

The Images in Our Heads

Alana MacDougall
Syrus Marcus Ware
Alexis Bulman
Jennifer Martin
Andrew McPhail

Curated by
Vanessa Dion Fletcher and Lindsay Fisher

The Robert McLaughlin Gallery

Introduction

In 2014, The Robert McLaughlin Gallery hosted the exhibition *Re:Purpose*, an interactive, group exhibition that focused on artists who reclaim and repurpose objects and ideas as part of their practice. Co-curated by Elizabeth Sweeney and Syrus Marcus Ware, the exhibition was the gallery's first to intentionally focus on the work of Deaf and Disabled artists.

As we ask ourselves, “are we reaching and representing our diverse audiences?”, the RMG continually strives towards expanding the artistic perspectives and abilities within our exhibitions and programs. Based on the success of *Re:Purpose*, and in keeping with our core values of inclusivity and collaboration, we invited curators Lindsay Fisher and Vanessa Dion Fletcher to organize an exhibition that would once again focus on Deaf and Disabled communities. Together, we formed an ad hoc curatorial collective for which I had the privilege of acting as mentor for the project (although I learned as much from Lindsay and Vanessa than any advice I may have given!).

This exhibition is at the forefront in recognizing Deaf and Disabled communities within the public gallery system. To that end, Lindsay and Vanessa chose to extend a Call for Artists in order to become responsive to artist

practices that may have been new to the collective, as well as to the broader community. The resulting exhibition of work by Alexis Bulman, Alana MacDougall, Jennifer Martin, Andrew McPhail and Syrus Marcus Ware is the outcome of rigorous and tireless communication between the curators. As they note, *The Images in Our Heads*, delivers the artists' “imaginings of difference as a point of invention, magic, survival, resistance, celebration and unexplored territory.”

I would like to thank Lindsay Fisher and Vanessa Dion Fletcher for accepting our invitation and producing an exhibition that highlights and celebrates difference and dismantles stereotypes. Their curiosity and intelligence is reflected in their writing for this catalogue, and gives us a unique view of the inner workings of the curatorial mind. I am grateful to have been privy to a wonderful conversation between two expansive thinkers.

Linda Jansma
Senior Curator,
The Robert McLaughlin Gallery

The Images in Our Heads

Feminist writer, poet, and social justice activist, Gloria Anzaldúa describes fantasy and the world of images as being that of “the underworld”, a world where desire and dreams are unattached to our external reality and free from any expectation for reason or convention. Imagining alternative spaces fuels us with the agency to be different, to try on new identities and embodiments, to express individual experience and longing, to disrupt the status quo and to form pathways to change. Through our bodies, our words, our communities and our art, these imaginings find their portals out in the public and find meaning in those who witness, who watch and who carefully listen.

Sometimes our imaginings are hijacked by messages in the media, and by stereotypes and cultural perceptions of the ‘real’. Fantasy and reality, the internal world and the external world interweave when we tell, and are told to believe, stories about our bodies, our minds, our histories, our ancestors, our gods, our identities, our purposes or roles in society. Living with and taking pride in the experience of disability and difference lends itself to dismantling these messages that isolate, exclude, segregate and tell us that we shouldn’t be here.

The Images in Our Heads takes its title from a passage in “Borderlands/ La Frontera” by Gloria Anzaldúa. Writing from the geographical position of the American Southwest, Anzaldúa identifies the cultural, territorial, spiritual and sexual borders in her life, and describes the psychological and emotional states that occur when inhabiting these borders. She talks about a back and forth negotiation between the internal and external forces and understanding of difference. “The struggle has always been inner, and is played out in outer terrains. Awareness of our situation must come before inner changes, which in turn come before changes in society. Nothing happens in the “real” world unless it first happens in the images in our heads.”

