Limits (Westview Centennial Secondary School) came together to celebrate and showcase the best and brightest up and coming poets, rappers, singers, and dancers from the Jane-Finch community.



On Wednesday, March 9, from 6:30 to 9:30

AGYU & BAM YOUTH SLAM

pm, the AGYU joined forces with Poetry Powerhouse BAM Youth Slam to present a free Toronto Youth Poetry Slam at The Central (603 Markham Street) that brought together youth poets from our Spotlight program and BAM's legendary line up.

GET ON THE PERFORMANCE BUS!

sharp on Wednesday, April 13 en route to the exhibi-

tion opening of What We Lose in Metrics and returns

Gina Badger is a kitchen witch who currently makes

her living as an artist and editor. At the heart of her

practice is an engagement with the time and material

of colonial ecologies from a critical settler perspective.

She has presented work at venues including MOCCA

(Toronto), the Blackwood Gallery (Toronto), LACMA

(LA), Issue Project Room (NYC), The Kitchen (NYC),

downtown at 9 pm.

isly sponsoring the book.

tions from Claire Tancons, Gabriel Levine, Christopher Cozier, and Stephanie Springgay. There is no way we could put together this publication without the assistance of Partners in Art, who are







