



SPITICE
AT THE INTERSECTION OF ART & MEDICINE

DOROTHY FOSTER CHUBB, HEAD (DETAIL), CARBON DUST 1942-1945.



Blackwood Gallery
University of Toronto Mississauga



university
of toronto
art centre

Master of Science in
Biomedical Communications





THE BODY REVEALED

NINA CZEGLÉDY

S *SPLICE: At the Intersection of Art and Medicine* investigates representations of the human body by showcasing traditional anatomical illustrations complemented and challenged by contemporary artworks. Such an investigation highlights how the human figure has been interpreted in the arts from time immemorial, and in an almost limitless variety of contexts. Nevertheless, it is important to note that, by long tradition, scientific medical imagery and depictions of the human body in the arts have inhabited different domains. Consequently, few contemporary exhibitions focus on the human body from a shared art and science point of view. Thus the integration of historical material with a careful selection of contemporary works in *SPLICE* constitutes a significant benchmark in addressing the interconnections between these modes of representation.

For many centuries the body has been depicted in the arts as a surface or a screen upon which symbolisms are encoded and social structures are inscribed (Meskell). Over recent decades the human body has become a key site of scientific, social, political and cultural interpretation. Numerous paradigm shifts have revealed important questions about alienation, the potential loss of agency and context—while at the same time allowing us new opportunities for expressions of identity on a borderless scale. The increased use of evolving technologies has equally changed how we see ourselves and the world around us (Czegledy).

The quest for knowledge about the body has extended over several millennia, yet, it is only since Andreas Vesalius (1514-1564) that a detailed scientific view of the “interior” body emerged. Vesalius, who is considered by many to be the founder of scientific anatomy, broke with medieval traditions and taboos and systematically dissected male and female corpses. Over the following centuries the intimate, private landscape of the human body was charted in incremental detail. The archival images in *SPLICE*—dating back some 85 years—are rooted in classical traditions yet create a bond between the history of anatomical depictions and contemporary representation. On one hand, these historical

works emerged from the realm of medicine. Yet it is also important to keep in mind that most of their creators were trained artists; consequently they present us with exquisite, professional drawings. These artists sought to demonstrate their scientific knowledge through highly realistic renderings filtered through an artistic vision. They are a bridge to the present day, when the body is viewed through an infinitely wider range of scientifically derived and technically supported methods. Such methods have revealed new features of a previously undreamt inner scale and subtlety.

Among the key educational advances in anatomical illustration in the first decades of the twentieth century was **Maria Wishart's** establishment in 1925 of the Department of Medical Art Service at the University of Toronto—a pioneering initiative. Due to the need for trained medical artists, in 1945 Wishart initiated an academic program modeled on her experience at Johns Hopkins under the pioneering medical illustrator Max Brödel. While the service department ultimately closed, the academic program—now called Biomedical Communications—continues to this day with an updated structure and facilitated by contemporary technologies. Its unbroken history represents an important legacy.

Until the Second World War every Faculty of Medicine in North America depended on a small number of anatomical textbooks produced in Europe. In 1941, Dr. J.C.B. Grant from the University of Toronto initiated the publication of the first anatomical atlas produced and published in North America. Grant was working at the University of Toronto with a team of highly skilled women artists including **Dorothy Foster Chubb, Nancy Joy, Eila Hopper-Ross, Elizabeth Blackstock and Marguerite Drummond**, who all became contributors for the Atlas (which is still in print, and used around the world). This Atlas set a new standard in the accuracy of its illustrations, and also brought a new didactic approach: treating anatomy regionally, rather than in terms of body systems.