Alana MacDougall, Syrus Marcus Ware, Alexis Bulman, Jennifer Martin and Andrew McPhail explore the tension between their external reality and what Anzaldúa describes as “the world of the soul and its images.” Breaking apart the visible and invisible, the artists negotiate the ‘real’ and deliver their imaginings of difference as a point of invention, magic, survival, resistance, celebration and unexplored territory.



Alana MacDougall

Drawing on personal experiences with medical institutions, my drawings and sculptures discuss the fragility and vulnerability of the human body. As a patient recently treated for lymphatic cancer, being able to visualize the internal forms that were causing my illness was an important part of gaining an understanding of my condition. Although my condition was described to me by various medical professionals throughout my treatment, these descriptions varied greatly and there was little visual information available.

Living with a learning disability and being predominantly a visual learner, I created drawings and sculptures that could act as a feedback system and allow the hospital staff to gauge my level of understanding. These works expressed my interpretations of the interior forms I imagined as well as the anxiety I felt about those forms and the process of medical intervention. While my





drawings tend to be illustrative, my sculptures use physical weight and tension as metaphors for psychological tension or anxiety. The intersection of organic and industrial materials speak to medical intervention—an invading and manipulation of the body by something foreign. This uncomfortable contrast alludes to the psychic impact of pushing through the body's barriers.

Punctured I, II, III, ceramic, steel cable, 2015

Image Description: Three organic forms made of ceramic hang side-by-side on the wall. Each form is a pale pink/beige color and has the shape of a large heart with two open arteries on each end. Each heart shape form is punctured with steel wire and cable that link together and form organized lines across the surface.

Curatorial reflections

Lindsay Fisher: In Alana's statement, she talks about a process of visualizing her own illness as a way of grasping an understanding of it. This makes me think about the limited modes of understanding in science and hospital terminology and the policies that are most likely put in place to guide healthcare workers in how they communicate to patients. Alana interacts with this medicalization of her illness by turning her diagnosis into sculptural forms that lends itself to a different kind of understanding and experience. As a viewer, we're invited by the artist to intimately engage with what she envisioned was happening to her body.

Vanessa Dion Fletcher: I love how she combines the natural materials of clay, sand, and fabric with the hardware. She uses these materials to create forms that have a strong relationship to the body. They're abstract but they still convey a sense of a physical body. I am interested in how she uses these sculptures to help her to communicate with her doctors about her understanding of her illness.

"Living with a learning disability and being predominantly a visual learner, I created drawings and sculptures that could act as a feedback system and allow the hospital staff to gauge my level of understanding."

This feature of her work really resonated with me in terms of trying to understand one's body and to communicate it to someone else. It's a creative and empowering task to take control of representing oneself within a medical context and then to use these representations as your means of communicating with your doctors.

LF: Yeah, they have a sterile feel to them, similar to a hospital aesthetic in terms of the pale colours and the starkness and the pale pinks. They're also very organized and carefully assembled and they seem to be about different laws of physics, the weights and tethering. She's using gravity as a visual element.

VDF: They're not at all messy.

LF: And the body is messy!

VDF: And our experiences of our bodies and of illness or failures or shortcomings in our bodies are often very messy. These are quite the opposite we can also think about them as medical illustrations in terms of isolating parts of the body and taking out the messiness and visualizing it clearly. Unlike medical drawings, she is not concerned with labelling parts. I think accuracy is being assessed in a different way here than it would be in the context of a medical diagram. They are about an accuracy or understanding that makes sense for the person in the body rather than someone outside the body.

LF: Yeah, I think so too! Accuracy and I think control is also being assessed. I think living in a body can often come with the feeling of losing control especially when experiencing an illness like cancer and undergoing treatment, so yeah, I think these works are evoking a need to control in the science body and the physical body. They also make me think about suspension and tethering and how they're interacting in this work. They're similar in that they both render something immobile but they have different meanings. I think of being suspended as being held and to be tethered is like being seized. Looking at this work, I'm aware of the sensation of being held or cradled while also being trapped at the same time.

