

**2011 Curator**

**Nicholas Brown**  
Exhibition C:



**You had to go looking for it**

*You had to go looking for it* invites us to transform and occupy Toronto's financial district. The neighbourhood lives and breathes during banker's hours - its glass buildings, subterranean arcades and courtyards are offered up to those with the business to be there. This exhibition proposes forms of organization, communication, and labour that echo, invert and misuse the symbolic language of corporate capitalism. We convene in the wake of recent traumatic events that saw the area cordoned off as a protected site of global financial policymaking in the midst of civil unrest. Against this backdrop, artists will open the financial district up as a place of otherworldly encounter, ambivalent assembly and enthusiastic competition.

**BIOGRAPHY:**

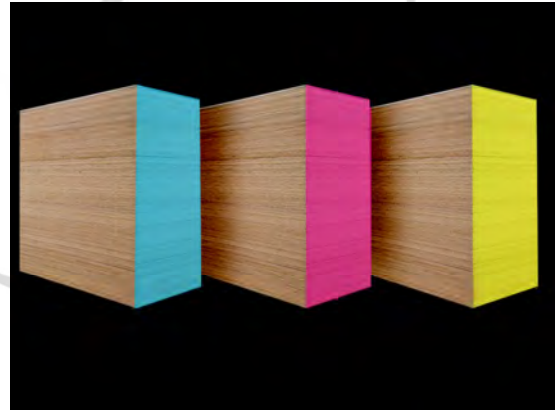
Nicholas Brown is a Toronto-based independent curator and co-director of Hunter and Cook Projects. From 2008-2010 he was the curator of Red Bull 381 Projects, where he introduced a programme of leading contemporary art and a model for arts patronage that was unprecedented in Canada. He maintains an independent practice that encompasses writing, curating, and project development. Nicholas was an organizer of Reverse Pedagogy II, a nomadic art school that took place during the 53rd Annual Venice Biennale in 2009. Nicholas has written for Phillip, Hunter and Cook, and C Magazine.

**ZONE C**  
**COMMISSIONED PROJECTS**

***Barricades, 2011***

Jeremy Jansen and Niall McClelland (Toronto, Canada)  
Installation

*Barricades* consists of three works constructed with materials that typically signify the over-protection, distrust and paranoia of the local population during large assemblies in the downtown core. The materials typically used to barricade and block off spaces of this nature are given new forms and contexts that undermine their original purposes. Overly cautious actions taken during public assemblies betray the peaceful aspirations of a city. By using the same materials used to barricade the space during these gatherings, this installation gives them new context. Sculptures that fail in their original purpose to guard anything, and act instead as sources of curiosity, absurdity and faith.



Yonge Street, south of Queen Street

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***Who's Gonna Run This Town, 2011***

Kate Sansom (Vancouver, Canada)  
Photo Installation

This piece is a series of photographic stills from a performance which interprets the Lord Humungus character from *Mad Max: Road Warrior*. The artist's re-enactment imagines Toronto's financial district as a post-apocalyptic wasteland, where martial law, and anarchistic behaviour determines sovereignty. Sansom's work is part of a body of performances which reference existentialist moments of power struggle in speculative popular culture, and are reportage-style documents that have a critical proximity to the experience of contemporary information media. A sardonic take on a subject of particular relevance during a time of global economic and environmental crises.



Scotia Plaza, North Forecourt, Adelaide Street West (Between Yonge Street and Bay Street)

## ***I just know that something good is going to happen, 2011***

Curtis Grahauer (Vancouver, Canada)

Installation

Location shoots for film and television productions give an indication that something is about to happen, whether that is experiencing a take in action, a stunt or even seeing a star. This time-based sculpture is intended to elicit the anticipation of a cinematic event by using the simple, physical effects commonplace in the film industry: simulated rain, lights and fog. These physical effects augment the location, transforming an innocuous underpass into a fantastical scene. The audience is thereby incorporated into the narrative of the sculpture, creating a new perspective on the location in which the project is situated.



Dundee Place, 1 Adelaide Street East (Accessible from Yonge Street south of Adelaide Street)

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## ***Bone Dump, 2011***

Maura Doyle (Guelph, Canada)

Unglazed porcelain

*Bone Dump* is a large pile of porcelain bones dumped in a back alley in the Financial District. Each one is individually sculpted in the likeness of a generic bone. Bones outlast all living vertebrates, including Stegosaurus, red-winged blackbirds, killer whales, orangutans, hot dog vendors and CEOs. Like bone, porcelain can break; but if respected, it can remain intact for millennia. The pile is the residue of something that was - the end of a life and/or the end of its own construction. Maura Doyle's practice examines culture/nature divide. Her past work has provided an alternative frame of reference to reveal our role in geologic time, animal architecture, the supernatural and the universe.



Alley between 10 and 18 King Street East

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## ***The sense of reckoning, 2011***

Raymond Boisjoly (Chilliwack, Canada)  
Portable electronic message signs

*The sense of reckoning* is a text-based work displayed on portable electronic message signs common to roads and other civic contexts. Using the limited capacity of the signs, this project seeks to question the seemingly natural relationship between texts and their material carriers (books, electronic signs, the human voice, etc.). The text responds to research concerning Aboriginal languages and histories, specifically those with an autobiographical character. The project stresses the ability of language to index experience and the potential for text to produce experiences. The sense of reckoning is the third project Boisjoly has created for the public realm.



