

4.4.2	Plant loads
4.4.3	Transitory payloads
4.5	Environmental loads
4.5.1	General
4.5.2	Wind loads
4.5.3	Loads from flowing water
4.5.4	Accidental loads
4.6	Internal forces caused by bracing, shores, guys and buttresses
4.7	Movements of the permanent structure
4.8	Movements of the falsework

5.3.9 Consequences of collapse



Figure 1

Mary Mattingly
House and Universe
Blackwood Gallery

Imagine a personal flying machine, equipped with jetpacks, that could collect dew from clouds to supply fresh drinking water to the traveller. Or moveable, public habitats whose forms are inspired by current global patterns of human migration, immigration, and pilgrimage. Or a futuristic, water-based floating city designed to mutate with the tides and serve at once as transportation, island, and residence. At the turn of the millennium, after three consecutive catastrophic floods prompted the privatization of water resources, Mary Mattingly took note and started drafting. And so began Mattingly's mission to create imaginative-yet-practical solutions for imminent world change. Ecology, nomadic living, and community participation are central to Mattingly's projects. The photographs that make up House and Universe depict her predictions for our collective dystopia should global warming and corporate privatization continue unabated.



Figure 2

FALSEWORK
September 15 – December 7, 2014
curated by Christine Shaw

Allora & Calzadilla
Adrian Blackwell
Cyprien Gaillard
Mary Mattingly
Laurel Ptak
Wages For Facebook

with contributors to **Furnishing Positions**
Abbas Akhavan, Eric Cazdyn,
Greig de Peuter, Kanishka Goonewardena,
Karen Houle, Mary Lou Lobsinger,
Dylan Miner, Paige Sarlin, Scott Sorli,
Charles Stankievich, Kika Thorne,
cheyanne turions

Falsework is any temporary structure used to support a permanent structure during its construction until it becomes self-supporting. Falsework was formerly built in place, used once, and subsequently wrecked. The trend today, however, is toward increasing prefabrication, assembly in large units, erection by mechanical means, and continuing reuse of forms. These developments are in keeping with the expanding mechanization of production at construction sites and in other fields. Falsework has a short service life. No rules can be formulated which relate the size of a project to the standard of design and construction. Design should provide a fail-safe system. The legal responsibility of falsework is an important public consideration. The moral responsibility is shared by everyone concerned. Special precautions and safeguards should be identified. Falsework is required to carry dead loads, imposed loads, and environmental loads that are constantly changing. The risk of collapse should be minimized. Economic solutions to a falsework problem depend on time, experience, knowledge, and the consequences of failure. Good falsework must be paid for. Special problems may arise in relation to differing rates of strain and manufacturing tolerances. Unfavourable stresses may be created. Pay attention. Too often the importance of falsework is insufficiently recognized.¹

4.8.1	Loads applied in more than one increment
4.8.2	Stresses in the permanent structure caused by movements of the falsework
4.9	Using the permanent structure for support²
4.10	Settlement of foundations
4.10.1	Local effects
4.10.2	Settlement of the permanent structure
4.11	Thermal movements of the falsework
4.12	The general arrangement of loads on falsework
4.12.1	Planning
4.12.1	Order in which loads are applied
4.13	Notes on drawings
4.14	Some common errors in load assessment

5.1	General
5.1.1	Qualifications of the designer
5.1.2	Principles of design
5.1.3	Basic permissible stresses
5.1.4	Modification factors
5.1.5	Modification factors for classes of falsework
5.1.6	Modification factor for wind-induced stresses
5.1.7	Choice of design stresses and modification factors

5.2	Concrete
5.2.1	Basic permissible stresses
5.2.2	Early loading
5.2.3	Blinding concrete
5.2.4	Secondhand members

5.3	Steel
5.3.1	Basic permissible stresses
5.3.2	Fastenings
5.3.3	Identification of steel sections
5.3.4	Damaged steel
5.3.5	Fatigue
5.3.6	Rectification
5.3.7	Loss of section area
5.3.8	Straightened steel used as struts