While leading the academic program, Maria Wishart also continued her practice as a medical

artist. Largely due to the efforts of Nancy Joy, Wishart's successor, the academic program upgraded from diploma program to undergraduate status in 1967 (it is now a Master of Science program). The works from the collection featured in *SPLICE* were produced by accomplished artists: Eila Hopper-Ross, Wishart's assistant from 1939 to 1949, produced superb carbon dust renderings; Marguerite Drummond, the first student to graduate from the program, continued to work in the Department until her appointment as Head Medical Artist at the Hospital for Sick Children in 1963; Dorothy Foster Chubb's illustrations were commissioned by many outstanding surgeons of the time; Elizabeth Blackstock excelled in ophthalmic illustrations and contributed several plates to Grant's Atlas. Surprising, perhaps even shocking today, is the fact that the largely female illustrators, whose skill at interpreting the human body was so critical to the publications, were rarely credited in the various editions of the Atlas. Responding to this hidden history, in her residency at Biomedical Communications, artist **Drew Danielle Belsky** has sought out the subjective and personal connections beyond the historical artworks in the BMC archives. Belsky's *Anatomical Figures* evoke and illuminate the delicate, intimate aspects of the magnificent anatomical artworks in the BMC archive collection.

In contrast to the historical renderings, contemporary artists take vastly different approaches in how they depict the human body. Today the body is frequently politicized, symbolized, and even digitized in order to manipulate, to dissect and provoke. This provocation is clearly evident in the work of **Dana Claxton, Jon Baturin, Orshi Drozdik** and **Khadija Baker**. Claxton weaves together ancestral history, landscapes, wrath and beauty, taking us on a socio-political journey of exploring identity, self and spirit. *Paint Up #1* presents a close up of dancer Joseph Paul's face, painted in ceremonial colors. Unflinching, he confronts the viewer's gaze leveled at him. The work exemplifies Claxton's role as spokesperson for Indigenous self-determination and what she calls the "politics of being Aboriginal."

Jon Baturin is deeply concerned with the aesthetic and the social aspects of verbal and non-verbal interaction concerning the construction of truth. In his work, the body habitually becomes the site of continuous negotiation, if not absolute conflict. Medical imagery, such as presented in *Wellness TOTEM # 1*, is deliberately incorporated

into Baturin's art, largely because of its ability to deceive, to corrupt and to reveal territories which are ethically questionable. Baturin's concern with the social aspects of the construction of truth is paralleled by Orshi Drozdik's approach to scientific representations and reality. *Brain on High Heels* questions the exclusive and generalized viewpoints of patriarchal science by utilizing a range of tools often dubbed "women's devices." Drozdik has critically analyzed—from a female point of view—textual and visual models of authenticity. She tells us quite candidly: "I could imagine so many inside images of my own body and anybody's body, but the doubt remains, how will this digital imagery, digital representation or body representation be used?" Khadija Baker is adamant that communication and raising awareness are essential ingredients in ensuring that social change is made possible through art. In her *My Little Voice Can't Lie* performance, Baker commits herself to a vulnerable position by placing herself directly into public space and close physical contact with the viewer. Visitors have to touch Baker's hair in order to listen to Baker's personal memories as well as those of others, enfolded in her braided hair.

Deconstructing particularities between scientific and artistic representation, **Catherine Richards, Ælab, Eric Fong** and **Joyce Cutler-Shaw** explore immediate and technically mediated perception, making us aware that the body has itself become a medium. Catherine Richards repeatedly examines the boundaries between our bodies and our electromagnetically charged environment. Her installations are developed in close collaboration with multidisciplinary teams of scientists, technologists and craftsmen. *Lintrus* invites visitors to become part of the electromagnetically charged atmosphere, challenging any notion of easy interactivity through full, physical involvement by the visitors. The works by the artist collective Ælab reflect their deeply rooted interest in art, science and ecological issues. *Dark Room* is designed for blackness, tactile sound, the bones, muscles and nerve network in the body. "Our singularity," explains Ælab, "lies in the association of experimental and documentary genres as well as interdisciplinary collaboration, elements and guidelines that we have explored since the unit's inception."

Trained as a physician as well as an artist, Eric Fong brings to his work, including *Phantom RHO*, both elegant aesthetic considerations