Page 4: *Pin Piece*, Ceramic, Steel Wire, Cable, Hardware, 3x3x7 ft, 2016

Image Description: Large organic ceramic pink forms hang from the ceiling in a group. Each form is punctured with steel wire and cable that link together and run along the surface.

Page 5: *Interior Line*, Ceramic, Steel Wire, Cable, Hardware, 3x3x7 ft, 2016

Image Description: Two curved pink organic tube-like shapes overlap each other and are suspended on the wall with cable wire strung carefully through two small pulleys hanging above on hooks and then fastened to the wall below the work.



Syrus Marcus Ware

I have been making work actively since 2000, primarily as a painter. I typically make large-scale works that incorporate mixed media, portraiture, anatomical illustrations and cultural symbols to explore gender, disability, racialization and hope. Recently, I've been exploring large-scale portraits of organizers/activists who have experienced and felt the implications of the prison industrial complex and complex security measures in Canada. This work will build on my artistic practice exploring activism and the lived experiences of community mobilizers, with a particular focus on queer and trans racialized activists. The activists are people that I have some familiarity with, much of my work draws on personal connections and is inspired by relationships and history together.



Curatorial reflections

Vanessa Dion Fletcher: The size of these portraits is significant to how we understand them: they are works on paper and are 12 x 6 feet. It is an unusually large size for a drawing. Sometimes, drawing and painting are put into a hierarchy, a drawing being thought of as a sketch, something you would do in preparation for a painting, and are done on paper rather than canvas and they're more delicate, less permanent than paintings. They have a beautiful immediacy and intimacy that is associated with the materials but at the same time they are a size usually associated with painting so they take on a monumental quality. The scale allows the figures to be life size or larger, which I also think is important.

Lindsay Fisher: The more I look at them and get to know them, the more they vibrate with the fullness of visibility. They seem to go deeper into the notion of visibility—the scale and the detail of the graphite medium—so that visibility is not just rendered through images and faces but also through layers and texture and the markings of labour. In that way, they're quite powerful. Syrus uses the tradition of portraiture and monuments in a way that makes you want to know who these people are.

VDF: I was thinking about how interesting the relationship is between knowing and not knowing who the people are. There are multiple experiences the viewer can have in terms of understanding the portraits. If it is of a person from your community or a person whom you know, then you'll be seeing them through the lens of the experience of recognition. If you don't know who they are, like you said, there's an entry point, to find out more about them. These drawings function to both celebrate these people and to also reveal, for a portion of the audience that they don't know, who the people are. It's kind of nice that Syrus isn't telling you. It's not a case of explaining to the audience. The portraits provide some impetus or some space for the audience to do that work.

LF: Syrus says in one of his artist statements: "I began exploring portrait as a way of painting my community into art history and as a way of documenting my reality"

VDF: "Documenting my reality", such a great way to put it. I'm thinking about the images in terms of space, both the physical space in the gallery and the mental space in our imaginations. If the people who are doing important

work in our community are not acknowledged—if they're not visually represented, then there is an absence and by having those images in our heads and in our worlds, you're creating more space for them literally in the gallery and more space in people's imaginations and thoughts and the discourse around Ideas that are important to us.

LF: One thing Gloria Anzaldúa talks a lot about is culture and how it forms our belief and dictates what we perceive as our reality. It's interesting to think about the role that documentation plays in that process and how we represent history. I like that there's a conscious awareness in these works—that in making them, Syrus advocates for space to be conscious in how we document experience, and make visible different histories. The people we choose to represent and document in our lives empowers the viewer who identifies with that subject and who then further empowers the experience of difference by witnessing and seeing that work.

VDF: To a certain extent, we have the ability to celebrate the people who we think should be celebrated. How do we draw our attention away from political or other “important” figures to the people in our lives who we think are doing really important work and make sure we create spaces of visibility for them?