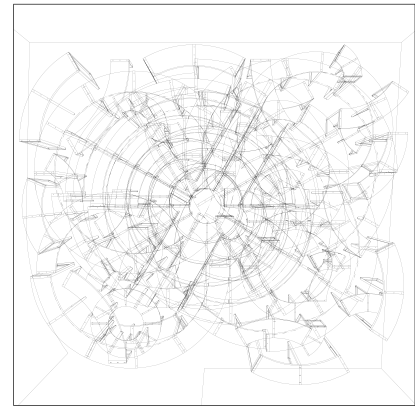


Figure 3

5.4.4	Duration of load
5.4.5	Impact
5.4.6	Slenderness ratio
5.4.7	Deterioration
5.4.8	Joints
5.4.9	Deflections
5.4.10	Bearing stress
5.4.11	Shear stresses
5.5	Bricks, masonry and blockwork
5.5.1	Basic permissible stresses
5.5.2	Cracks in clay bricks
5.5.3	Rate of building
5.5.4	Age of loading
5.5.5	Reinforced brickwork and blockwork
5.5.6	Prefabricated brickwork and blockwork
5.5.7	Salvaged bricks
5.5.7.1	General
5.5.7.2	Compressive strength
5.5.7.3	Tensile strength

5.6	Tubular steel scaffolding and equipment
5.6.1	British Standards
5.6.2	Scaffold tube
5.6.3	Loads of struts
5.6.4	Corrosion and deterioration of scaffold tube
5.6.5	Straightening of scaffold tube
5.6.6	Scaffold fittings
5.7	Proprietary equipment
5.7.1	Design of proprietary equipment
5.7.2	Information supplied by the manufacturer
5.7.3	Factors of safety
5.7.4	Bailey Bridge sections
5.7.5	Military L-type trestling
5.7.6	Adjustable steel props

5.8	Other Materials
5.8.1	General
5.8.2	Permissible stresses
5.8.3	Duration of loading
5.8.4	Deterioration
5.8.5	Modification factors
5.9	Soils
5.9.1	General
5.9.2	Foundations of slopes
5.9.3	Environmental factors
5.9.4	Empirical calculation of permissible foundation bearing pressures
5.9.5	Permissible bearing pressures
5.9.6	Soil classification and value of available information
5.9.7	Settlement
5.9.8	Flooding and high groundwater levels
5.9.9	Heavy vibrations ³
5.9.10	Foundations on fill
5.9.11	Piling
5.9.12	Foundations on topsoil
5.9.13	Footings on sleeper timber

6	Design and detailing
6.1	General design considerations
6.2	Particular design considerations
6.2.1	Overloading and accidental damage
6.2.2	Lateral loading
6.2.3	Lateral restraints
6.2.4	Foundations
6.2.5	Live loading
6.2.6	Shock loading
6.2.7	Deflection
6.2.8	Statical redundancy
6.2.9	Load transfer systems
6.2.10	Local distortions



Figure 4

Allora & Calzadilla
Vieques Videos
Blackwood Gallery

Vieques, an inhabited island off Puerto Rico, was used by the United States Navy as a bomb-testing range from 1941 to 2003. The Navy was forced to evacuate after a civil disobedience campaign waged by local residents, with supporters from around the world. Over the course of a decade, Allora & Calzadilla contributed to the visual culture of this campaign with a long-term, multi-sited project including the **Vieques Videos**. **Returning a Sound** was made at the beginning of the process of demilitarization, decontamination, and future development, and at once celebrates a victory and registers its precariousness. The video addresses not only the landscape of Vieques, but also its soundscape, invoking the memory of the sonic violence of

the bombing. It follows Homar, an activist, as he traverses the island on a moped with a trumpet welded to the muffler. Throughout his circuit, Homar acoustically reclaims areas of the island formerly exposed to ear-splitting detonations. Scarred with bomb-craters and with its ecosystem contaminated, the former military land has been designated as a federal wildlife refuge, a designation that entails further violence by marginalizing the demands of island residents for decontamination and municipal management—the point of departure for **Under Discussion**. In this video, an overturned conference table has been retrofitted with an engine and rudder from a small fishing boat. A local activist uses the motorized table to lead viewers around the restricted areas of the island, re-marking the antagonisms that haunt the picturesque coast and bearing witness to the memory of the Fishermen's Movement, which initiated the first acts of civil disobedience against the ecologically damaging bombing practices.