and a distinct analytical point of view. His work has focused on the exploration of the body as a technological, ideological and aesthetic construct. He regards himself "as an artist, ...rather than attempting to solve problems and looking for consensus, I aim to create new ways of asking questions and encouraging debate about various issues concerning the human condition." By Joyce Cutler Shaw's admission, *The Anatomy Lesson* is an exploration of the physical self and the human life cycle. "Exploring across the disciplines of art and medicine," she writes, "I have discovered the medical field to be an arena for the newest forms of body representation." **Jack Burman** deals with ossuaries of the dead, where the body, preserved and dissected, becomes an object of ambivalent beauty. Poetic elucidation of human anatomy constitutes one of the dominant strengths of Burman's art. His imagery rivets and repels in equal measure. He is aware of the effect of his work, yet his passionate attitude to the dead also means an intimate approach to what is alive. **Jack Butler**'s innovative contribution to the fields of both art and medical science has created a third space in between, a space that is intimate, body-centered, hesitant, sexual, the locus of an internal dialogue. Reflecting on technology in a work entitled *In the MRI*, Butler says "drawing-as-process has taken me into diverse media for the realization of my ideas." His practice extends into sculptural modeling, computer animation, video installation, and performances (often in pedagogical contexts).

A critique of stereotypes is shared by **Fred Laforge** and **Rebecca Cairns**. Laforge's use of media, ranges from classical methods to cutting-edge technology in his quest to focus on the concept of the atypical body. He deconstructs the human body via pixelated drawings to emphasize his fascination with non-standard morphologies. "In these works, the bodies that are old, disabled or obese, are represented for their aesthetic qualities and the visual poetry they emit." Cairns admits that, "I enjoy things and people who are strange," and confesses to, "infinite, endless images and patterns, flowing out through my brain... a fixation of exploring the depths of reality (or lack thereof)." She examines isolation and dissociation through a collection of haunting black and white photographs, self-portraits that delve into the unformed, incomplete and indefinite states of human existence—the fragments between dreaming and waking life.

Piotr Wyrzykowski's work is focused on the issue of technology's influence on the perception of presence and, most of all, the very identity of a human body. The video *Watch Me* is a visualization of the artist's digitalization process, whereby his body is dematerialized into binary code and wedges of sliding pastel colors. The special screening of *The Blood Records: written and annotated by Lisa Steele* and **Kim Tomczak** brings us a visually compelling video, a haunting tale of disease and loss, held within the skin of consciousness. "Electronic folk art" is an art form emerging out of **Diana Burgoyne**'s intimate physical relationship with modern technology. Using masks and other devices in her performance, *What do you think the mind is?*, she reconstructs herself and creates a live link with the participating audience. She frequently incorporates her own body in her artwork "as an element within electronic social networks that include the viewer," according to Caroline Langille, who further observes that, "her artworks speak to the broader electromagnetic environment within which we live" (Langille).

Joyce Cutler Shaw wrote: "it is at the intersection of art and medical science that new insights in interpreting the physical self can emerge." One may go further and state that revealing the complexity of human anatomy requires both a scientific approach and aesthetic interpretation. The discipline of anatomy necessitates precise and detailed visual illustration but it also needs art to realize the intricate process of providing an intimate knowledge of the human body. The primary intent of *SPLICE: At the intersection of Art and Medicine* is to bring the artists who pursue these important investigations to a wider audience.

REFERENCES

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BLACKWOOD GALLERY

ÆLAB

Dark Room, 2011

Tactile/sound installation

A dark room designed for blackness, tactile sound, the bones, the muscles and nerve network in the body.

BIO In 1996, Stéphane Claude and Gisèle Trudel founded Ælab, an art research unit. Ælab is committed to collaboration, creative dissemination, and innovative use of technologies as ways of thinking and doing that try to bridge the arts and sciences. Their process-oriented investigations creatively engage nature, information and technology as intertwined in the development of ecological awareness.

JON BATURIN

Wellness TOTEM_One, 2001-11

Type C Photomural

15 x 60 inches

Mixed media images in an acrylic medium skin with map pins

12 x 15 inches each

Wellness TOTEM_One was produced as a cathartic response to a series of life or career threatening medical problems. It identifies bodily elements that have been damaged or compromised in some way by one of four specific medical conditions that my body has had to deal with or resolve—or by the totality of these conditions plus the side effects of the “medical solutions” that have been prescribed. The large digitally flayed penis with the scrotomized prostate turns out to be a prescient (and possibly even ironic) foreshadowing of a serious new medical condition, which had not yet been diagnosed.

