

2011 Curator

Candice Hopkins
Exhibition A:



Restaging the Encounter

Restaging the Encounter attempts to capture the fleeting moment when the political become poetic. The works will mine historical moments to enable their reconsideration in the present and offer possibilities to re-write and re-perform history. What do the concepts of revolution and utopia mean today and how can art reflect upon the nature of the spectacular? By mining the spaces between fiction and reality and the possible and the contained, artists will re-imagine the city for just for one night to consider the urban environment as a forum for social practice.

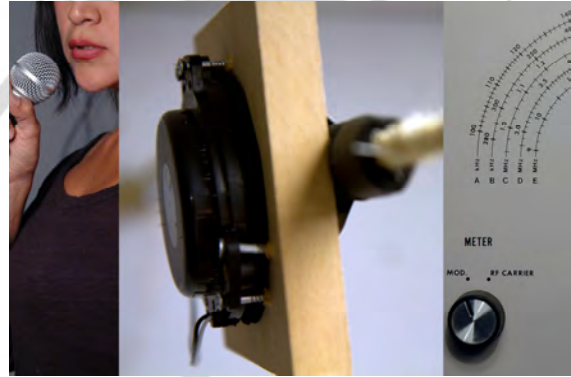
BIOGRAPHY:

Candice Hopkins is the Elizabeth Simonfay Curatorial Resident, Indigenous Art, at the National Gallery of Canada and former director and curator of exhibitions at the Western Front, Vancouver. She has an MA from the Center for Curatorial Studies, Bard College, New York, where she was awarded the Ramapo Curatorial Prize. Her writing has been published by MIT Press, BlackDog Publishing, Revolver, New York University, among others. She has lectured at venues including: Witte de With, Tate Modern, Dakar Biennale, and Tate Britain.

**ZONE A
COMMISSIONED PROJECTS**

Radiophonic Territory (Nocturne), 2011

Postcommodity; Raven Chacon (Albuquerque, USA);
Cristóbal Martínez (Phoenix, USA); Kade L. Twist (Phoenix,
USA) & Nathan Young (Albuquerque, USA)
Sound installation, social collaboration and performance



This large-scale architectural sound installation unifies Indigenous and non-Indigenous voices into a single sonification – an oscillating tone with physical and spiritual resonance. Activated by community confessions; the work culminates in a dialogical feedback loop. The installation consists of suspended natural fibre ropes woven into a three-dimensional geometric pattern inspired by Anishinaabe and Iroquois designs. The ropes are activated at multiple points that translate signals from a live FM broadcast. The oscillations are processed through piezo microphones and amplifiers, then mixed with the originating broadcast signal, and re-broadcast back to the community.

Two Locations: Victoria Chapel, Victoria University; and Outdoor Performance Area, Courtyard south of Victoria University

Slow Falls Rising, 2011

Karen Henderson (Toronto, Canada)
Video installation

View a video capturing Niagara Falls flowing slowly upwards. In *Slow Falls Rising*, turning the image upside down and slowing it down has taken the gravity and speed, but not the wonder, out of the iconic waterfall. An interest in how film and video are like a series of photographs, shown one after another, has led the artist to experiment with different aspects of video, like time and direction. Video produced in technical collaboration with Greg Woodbury.



Victoria University
(University of Toronto, South of Charles Street, east of Queen's Park)

scotiabank nuit blanche an all-night contemporary art thing

The Feast of Trimalchio, 2009-2011

AES+F (Moscow, Russia)

Video Installation (9-channel HD video installation, 360°)

The work draws on *The Feast of Trimalchio* from Petronius's *Satyricon*, the story of a freed slave made newly rich, updated by AES+F for the third millennium. The feast is staged in a luxurious hotel, where the "masters" and "servants" gradually change roles, culminating in a saturnalia-style, orgiastic gala. However, the hotel's opulence is overshadowed by a sense of unease. This animated, panoramic video installation comprises more than 70,000 still images. The large scale and circular installation allow the viewer to become consumed by images of excess. AES+F have worked together since 1995. Their work has been shown in exhibitions and festivals world-wide.