Figure 5

6.2.11	Changes in loading
6.2.12	Connections
6.2.13	Plan bracing
6.2.14	Special loading conditions
6.2.15	Combinations of materials
6.2.16	Working places ⁵
6.2.17	Striking of falsework



Figure 6

Wages For Facebook
Bernie Miller Lightbox (on the exterior of the William Davis Building), Blackwood Gallery, Hazel McCallion Academic Learning Centre, and various sites across UTM campus

Wages For Facebook draws on the 1970s feminist campaign **Wages For Housework** to think through the relationships of capitalism, class, and affective labour at stake within social media today. **Wages For Housework** demanded that the state pay women for their unwaged housework and care-giving, as the market economy was built upon massive amounts of this unacknowledged work—and its labourers could be seen to constitute a huge working class. **Wages For Housework** built upon anticolonial discourse to extend the analysis of unwaged labour from the factory to the home. Along these lines, **Wages For Facebook** attempts to extend the discussion of unwaged labour to new forms of value creation and exploitation online. The launch of a manifesto website, wagesforfacebook.com, in January 2014 clearly hit a collective nerve. Since then the project has been debated widely via social media, at universities, and in the press, setting off a crucial public conversation about workers' rights and the very nature of labour, as well as the politics of its refusal, in our digital age.



Figure 7

6.2.18	Repeated use of falsework
6.3	Detailing
6.3.1	Workmanship and inspection
6.3.2	Construction of falsework
6.3.3	Supervision and inspection
6.3.3.1	Effect of class of falsework

7.3	Statutory inspections
7.4	Safety
7.4.1	Proposed amendments to ICE Conditions of Contract and ACE Form of Service Agreement
7.4.2	'Signing for' falsework
7.5	Codes of Practice and Standard Specifications
7.5.1	British Standard documents
7.5.2	Specifications for proprietary equipment
8	Limit-state design



Figure 8

Cyprien Gaillard
Desniansky Raion
elgallery

Architecture in the work of Cyprien Gaillard generally appears only in its undoing, in its collapse. **Desniansky Raion** is set to the music of French composer Koudlam and captures the failed utopian aspirations of early twentieth-century buildings. The video opens with a shot of the Genex Tower, a colossal Brutalist building in Belgrade, Serbia, and then cuts to the parking lot of a drab housing complex in St. Petersburg, Russia, where we witness two large groups of men, fight clubs, clashing in a flurry of fists—an agonizing display of raw violence set against the stark backdrop of the housing project. The video then cuts to a spectacular detonation of a Parisian apartment complex accompanied by a lightshow, fireworks, and music, only to conclude with an aerial shot of a desolate, paltry housing complex in a district called **Desniansky Raion** in the suburbs of Kiev, Ukraine. As the video reveals, these and other modernist housing blocks found across the Western world once embodied notions of community, but soon came to be viewed as architectural eyesores and unsuccessful experiments in high-density housing. Gaillard isn't simply re-litigating the impact of modernism in some overtly ironic commentary on its ethical and aesthetic value. Instead, the artist's andyone presentation of this ruined monument to modernist promise set to dance-hall-style music becomes an oblique meditation on how certain artifacts from the past continue to function in the contemporary moment in unforeseen ways.



Figure 9

8.1	The principles of limit-state design
8.2	The application of limit-state design to falsework
8.3	Present possibilities for the application of limit-state design
8.4	Conclusions and recommendations
9	Recommendations
9.1	General
9.2	The person responsible for the falsework
9.3	Contract documents and conditions of contract
9.3.1	Responsibility for falsework ⁴
9.3.2	Reliance on the contract documents
9.3.3	Position of the Engineer on building contracts
9.3.4	Planking and strutting
9.4	Safety
9.4.1	The Factories Act, 1961
9.5	Standards and Codes of Practice
9.5.1	Workmanship
9.5.2	Limit-state design
9.5.3	Identification of scaffold fittings
9.6	Research work
9.6.1	Wind loads
9.6.2	Limit-state design
9.6.3	Measurement of live loads
9.7	Proprietary equipment
9.7.1	Information to be supplied by manufacturers