BIO Jon Baturin has spent over a decade investigating ideological constructs and the formation of dogmatic systems as they relate to notions of Truth. His current work involves collaborative photo-based installations, which deal with the fragility of the human body and the subjective interpretations of both Hope and Loss. Baturin is Associate Professor, Visual Arts, at York University, Toronto.

DREW DANIELLE BELSKY

Fig. 1 : D. Chubb (née Foster) [Here come the White girls], 2012

Ink on paper, acrylic ink on Dura-lar

15 x 22 inches

Anatomical Figures series

Fig. 2 : E. Ross (née Hopper) [How a tree turns, twists, how it grows], 2012

Ink on paper, acrylic ink on Dura-lar

15 x 22 inches

Anatomical Figures series

Fig. 3 : E. Sweezey [She will be able to see everything], 2012

Ink on paper, acrylic ink on Dura-lar

15 x 22 inches

Anatomical Figures series

Anatomical Figures excavates the bodies that produce images of bodies. Drawing on clues and fragments found in the archives of the University of Toronto's Biomedical Communications (BMC) department (formerly called Art as Applied to Medicine) these chimeric portraits re-embodiment the artists through their work, without delivering any fixed anatomy. Letters, notes, and illustrations housed in the BMC trace a genealogy of medical illustrators in Canada, the majority of who were women, whose access to other aspects of medical and scientific professions were limited. The archives document the evolution of complex relationships—both professional and social—as they worked to develop their skills, implement professional training structures, and obtain recognition as both medical professionals and artists in an environment predisposed to dismiss their work as merely technical. In the process, the illustrators' bodies emerge obliquely—reproductive bodies, aging bodies, social bodies; a hand, a hip, an eye.

BIO Drew is a multidisciplinary artist trained in the U.S., France, and Canada whose work investigates human embodiment and the ways in which bodies interact and shape each other in the social sphere. Ongoing drawing-based works manipulate and disrupt traditional medical illustrations, exploring the surplus of social meanings and fantasies these images generate.

JACK BURMAN

USA #5, 2003

Archival, limited-edition colour-analog print

from a large format negative

51.9 x 63.7 inches

From the collection of the Mutter Museum, in the College of Physicians, Philadelphia.

This preparation is by the anatomist Joseph P.Tunis and dates from the late-19th/early-20th century. It is a very shallow facial section, some 20-25 mm deep, preserved in formalin.

Austria #12, 2004

Archival, limited-edition colour-analog print

from a large-format negative

47.2 x 41.3 inches

From the collection of the Anatomy Institute in the University of Vienna.

The image is of an arm/hand preserved by plastination, probably within the past 20 years.

Germany #3, 2008

Archival, limited-edition colour-analog print

from a large format negative

47.2 x 41.3 inches

From the collection of the Anatomy Institute in the University of Heidelberg.

This preparation, preserved in formalin, dates (I believe) from the mid-20th century.

BIO Born in Hamilton, Burman lives near Toronto. He has worked at sites across Latin America, Europe, Asia and parts of Africa, from 1986 to the present. Selected solo exhibitions include: Canadian Museum of Contemporary Photography (Ottawa); The Palace of Culture (Warsaw); Clint Roenisch (Toronto); Le Mois de la Photo (Montreal). Permanent collection: The National Gallery of Canada. Monograph: *The Dead* (Toronto: The Magenta Foundation, 2010).

JACK BUTLER

In the MRI: Coffin and Chrysalis, 2012

Charcoal on paper

50.5 x 28 inches

My anatomical pathology is reduced by MRI to readable 2D scans or maps. By drawing I map my pain and limited movement through imagery. Where and how can these maps - MRI, a medical imaging technology, and drawing, a technology-

of-the-hand, overlap to produce visual art at the service of healing? of understanding?

BIO Jack Butler's hybrid practice uses the means and methods of visual art to produce research in two domains—medical science (embryogenesis primary research), and collaborations with Inuit artists (Art & Cold Cash). With degrees in visual art and philosophy, Butler exhibits internationally with work in public and private collections including the National Gallery of Canada.