In association with: Triumph Gallery, Moscow and Mamm, Moscow



Queen's Park, NE corner, Queens Park Crescent

100 Ages, 2011

Jason de Haan (Calgary, Canada)

Installation

Throughout the course of the evening, the artist will follow a marked route and place a gold ring onto an upper branch of each of 100 trees in Queen's Park Garden. Like a ring that grows snug on a slowly swelling finger, this band will affect and be affected by the tree's eventual growth. The potential result is unpredictable and may take years to reveal itself. Each branch might eventually break free from its shackle, be strangled to death, or swallow the ring, incorporating it into its own natural growth rings. Like several of the artist's previous projects, *100 Ages* allows for a naturally unfolding system to determine the life of the work.



Queen's Park Crescent West

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Electric Signs, 2002, 2008

Sam Durant (Los Angeles)

7 electric signs with various vinyl texts
(Sculpture/Installation)

These commercially-produced, illuminated display units represent the ubiquitous types of advertisements found on the sides of local businesses. The texts are culled from photographs of hand painted signs used in protest marches, sit-ins, uprisings and other events around liberation struggles in North America and Australia, from the 1960s to 2007. These texts are enlarged to the appropriate scale and affixed to the face of each sign to create a mechanically reproduced, exact replica of the hand-painted original. Sam Durant is an internationally recognized multimedia artist; his work explores the varying relationships between art and politics.

© Sam Durant, Courtesy of the artist; Blum and Poe, Los Angeles, Paula Cooper Gallery, New York; and Anonymous



Queen's Park Crescent East (Between College Street and St. Joseph Street)

L'echo-l'eau, 2011

Richard Purdy (Ottawa / Saint-Élie-de-Caxton, Canada)
Installation

L'echo-l'eau fuses a water park with contemporary art, asking you to submerge yourself in a multi-sensorial experience. Navigate the perfect reflection of the MaRS atrium in a limpid pool until you shoot over the rapids of time, dropping back a hundred years to experience a traditional log run. The motor of Eastern Canada's economy in the nineteenth century and self-serving polluter of its rivers, the drave is a uniquely Canadian phenomenon, at once nostalgic and troubling. Come in rain gear (boots and umbrellas) or walk barefoot through this environmental tour-de-force.



MARS Building, 101 College Street (East of University Avenue)

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Will You Love Me Tomorrow? 2011

Kevin Schmidt (Vancouver, Canada)

Performance and Sound Art

This artwork celebrates the artists whose everyday performances bring culture and vitality to the streets of Toronto – street musicians and buskers. Schmidt has gathered together a set of songs and commissioned Toronto street musicians to play them, entertaining the public at locations along Yonge Street. This work will channel the energy of a party, with the participating musicians providing a soundtrack comprised of popular songs that acknowledge both the excitement and excess of celebration and the inevitable morning after. The chosen songs focus on feelings of hopefulness, longing, desire and regret, providing an emotional reflection on the context of Nuit Blanche.



On Yonge Street, (Between Bloor Street and Gerrard Street)

Another Protest Song: Karaoke with a Message, 2008/2011

Angel Nevarez and Valerie Tevere (New York, USA)

Performance

This project looks to the karaoke songbook as potential for political enunciation. Music, politically motivated or re-contextualized as such, will take centre stage as participants sing along to the *APS: Karaoke with a Message songbook*. In the era of competitive singing and innumerable karaoke bars, the choice of a song speaks a lot about the performer particularly if the song includes critical content. In the context of protest karaoke, the song choice potentially re-defines certain music as politically viable rather than consumed as popular culture. MCs for the night include Keith Cole & Alexis O'Hara.



Yonge Street at Maitland Street

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The Police Station, 2011

Althea Thauberger (Vancouver, Canada)

Façade and Street Event

A portable office is transformed into a temporary "Nuit Blanche security" police station - albeit make-believe. Members of the public are "arrested" by actors in law enforcement costumes, based on randomly generated profiles. "Arrested" citizens will be performatively processed and temporarily detained. Upon being "released without charge," participating citizens will be given photocopies of their "processing paperwork," which they may redistribute as they wish.



The
Police
Station

Thauberger's work typically involves interaction or collaboration with particular individuals or groups that result in performances, films, videos, audio recordings, and books. Her work has been exhibited widely including at the Sydney Biennale, Manifesta 7, and the National Gallery of Canada.