9.7.2	Testing of proprietary equipment
9.8	Identification of steel quality and section
10	Bibliography
10.1	British Standards
10.2	Civil Engineering Codes of Practice
10.3	British Standard Codes of Practice
10.4	Contract documents
10.5	Other references

Appendices	
A	Typical values of loads for use in the design of falsework
B	Example of the use of the Table of loadings
C	Extract from BS 449 : 1937 (wartime edition)
D	Visual grading rules for 50 grade timber—softwoods
E	Proprietary equipment—information to be supplied by the manufacturer
E.1	General
E.2	Information required for all equipment
F	Proprietary equipment—possible variations from design assumptions taken into account in assessment of recommended factors of safety
F.1	All units
F.1.1	Errors in assessment of loads on unit
F.1.2	Errors in assessment of strength
F.1.3	Faults in erection
F.1.4	Other considerations
F.2	Units providing vertical support
F.2.1	Errors in assessment of loads on unit
F.2.2	Faults in erection and use on site
F.3	Units spanning horizontally
F.3.1	Errors in design
F.3.2	Faults in use on site
G	Fatigue in Bailey Bridge sections
H	Defects commonly found in the use of the principal types of proprietary falsework
H.1	Beam, column and wall clamps
H.2	Floor centres
H.3	Form ties
H.4	Push-pull props



Figure 10

Mary Mattingly
Sphere
Lower-level CCT Building (adjacent to the elgallery)

As if to prepare for imminent catastrophe, Mattingly has been divesting herself of personal possessions. Over several months, she archived every object she owns and traced their histories—"how it came into her life, its distribution via complex global supply chains, as well as where the raw materials for its manufacture were sourced." Mattingly then bundled her personal property into a boulder-like sphere bound together by twine and dragged it across the Bayonne Bridge from Staten Island to Bayonne, New Jersey; and along King Street from Kitchener City Hall to Waterloo Public Square. For this performance, she (with help from the public) will pull it from Mississauga to Oakville, and back again.

Artist Biographies

Allora & Calzadilla live and work in San Juan, Puerto Rico. Born in Philadelphia, Pennsylvania, in 1974, Jennifer Allora received a BA from the University of Richmond in Virginia (1996) and an MS from the Massachusetts Institute of Technology (2003). Guillermo Calzadilla was born in 1971 in Havana, Cuba and received a BFA from La Escuela de Artes Plásticas, San Juan, Puerto Rico (1996) and an MFA from Bard College (2001). Collaborating since 1995, Allora & Calzadilla have magnified areas of political tension in the public realm through a wide-ranging body of work. They identify and stress the hairline fractures in societal systems—such as nationhood, environmentalism, states of war, and resistance—through performance, sculpture, sound, video, and photography. The artists represented the USA in the 54th Venice Biennale (2011). Solo exhibitions include Indianapolis Museum of Art (2012), the Museum of Modern Art, New York (2011), Haus der Kunst, Munich (2008), Stedelijk Museum, Amsterdam (2008), Kunsthalle Zurich (2007), and Walker Art Center, Minneapolis (2004). Among numerous group exhibitions, they participated in documenta 13, Kassel, Germany (2012), and the 29th São Paulo Biennial (2010).

Adrian Blackwell is an artist, designer, and urban theorist whose work focuses on the relation between physical spaces and political economic forces. His artwork and designs have been exhibited at artist-run centres and public institutions in Canada, the U.K., the U.S., and China. In Spring 2014 he showed [Circles Describing Spheres](#) in if I can't dance to it, it's not my revolution at Haverford College, Pennsylvania and [Getting Rid Of Ourselves](#) at OCAD University's Onsite Gallery. His current writing examines the polarities of global neoliberal urbanization, using Shenzhen as a case study. Recent publications include "Forms of Enclosure in the Instant Modernization of Shenzhen" in *Volume* and "What is Property? Notes on the Topology of Land as the 'Historical Precondition' and 'Permanent Foundation' of Capitalist Architecture," in the *Journal of Architectural Education*. He has been a visiting professor at Harvard's Graduate School of Design and is an assistant professor at the University of Waterloo School of Architecture. He was a member of Toronto's Anarchist Free School and the Toronto School of Creativity & Inquiry and is currently an editor of the journal [Scapegoat: Architecture | Landscape | Political Economy](#).