JOYCE CUTLER-SHAW

What Comes To Mind, 2012

Mixed media tunnel books (3) with HD Screens

(with movies) on wood shelf

16.5 x 35.75 x 12 inches

Edition 1/3

Three artists tunnel books on a shelf with 7-inch screens inside them, showing moving images of brain scans. This ongoing interdisciplinary project on the brain, and art and neurobiology has already generated a series of drawings and artists' books. The work forms part of a project entitled *The Anatomy Lesson* (1995-) incorporating an investigation of the human life cycle from birth and the newborn through aging, dying and death. It combines electronic imagery with the traditional discipline of pen and ink drawing. Drawing is at the heart of this work, as a mode of inquiry, as a way of knowing and as an act of empathy.

BIO Joyce Cutler-Shaw is an artist working with multimedia, including drawings, installations, public projects and artist's books. She has exhibited internationally since 1972. Language images and words-as-image have informed her works from the outset. Her word sculptures range from large iconic SHE and HE in metal to the word SURVIVAL carved in ice, as a melting word poem for public sites, to Namepoems using the repetition of a first name as image.

ERIC FONG

Phantom RHO, 2001

Acrylic resin

12.2 x 7.8 x 5.9 inches

Phantom RHO is part of a series of sculptures that reference the phantom limb phenomenon through absent body parts—hollow spaces within solid blocks of transparent acrylic resin. They were

exhibited amongst real anatomical specimens at the Old Operating Theatre & Museum in London in 2001, where the amputation of limbs was one of the most common operations carried out by 19th-century surgeons before the advent of anesthesia and antiseptics; and many of these amputees would have experienced the phantom limb phenomenon.

BIO Eric Fong is a visual artist based in London. He was educated in Canada and the UK, where he gained an MA in Fine Art from Goldsmiths College, University of London. Informed by his experience as a former medical doctor, his art practice explores issues relating to identity and difference, the body, health and disability. He has exhibited across the UK and internationally, including EAST International, Norwich; London Group Open and Creekside Open, London; Gallery 44 Centre for Contemporary Photography, Toronto; and Ludwig Museum of Contemporary Art, Budapest. One of his films is in the Arts Council England Collection.

PERFORMANCE

KHADIJA BAKER

My little voice can't lie, 2011

Wednesday 24 October, 6pm
Blackwood Gallery

My little voice can't lie is the title of a silent moment performance by Montreal-based Kurdish artist Khadija Baker. The viewers are invited to hear recorded texts from displaced women. Their stories emanate from speakers embedded at the ends of the performer's braided hair. The sound track is looped, and viewers will actively need to hold the braids in their hands and press the ends of hair to their ears to hear the stories.

BIO Khadija Baker is a multidisciplinary artist who creates installations that combine video, textile and sound. Her work explores social and political themes related to persecution, displacement and memory. She presented her work in summer of 2012 at the 18th Biennale of Sydney, Australia. Khadija was born and educated in the town of Amoude, Syria. She studied Interior Design, receiving a BFA in 1996 and a Master's degree in 1999 from the University of Damascus, Syria. In 2001, she moved to Montreal and worked as a graphic designer. Currently, she is completing her MFA at Concordia University.

UNIVERSITY OF TORONTO ART CENTRE

REBECCA CAIRNS

Horse Tail, 2012

Untitled, 2012

When she comes around, 2012

Digital C prints

8 x 10 inches each

Rebecca Cairns's work represents an exploration of isolation and dissociation through a collection of haunting black and white photographs. Her self-portraits delve into the unformed, incomplete and indefinite states of human existence—the fragments between dreaming and waking life. Cairns's work illustrates feelings of absence and how the body passes through time and space—entangled in what is neither fiction nor reality.

BIO Rebecca Cairns graduated from Humber College in Toronto in May 2011. She is now working in Berlin, Germany. Her work has been featured in several local and international exhibitions, and she recently held her first solo exhibition at Akasha Art Projects in Toronto.

DANA CLAXTON

Paint Up #1, 2010

C print

Edition of 1 / 4

72 x 72 inches

Paint Up #1 is part of a recent series of striking large-scale color images by Claxton. A close-up of dancer Joseph Paul's face—painted in ceremonial black, white and red—confronts the viewer, unflinchingly returning our gaze. These works have been described as “imposing images, striking and cool, [which] throw down a challenge to the sterile, nonspiritual, materialistic view of contemporary life.”