Page 9: *Activist Portrait Series: QueenTite Opaleke*, Graphite on paper, 72 inches x 144 inches, 2016

Image Description: A large drawing of a figure from the torso to head rendered in graphite on white paper. They have their eyes closed and prominently feature their hands spread open and upward.

Page 10: *Activist Portrait Series: Joshua Vettivelu*, Graphite on paper, 72 inches x 144 inches, 2016

Image Description: A large drawing of a figure with a beard and glasses from the torso to head facing the camera.



Alexis Bulman

My curvy spine exaggerates the straight walls that surround my body.

Scoliosis is an abnormal curvature of the spine that develops during the adolescent growth period. Diagnosed with double curvature Scoliosis, I underwent a correctional surgery that reduced the curvature of my spine while adding permanent hardware and barriers to my daily life. Through a video documented performance drawing titled *Jump and Slap*, those barriers are explored, rivalled and slapped.

The video (approximately 5 minutes in length, on loop) shows a performance space in which the walls and floor are covered in paper. A tray contains blue pigment powder and I am dressed in all white. I bend down, cover my hands with blue pigment, and jump as high as I can by propelling my interior hardware upwards expanding the space between each vertebrae elongating the spine and slapping the wall with my blue hands before landing back on my feet to absorb the compression.



Still from *Jump and Slap*, Performance drawing, March, 2016

Image Description: A young woman faces camera wearing a white shirt, safety goggles and a white dust mask. She is covered in a layer of blue pigment powder.



Stills from *Jump and Slap*, Performance drawing, March, 2016

Image description:

1. Two hands covered in blue pigment powder lie high against a blue border made up of blue powder handprints on a white wall.
2. Blurry image of a pair of bare feet in mid jump above a white floor covered in blue pigment powder.
3. Ariel view of a plastic bin filled with blue pigment powder with a pair of hands picking up a handful of the pigment.

Description of work:

This is a large video projection of young woman (Alexis Bulman) wearing a white shirt, protective plastic glasses and a facemask. Her dirty blond hair is tied up in a ponytail. Close up video shots show her blue eyes, her feet on a white floor, her hands gathering bright blue pigment in a big plastic bin. She jumps up and slams her powder covered palms on the white wall above her. After each jump, she pauses to look up at the handprint and then jumps again to slam the same spot. Over time, we watch her move across the wall, jumping up and slamming the wall along the same level to create a thick blue line made of palm prints. The sound is quiet except for the exertion in her breath and the occasional grunt when she jumps.

Page 13: Two hands picking up blue pigment from a plastic bin.

Page 17: The artist standing in front of a white wall with a blue chalky line running horizontally on the wall made of her handprints.



Curatorial reflections

Vanessa Dion Fletcher: Let's start with what we see in the video *Blue*. Blue pigment, a young woman, right away she makes the connection between her body and the material. The opening shot is a close up of her with blue eyes. The blue pigment covers her hands, falls through the air and covers her feet as she repeatedly jumps to slap the wall. The pigment on her hands creates a blue line of hand prints, that through repetition become obscured into a solid blue stripe.

Lindsay Fisher: She doesn't talk about Yves Klein's work, and I want to respect that and not say too much about it, but I can't help acknowledge that the blue she uses, for me even if it's unintentional visually references and responds to Klein's "Anthropometries of the Blue Period". It feels connected for the fact that it's the same kind of blue and that she's a woman making a mark on a white wall with her body. I think it's important to acknowledge this even though Alexis doesn't because I feel the work becomes even richer with meaning with this reference. Her body's role as a mark maker remains the same as it was for the role of the women in Klein's work but the manner of the mark making points not to eroticism but to her own

self experimentations on what she describes as limitation. To me, it speaks to feminism and the power of reclaiming the body and re-evaluating the medical model of disability.

VDF: I was thinking about how through her act of jumping she is trying to achieve something. She set an objective for herself that is just out of reach, but she can reach it... if she jumps. So we're seeing her continually meet this goal that she has set but that begs the question, who is setting the goal? Is this an internal measurement of ability and achievement or is it one that is being set by something outside of herself?