Court Square Park, Court Street west of Church Street

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## ***Hall, 2011***

Mark Dudiak (Toronto, Canada)  
Installation

*Hall* transforms a sheltered pedestrian walkway located in Toronto's financial district into a public dining pavilion. Inspired by Oktoberfest's colourful open-air beer tents, this project offers patrons an opportunity to sit, rest, and eat at a 150-foot-long communal table situated beneath a canopy emblazoned with designs reminiscent of the painted ceilings of Versailles or the Sistine Chapel. Featuring thousands of photos of street foods culled from the Internet, *Hall's* printed ceiling reflects the everyday activities taking place beneath it, literally inverting the relationship between architecture and its inhabitants. Food vendor on site.



Covered Pedestrian Walkway, 1 Toronto Street (Accessible from Court Street and King Street East)

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## ***Monster Jam, 2004***

Jacob Gleeson (Vancouver, Canada)  
Video Installation

A monster truck rally gone awry, *Monster Jam* depicts the eponymous touring event which the artist attended at BC Place in 2004. This grainy footage reveals a prolonged breakdown that left organizers at the mercy of the audience. In place of automotive carnage is a wasteland populated by bored spectators who have taken matters into their hands, ostensibly protesting an expensive and exhausted spectacle. This work has particular resonance with the event it documents, yet it speaks to broader questions about the limits of participation, engagement, and control. *Monster Jam* is an example of the artist's interest in various documentary forms and the opportunities provided for creative interpretation.



One King West Hotel & Residence, The Vault, 1 King Street West

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## ***The Tie-break, 2011***

Tibi Tibi Neuspiel (Ottawa, Canada) and Geoffrey Pugen (Toronto, Canada)  
Performance Art Installation

ESPN called it "The most riveting episode in the sport's history." *The Tie-break* is a performative re-enactment of the legendary fourth set tie-break from the 1980 Wimbledon Finals between Björn Borg performed by Neuspiel and John McEnroe performed by Pugen. Throughout the night, the artists will attempt to recreate the event as faithfully as possible, mediating a historical event through hourly performances. *The Tie-break* will celebrate the game and allegorically explore the relationship between conservatism and risk in the economic square. Match performance 25 minutes after every hour.



Commerce Court, North Plaza, 25 King Street West, east of Bay Street

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# scotiabank nuit blanche an all-night contemporary art thing

## ***Soon, 2011***

Iain Forsyth & Jane Pollard (London, UK)  
Installation

Be caught up in a moment. *Soon* is a materialization, a frozen moment between the before and after. Something above Commerce Court is watching us and an inexplicable encounter unfolds. We're all implicated. Suspended in an otherworldly moment, sound and vision conspire to warp perception. There's nowhere to hide as things begin to breakdown. Something will happen, Soon. Iain Forsyth and Jane Pollard are best known for their recreations of cultural and art historical events and documents. *Soon* is their first major public work. Through live work, three dimensional films and ambisonic installations, Forsyth & Pollard explore the psychology and physiology of how we encounter things.



Commerce Court, Courtyard, 25 King Street West (Accessible from Jordan Street, Melinda Street or Bay Street)

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## ***Memorias, 2011***

Camilo Ontiveros (Los Angeles, USA)  
Installation

This project stages a large scale vigil that invites the audience to light a candle in commemoration of the lost lives of Ontario-based migrant workers. Alongside posters, this initiative reaches out to the individual passersby as well as to community organizations. On Yonge Street, such an act creates a spectacle of light that positions the individual to consider the movement between the invisible systems of global finance and its impact on immigration, labour and the formation of communities that characterize Toronto's diverse population. This work is part of the artist's broader questioning of the cyclical reproduction of human and material labour within trans-national economies.



Yonge Street, south of Wellington Street

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# scotiabank nuit blanche an all-night contemporary art thing

## ***Stereo Efficiency Cheer, 2008***

Karen Zalamea (Montreal, Canada)

Video Installation, Single-channel digital video, 05:49

A fanatical salute to early 20th century principles for increasing worker efficiency, the performance-based video presents a cheerleader as the central figure who recites an original rhymed cheer entitled *Be Efficient!*

Two Locations: 1 Richmond Street West (At Yonge Street) and 1 Adelaide St. East (at Yonge Street)



## ***INFRA, 2011***

Tonya Hart (Toronto, Canada)

Sculpture

Three packs of wolves glowing in a spectrum of infrared colors. In contrast to the surrounding concrete, their thermal vitality is shared by all warm-blooded animals. In this new sculpture work, Tonya Hart continues to explore our relationship with nature.

Three Locations:

Cloud Garden at Temperance Street between Yonge Street and Bay Street; Scotia Plaza, South Forecourt 40 King Street West; and 10 Toronto Street (Accessible from Victoria Street)



## ***Intensity, 2011***

John Notten (Toronto, Canada)

Installation

While you may think you're entering the presentation centre for a new, luxury condominium development, instead you find yourself in the middle of a seemingly endless tent city. Occupancy is fleeting, for within minutes you will be evicted.



Arnell Plaza, Bay Adelaide Centre, 333 Bay Street

## ***City Mouse, 2011***

Julia Hepburn (Toronto, Canada)

Mixed Media Sculpture

Consider what is "natural" while walking through a humble and seemingly out-of-place forest amid Toronto's bustling financial district. *City Mouse* encourages viewers to reflect on the displacement, alienation & transformation of our environment in the downtown core.



Scotia Plaza, Interior, Main Floor, 40 King Street West,  
(Accessible from Adelaide Street West)

## ***The Free Shop, 2011***

Basil AlZeri (Toronto, Canada)

Installation, Performance Art

This work considers society's attachment to material goods and how we take things for granted. The artist's entire personal belongings will be on display in The Free Shop for the public to examine, choose from and take.



TTC Bus Shelter, Bay Street, south of King Street West