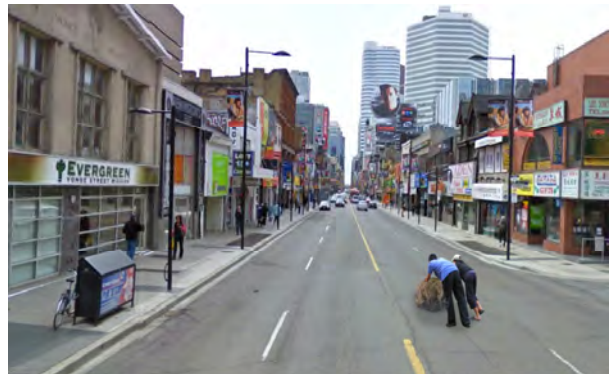
611 Yonge Street (North of Gloucester Street)

Erratic, 2011

Germaine Koh (Vancouver, Canada)

Performance Art

A low-key performance using human energy to modestly re-enact not only geological processes that have shaped the region's lands, but also machine-assisted ones that continue to do so. The artist, with assistance, will take a glacial boulder from northern Ontario and, over the days culminating at the event, roll it southward to add it to Toronto's already-engineered waterfront land. Using unassisted human power to do a job easily performed on a larger scale



with machinery is a reminder of the monumental yet unremarked movements by which a place is formed.

The artist's journey will pass Yonge and Bloor at 7 pm.

Yonge Street: starting at Bloor Street at 7 pm, ending at the waterfront at 7 am

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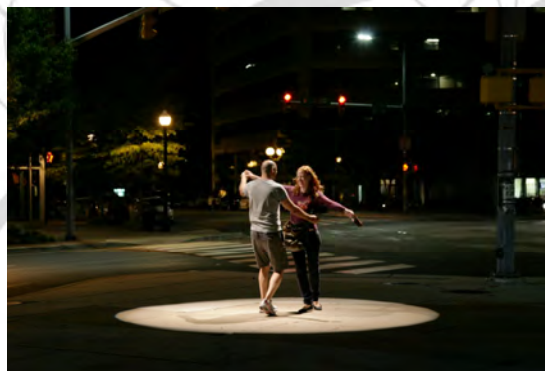
Limelight: Saturday night, 2010-2011

Sans Façon (Glasgow, UK)

Installation

A simple intervention, two streetlights are replaced with theatre spotlights, instantly transforming the street into a stage and passers-by into performers, somewhere between spectacle and surveillance. Sans façon are Charles Blanc & Tristan Surtees.

Grosvenor Street (West of Yonge Street)



True Patriot Love, 2011

Chrysanthe Stathacos (Toronto, Canada)

Installation

True Patriot Love is the memorable phrase from Canada's national anthem. How do we interpret these words as Canadians? Transformed into a giant haiku poem, made from flowers & cut wood, it floats in a water-filled pond, revealing deeper meanings and revelations.

College Park - Barbara Ann Scott Park, North of Gerrard Street
(Between Bay Street and Yonge Street)



Coevality, 2011

Chris Rogers (Mono Township, Canada); Graham Rogers (Toronto, Canada) & Dave Wood (Toronto, Canada)

Audio Visual

A trio of artists from two generations will transform a traditional painting into a contemporary digital projection using the wall of a Victorian building as their canvas. Comprised of elements and themes inspired by a visual timeline of Toronto's urban cityscape.

92 College Street (East of University Avenue)



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Taddle Creek, 2011

Eleanor King (Halifax, Canada)

Sound Installation

Streams once ran freely through Toronto, but with development many have been re-routed underground. Made simply with light, audio and radio broadcasting, this installation highlights a part of Taddle Creek, reminding us of the natural world within the urban core.

Ontario Power Generation Building, east side, 700 University Avenue



A City Sleepover, 2011

Jessica Rose (Toronto, Canada/ London, UK)

Social Sculpture

You're invited to participate in a giant civic slumber party. Roll out your sleeping bag & get cozy in your favourite pjs. As we come together to stay awake for Nuit, here's a place for T.O. to safely rest. BYO PJS, sleeping bag and toothbrush.

Lower Bay Station