LF: And the repetitive nature of it, with the sound of her breath, shows that she becomes fatigued. That it's getting more and more difficult over time. Her other work is often about testing her body through highly repetitive and mechanical tasks and yeah, it does seem to allude to a form of self-evaluation and measurement. It feels like she's reaching, both emotionally and physically, for those spaces where her disability is visibly experienced in



a body that is visibly non-disabled. It feels like she's very intentionally and very consciously locating the space that she knows is her threshold and making a line there. She's also testing herself and at the same time, exploring how her disability informs her art making.

The close up imagery of her hands in the blue pigment is really beautiful and it makes me think about ceremony or magic. In her statement, she talks about the blue colour as being symbolic of the multiple x-rays and MRI's that she underwent to assess her curved spine. Knowing this, it feels as though she's washing her hands with her own bones. In a way this performance work becomes a personal exploration of self-ritual, magic and symbolism.

VDF: I keep thinking about capitalist culture in terms of work and achievement and what you are supposed to produce. Fantasy plays a role in this capitalist narrative. What you're supposed to achieve is always unattainable, you're always producing more, you're always wanting more whether it's wealth or status. It might be your fantasy but what sense of achievement is imposed on you? It is constantly moving.

LF: Out of reach, just out of reach.



Jennifer Martin

Within my practice of photography, video, and installation, I work with archival materials to consider formal and conceptual components of still and moving images, recalling, often invisible aspects of identity, history, and memory. I'm interested in the politics fixed in materials that are classified as archival and dictate a singular perspective of history. Often, once the mechanics of representation and the subjective nature of archival records are revealed, a tension that undermines the authority of an image is produced.

Shift (2014-ongoing) considers these representations as large-scale film stills that articulate a body turning in space. Each print is comprised of up to 48 still frames captured from an archival 8mm film. The still frames are then layered to form a single image. The painterly quality of the prints expose structural breaks in the film, distinguishing the frailty of the medium, the moment and movement. With these images, rather than represent a singular truth, I seek to articulate the fluidity of memory, identity and perception.



Shift, Inkjet Print, 2014

Image Description: Blurry photographic profile image of a figure with white frizzy hair against a black background.

The physical act of turning depicted in these images was informed by the writing of Feminist theorist, Sara Ahmed. She suggests that the space that one's body inhabits becomes a 'question of "turning," which not only allow the unknown to appear, but also enable us to find our way through the world.'¹ Metaphorical queering of the body and dis/orientation of space are reoccurring themes throughout my work, and are especially important to me as I consider the gaps between perception, cognition, memory and the subsequent unreliability of each.

Page 18: *Shift - Blue*, Inkjet Print, 44" x 32", 2016

Image Description: A blurry photographic portrait of a figure in mostly turquoise and white colors.

Description of work:

Shift is a series of large-scale photographic works that each shows a blurred portrait of a figure. Each photographic print is comprised of up to 48 still frames captured from an archival 8mm film and layered on top of each other. The results are abstracted and blurred faces that look more like paintings than photographs and reveal the "structural breaks in the film."

1 Ahmed, Sara. "Find Your Way." Introduction. *Queer Phenomenology: Orientations, Objects, Others*. [s.l.]: Duke UP, 2007.



Shift 1 of 5, Inkjet Print, 30" x 40", 2014

Image Description: A blurry profile portrait of a figure with a hat on.

Curatorial reflections

Lindsay Fisher: I really hooked onto what Jennifer describes as “the authority of the image” in this work.

Vanessa Dion Fletcher: Yes the authority of the image. She breaks down the image by showing, by revealing the film stills. We see film and video as a whole, when in fact it is made of individual still images strung together. So what she's doing here is breaking out all the individual parts of this image and then layering them back to together. I think it's an interesting deconstruction of an image and of a body.