BIO Vancouver-based artist Dana Claxton is of Hunkpapa Lakota descent. An interdisciplinary artist who works in film, video, photography, installation and performance art, Claxton is an Adjunct Professor at Emily Carr University of Art + Design and a founding director of the Indigenous Media Arts Group in Vancouver. Claxton is part of a generation of First Nations artists who employ strategies of contemporary art to address the impact of history on the present. Since the early 1990s, Claxton has investigated the historical, and continuing, impact

of colonialism on Aboriginal cultures in North America. In her work, the artist seeks to deconstruct the ways in which images, philosophies and iconographies of First Nations are formed and commoditized.

ORSHI DROZDIK

Manufacturing The Self: Brains on High

Heels, 1992-2012

Installation

The installation of brains squeezed into elegant high heels marching around incessantly was first presented at the 1992 Sydney Biennale. The bizarre multitude of brains forced into tight shoes, the simple and symbolic meaning, the irony of the work all have a similar effect on the viewer as one of the iconic pieces of surrealism, Meret Oppenheim's fur-lined cup (*Object*, 1936): it attracts and alarms at the same time. In the *Brains on High Heels* the viewer is forced to contemplate normative gender roles as the symbol of male rationalism, the brain, is clad in women's fashion, thus raising the question why we usually think of the brain as a masculine organ.

BIO Orshi Drozdik is a Hungarian feminist artist, based in New York and Budapest. She concerns herself with the human body, as well as the traditional dichotomy of nature and culture, from the perspective of scientific representation. Embedding herself within various cultural, historical and geographical contexts, Drozdik investigates the ways in which female identity is constructed.

FRED LAFORGE

Tête, 2010

Charcoal and graphite on paper

9 x 11.4 inches

Laforge describes his work as follows: My practice focuses primarily on the concept of the atypical body. Within my work, therefore, there is a fascination with non-standard morphologies. I am interested in a particular body type that has been subjected to the judgment of value throughout Western culture. In these works, the bodies that are old, disabled or obese are represented for their aesthetic qualities and the visual poetry they emit. I present these bodies in a new light, flushing out the a priori of the real (is a fat body an ugly body?). Additionally, the neutrality of the term “atypical” is indicative of the desire to

remove the moral value that is associated with the concepts of Beauty and Ugliness.

BIO Fred Laforge lives and works in Montreal. In 2009 he began a PhD in art at the University of Quebec in Montreal. In 2012, his work was presented at L'œil de Poisson (Quebec) and the SAS Gallery (Montreal). His work was also seen at the Scope fair in New York, Paper 12 in Montreal and the Toronto International Art Fair.

CATHERINE RICHARDS

L'Intrus, 2012

Interactive installation

The origins of this work explored our state and the fact that we are always ‘plugged in’: the electro-magnetic collusion and collision of our bodies and our new technologies. The work here also acts as a cipher, a figure, looking into our interior bodies. Earlier, we opened our bodies and drew pictures in the light. Now, we use new imaging tools to peer into our invisible insides and retrieve dark images, both hotly fluorescent and ethereal. This work also calls up body/technology issues of heart transplantation. The philosopher Jean-Luc Nancy called his transplanted heart, “the intruder.” Our heart tissue holds a charge, our heartbeat. Pick up this glass heart and it beats.

BIO Catherine Richards' work explores the volatile sense of ourselves as we shift our boundaries—a process in which new information and medical technologies play a starring role. Her work explores our position in these technologies like “jam in the electro-magnetic sandwich.” Richards was recently awarded a SSHRC Research/Creation grant and is a professor at the University of Ottawa.

PIOTR WYRZYKOWSKI

Watch Me, 1996

15.5 min video

Watch Me is a visualization of the transformations of the artist's body through digitalization into binary code and blocks of sliding pastel colours. Thus he presents his body as a specimen—and in the process the fractured, reflective, spectacular body gains an allegorical potency as the artist makes himself strange and object-like.

BIO Media artist, performer and set designer, Wyrzykowski studied interior architecture and media art. He made his debut as a performer in 1990. In his practice he uses video, photography,

internet and sound creating performances, installations, projects in public space, network projects and multimedia plays. Peter is a cofounder and artistic director of CUKT - Central Office of Technical Culture. His work *Beta Nassau* (1993) is in the collection of MoMA, New York. He lives and works in Gdansk, Kiev and Moscow.

PERFORMANCE

DIANA BURGOYNE

What do you think the mind is?, 1992-2012

Performance/installation

Tuesday 23 October, 7pm, UTAC

Ten masks suspended from the ceiling face a masked performer. Each mask contains a light sensor, a sound chip with ten seconds of pre-recorded sound and a speaker. As the audience members place the masks in front of their faces, the sound bites are activated. The sound bite within each mask holds a different voice answering the question: "What do you think the mind is?" By gesturing with her hands Diana as the performer activates the recording in her mask, which asks "What, what is it?" Although descriptions of the mind are emitted by the ten masks, the word "mind" is not spoken, prompting the viewer to reflect on the subject being addressed in the sound bites. After Diana has performed the piece she suspends her mask enabling the viewers to activate the sound bite, which asks the question.

BIO Diana Burgoyne refers to herself as an electronic folk artist. Her performances and installations have been exhibited internationally. She was commissioned by Telus Science World to collaborate on a permanent piece, which is exhibited as part of Contraption Corner. She has been the artist in residence at the Surrey Art Gallery's Tech Lab, participated in SCANZ in New Zealand and has just finished a work entitled *Audio Quilt* as artist in residence at the Roundhouse Community Centre. Burgoyne has also worked with elementary school students doing workshops entitled "Get Wired with Electronics" and has taught a class entitled "Creative Electronics" at Emily Carr University of Art + Design since 1998.

SPECIAL SCREENING

LISA STEELE + KIM TOMCZAK

The Blood Records: written and annotated, 1997

52 min video

Set in a tuberculosis sanatorium in 1944 in the heart of the Canadian prairies, *The Blood Records: written and annotated* explores the world of a young girl, ill with TB. Struggling to escape her diseased body, her spirit roams freely throughout the long days and nights, reminiscing about her family, fearful of the fate of a beloved older brother who is fighting in The War, missing her native language (French) which is now foreign to her tongue after two years in the English hospital and idolizing the handsome but distant war correspondent who has just been admitted. A haunting tale of disease and loss, the work infuses the irrevocably sad memories of the girl with a hope only possible through survival. Visually compelling, with austere tableaux, the video was shot on location in real sanatoria lending a feeling of inevitability to each scene. It is a tale told within the skin of consciousness.

BIO Lisa Steele + Kim Tomczak have worked exclusively in collaboration since 1983, producing videotapes, performances and photo/text works. They have received numerous grants and awards including the Bell Canada prize for excellence in Video Art, a Toronto Arts Award and in 2005, a Governor General's Award for lifetime achievement in Visual & Media Arts. Major public art commissions include *Love Squared*, screened on the video board at Yonge & Dundas in Toronto and *Watertable*, a light and sound installation that marks the original shoreline of Lake Ontario at the foot of historic Fort York.

OPENING RECEPTIONS

BLACKWOOD GALLERY

Wednesday 24 October, 5 – 9pm

Performance: Khadija Baker, *My little voice can't lie*, 6pm
A FREE shuttle departs from OCAD at 5pm and returns for 8pm to Mercer Union (1286 Bloor W., Toronto) for the start of the 7a*11d International Festival of Performance Art Festival.

UTAC

Tuesday 23 October, 6 – 8pm

Performance: Diana Burgoyne, *What do you think the mind is?*, 7pm

EVENTS

FRIDAY 26 OCTOBER, 5 – 7PM

Round Table: The Mediated Body

University of Toronto, Bissell Building, Room: 538

140 St. George Street, Toronto

Please join us for a round table discussion moderated by Nina Czegledy with Allison Crawford, Assistant Professor Psychiatry UofT, Prof David A Steinman, Biomedical Simulation UofT and exhibiting artists Jack Butler and Danielle Drew Belsky. In collaboration with Subtle Technologies, ArtSci Salon and KMDI, University of Toronto.