Because her deconstruction of the film still is representing a body it makes me think about how this deconstruction relates to the body. We have this idea of the body as a whole entity that's separate from everything else with its clear boundaries of where it begins and ends. In this work Jennifer Martin is revealing that what we see in film that appears as a singular image is actually made up of many parts. This relates to our ideas and images of our bodies, as being defined as singular entities with boundaries.

LF: Yes, she makes me think about the fact that when we look at an image or film, we don't see the mechanics of that image. There's the sensation of being suspended in a seeming reality or in her words, a “singular truth”. So when we look at images, we're emotionally captivated by them in a sense that they seem 'real' and we're not experiencing the material of the object or the fact that, like you said, they're made up of many parts. By layering the multiple frames, she's bringing to the surface that materiality and in doing that, she's breaking apart the “singular truth” and in the process revealing many truths or no truths.



Andrew McPhail

My recent three dimensional work began about ten years ago when I started making Band-Aid covered objects. At first I was just wrapping objects in Band-Aids, a tedious and compulsive task. Then I began making shapes with the Band-Aids that were more organic and less identifiable and installing them in mounds and piles. This process has culminated in a lace-like veil, large enough to cover me completely as a burqa or shroud. It acts as a second skin, an artificial barrier that both conceals and reveals.

Many of the issues that I deal with in my work relate to mortality, health, identity and the kind of obsessive hypochondria and fatigue that I sometimes experience living with HIV. There's a kind of escalating attention to the body that I experience when irritations become serious conditions; each minor symptom acquires a more threatening presence. Making the flesh like surface of the Band-Aid form also evokes issues about contact and protection and the perception and revelation of identity.

The labour intensive creation of much of my work questions the use of our limited life span. At a point of crisis is there time to sew thousands of Kleenex together to express grief or to embroider used bed sheets with thousands of sequins spelling out our final correspondence?

My current work explores these and other issues through textiles and performance, often with ephemeral materials such a Kleenex, tears and hair, hopefully alluding to larger subjects such as the fragility of the body and the ephemeral and transitory nature of our lives, possibly with some small humour and always with sincerity.

Page 22: *All my little failures*, Band-Aids and mixed media, 2007-ongoing

Image Description: An installation work made of thousands of Band-Aids that have been meticulously layered into a mesh blanket. This Band-Aid blanket is draped over a figure and covering the floor around it.



This is Not an AIDS Quilt, sequins and thread on used bedsheet, 2015

Image Description: Old bedsheet with pink flower pattern and the word “Emergency” embroidered in large font letters made of red sequins.



This is Not an AIDS Quilt, sequins and thread on used bedsheet, 2016

Image Description: Old bedsheet with pink and grey circle pattern and the word “Bye” embroidered in large font letters made of red sequins.

Curatorial reflections

Vanessa Dion Fletcher: Andrew McPhail uses spray foam insulation to write the phrase “I feel fine”, in cursive writing on a dark wall. The mysterious material that forms the text is solid but still looks like it might be squishy or wet. Its pale uneven surface evokes the physicality of the body.

He draws our attention to the cliché answer of everyday conversation. Whether the inquiry is not sincere or one simply does not want to disclose a more thoughtful answer, ‘I feel fine’ is a kind of a shorthand answer that communicates not to ask anything else.

In the context of Andrew’s work, which deals with AIDS, I think that further complicates this conversation of how much you reveal to people about how you’re feeling. How much do people want to know about how you’re feeling? But I also get a sense of it being a personal mantra—when you tell yourself ‘I feel fine’ to get through the day.

Lindsay Fisher: Yeah, the script ‘I feel fine’ has a layer of vulnerability that is evoked in the strange chemical physicality of the material—a material that for seconds was

active and alive and then came to a stop, solidifying once it was exposed to air. The phrase ‘I feel fine’ expresses a position of independence, strength, and stability and yet the material, the body of the script expresses the opposite—vulnerable, emotional, and unpredictable—characteristics that are shunned in our society. It reveals the co-existing states that exist when language communicates one thing and our bodies, exposed and reacting to the air around us, might express something else.