FREE

MONDAY 29 OCTOBER, 6 – 8PM

Round Table: Illuminating the Body: Grant's Atlas

HSC 140 (The C. Fidani Family Lecture Theatre)

Terrence Donnelly Health Sciences Complex

University of Toronto Mississauga

3359 Mississauga Rd. N., Mississauga

Please join us for a round table discussion by Professor Anne Augur, Division of Anatomy, Faculty of Medicine, and Associate Professor Dave Mazierski of the Biomedical Communications Program, Institute of Medical Science and University of Toronto Mississauga. Moderated by Professor Nicholas Woolridge, Biomedical Communications.

FREE

WEDNESDAY 7 NOVEMBER, 7 – 9PM

Video Screening: The Blood Records: written and annotated

(1997, colour and b/w, sound, 52:00).

UTAC art lounge, 15 King's College Circle, Toronto

Q&A to follow with artists Lisa Steele & Kim Tomczak and curator Nina Czegledy.

FREE, RSVP: utac.rsvp@utoronto.ca

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THURSDAY 8 NOVEMBER, 7 – 9PM

Round Table: The Psychic Body

Ryerson Image Centre, Lecture Hall (IMA 307)

330 Gould Street, Toronto

Join us for a discussion with artists Norman White and Jessica Field of the School of Image Arts, Ryerson University, and David Rokeby, the Ryerson Image Centre New Media Artist-in-Residence.

FREE

SUNDAY 11 NOVEMBER, 12 – 5PM

Contemporary Art Bus Tour

Starting with a tour at the University of Toronto Art Centre (15 King's College Circle, University College, North Wing facing Hoskin Avenue) bus departs for the Blackwood Gallery, Doris McCarthy Gallery and then returns downtown for a tour of the Koffler Gallery Off-Site exhibition at 249 Crawford Street. To reserve a seat, contact the Blackwood Gallery at 905-828-3789 or email blackwoodgallery@utoronto.ca by Friday, November 9 at 4pm.

FREE

THURSDAY 29 NOVEMBER, 7PM

Round Table: Grasping the Body: data, affect and health

University of Toronto, Bissell Building, Room 728

140 St. George Street, Toronto

Join us for a discussion with exhibiting artist Jon Baturin, Associate Professor, York University, David Phillips, Associate Professor, Faculty of Information, University of Toronto, and Carlos Rizo, MD.

FREE

Roberta Buiani, Toronto Arts & Sci Salon; Joseph Ferenbok, KMDI, University of Toronto; Nicholas Woolridge, Biomedical Communications, University of Toronto Mississauga; Johanna Householder, 7a*11d International Festival of Performance Art; Kim Sawchuk, Concordia University; SSHRC and most importantly all the exhibiting artists.

CO-PRESENTED BY BLACKWOOD GALLERY
AND THE UNIVERSITY OF TORONTO ART CENTRE

SPLICE

AT THE INTERSECTION OF ART & MEDICINE

CURATED BY
NINA CZEGLÉDY

BLACKWOOD GALLERY
24 OCTOBER – 1 DECEMBER 2012

UNIVERSITY OF TORONTO ART CENTRE
23 OCTOBER – 1 DECEMBER 2012

ON DISPLAY

SPLICE AT BLACKWOOD GALLERY

Ælab (Stéphane Claude and Gisèle Trudel), Khadija Baker, Jon Baturin, Drew Danielle Belsky, Jack Burman, Jack Butler, Joyce Cutler-Shaw and Eric Fong.

SPLICE AT UTAC

Diana Burgoyne, Rebecca Cairns, Dana Claxton, Orshi Drozdik, Fred Laforge, Catherine Richards, Lisa Steele and Kim Tomczak, and Piotr Wyrzykowski.

Selections from the collection of Biomedical Communications, University of Toronto Mississauga and the Division of Anatomy, Faculty of Medicine will be featured at both exhibition sites. These include works by Maria Wishart, Eila Hopper-Ross, Nancy Joy, Dorothy Foster Chubb, Elizabeth Blackstock and Marguerite Drummond.

In the Service of Science: Student Work from the Graduate Program in Biomedical Communications, UTM

Curated by Dave Mazierski and Shelley Wall
23 October to 1 December, 2012

UTAC art lounge

BLACKWOOD GALLERY

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BLACKWOOD HOURS

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