VDF: The material is wet and then dries solid and it grows a ton. This is one example of how Andrew ties materials to the body in unexpected ways. This one isn’t figuratively referencing the body at all, but there is a sense of expansiveness, of growing.

LF: I think it does reference the body! It’s really loaded; it’s such a superficial phrase in a way. When you say, “I feel fine”, more often than not, it’s said for the purpose of staying on the surface, to resist going under the skin and showing emotion.

VDF: I think that's a great way to put it in terms of staying on the surface and the skin. The way it's written on the wall draws attention to the surface of the wall and the surface of the material. There is an interesting relationship between the surface or superficial answer and the materials.

LF: His use of text in his past work shows that he's transforming language into sculptural objects and revealing alternate meanings in materials and physical forms. I feel like this piece is similar to *All my little failures* in that they're both about failure and vulnerability.

VDF: The title *All my little failures* makes me question, where's the failure? Is it in the individual who has contracted AIDS and is that being seen as a failure? Is it about the failure of the government and society as a whole to legitimately address the AIDS crisis?

VDF: I was also interested in the way that the figure becomes anonymous. The Band-Aids are overpowering the figure's body because it's cloaked and it's also threatening or overwhelming because it's coming off the body and into the space and approaching the viewer. There is uneasiness about these Band-Aids, this blanket coming towards you.

LF: It looks like the Band-Aids are woven together. There's a pattern in how they're put together.

VDF: Yes it's like a net or mesh, but there is also a sense of the weight of the blanket covering the body and the thought that the Band-Aids are individual units being woven together to create a community and the weight of these units is coming together on this individual figure.

LF: I was thinking about the function behind Band-Aids, that they're used to protect a wound. Is the wound the failure? Does the wound represent vulnerability? The idea of the wound can reference all sorts of connections in this work—the experience of feeling or of having a body. It feels like every single Band-Aid has its own unique wound lying underneath.

VDF: And then there's the play on words, "put a band aid on a problem," is not to deal with it very well—another linguistic element.

List of works in Exhibition

Alana MacDougall

Punctured I, Ceramic and steel wire, 13x12x7 inches, 2015

Punctured II, Ceramic and steel wire, 16x12x8 inches, 2015

Punctured III, Ceramic and steel wire, 15x10x10 inches, 2015

Interior Line, 20x20.4"

Tension Ladder II, 13x16x5 inches

Pin Piece, Ceramic, Steel Wire, Cable, Hardware, 3x3x7 feet, 2016

Tense I, Ceramic, Rope, Hardware, Variable Dimensions, 2015

Syrus Marcus Ware

Activist Portrait Series: QueenTite Opaleke, Graphite on paper, 72 inches x 144 inches, 2016

Activist Portrait Series: Joshua Vettivelu, Graphite on paper, 72 inches x 144 inches, 2016

Alexis Bulman

Jump and Slap, Performance drawing, 2016

Forward Bend Test, Performance, 2016

Jennifer Martin

Shift – Blue, Inkjet Print, 44" x 32", 2016

Shift 1 of 5, Inkjet Print, 30" x 40", 2014

Shift 2 of 5, Inkjet Print, 30" x 40", 2014

Shift 3 of 5, Inkjet Print, 30" x 40", 2014

Shift 4 of 5, Inkjet Print, 30" x 40", 2014

Shift 5 of 5, Inkjet Print, 30" x 40", 2014

Andrew McPhail

All my little failures, Band-Aids and mixed media, 2007-ongoing

I Feel Fine, Polyfoam, 2016

This is Not an AIDS Quilt, sequins and thread on used bedsheet, 2015

This is Not an AIDS Quilt, sequins and thread on used bedsheet, 2016

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Guest Curators:
Vanessa Dion Fletcher and Lindsay Fisher
Website/catalogue design by Lindsay Fisher

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