Cyprien Gaillard was born in Paris in 1980 and currently lives in New York and Los Angeles. He has been the recipient of a number of awards including the Preis der Nationalgalerie für Junge Kunst (2011), the Prix Marcel Duchamp and the Karl-Ströher-Preis (2010), the Prix academie les David (2010), the Prix Audi Talent Award (2007), the Aide individuelle à la création (2006), and the Aide à l'édition (2005). Solo exhibitions include MoMA PS1 (2013), Hammer Museum, Los Angeles (2013), Fondazione Nicola Trussardi, Milan (2012), Schinkel Pavillon, Berlin (2012), Centre Georges Pompidou, Paris (2011, 2008), KW Institute for Contemporary Art, Berlin, and Centre Georges Pompidou, Metz (both 2011), Zollamt/Museum für Moderne Kunst Frankfurt, and Kunsthalle Basel (both 2010). Major group shows include the Manifesta 10 - The European Biennial of Contemporary Art in St. Petersburg, Russia, the Institute of Contemporary Arts, London (both 2014), the National Museum of Art, Osaka, Japan (2013), the Kochi-Muziris Biennale in India (2012-2013), S.M.A.K. Gent and the Museum of Contemporary Art Chicago (both 2012), the 54th Venice Biennale, and Hamburger Bahnhof, Berlin (both 2011), Hirshorn Museum and Sculpture Garden, Washington, MoMA, New York, Gwangju Biennal, South Korea (all 2010), Tate Modern, Tubrine Hall, London, and Generali Foundation, Vienna (both 2009), the 5th Berlin Biennale (2008), and the Biennale de Lyon (2007).

Mary Mattingly is an artist based in New York. She has received grants and fellowships from the John S. and James L. Knight Foundation, the Harpo Foundation, New York Foundation for the Arts, the Jerome Foundation, Eyebeam Art+Technology Center, and the Art Matters Foundation. Mattingly's work has been exhibited at the International Center of Photography, Seoul Arts Center, The New York Public Library, the Palais de Tokyo, and the deCordova Sculpture Park and Museum. She recently participated in MoMA PS1's [EXPO 1](#) with [Triple Canopy](#) Magazine and the smARTpower project in the Philippines with the U.S. Department of State and the Bronx Museum of the Arts. Her work has been featured in [Aperture](#), [Art in America](#), [Artforum](#), [ArtNews](#), [Sculpture](#), [The New York Times](#), [The Financial Times](#), [Le Monde](#) Magazine, [The New Yorker](#), [The Wall Street Journal](#), and on BBC News, MSNBC, Fox News, News 12, NPR, WNBC, New York 1, and PBS's Art21. Her writings were included in [Nature](#), edited by Jeffrey Kastner, in the Whitechapel Documents of Contemporary Art series. In 2012, she launched the [Flock House Project](#): three spherical living-systems choreographed throughout New York City's five boroughs. Mattingly also founded the [Waterpod Project](#), a barge-based public space containing an autonomous habitat that migrated through New York's waterways.

Laurel Ptak works across curatorial, artistic, and pedagogical boundaries to address the social and political contours of art and technology. Together with artist Marysia Lewandowska, she is co-editor of the book [Undoing Property?](#) (Sternberg Press, 2013) which explores artistic practices in relationship to immaterial production, political economy, and the commons. Recent collaborative projects include: [To Have and To Owe](#) (2012) an exhibition and event series created with numerous artists, theorists, and activists exploring debt's aesthetic and affective dimensions; [What Do We Do Now?](#) (2013) an alternative economies fair featuring discussion around and direct access to practices of mutual aid and cooperation for artists and artworkers; and [Wages For Facebook](#) (2014) a platform for dialogue about digital labour, drawing on ideas from a 1970s feminist activist campaign to think through relationships of capitalism, class, and affective labour at stake within social media today. Ptak teaches in the department of Art, Media and Technology at Parsons, The New School in New York City. In 2014 she was appointed Executive Director of Triangle Arts Association in Brooklyn, a more than 30-year-old artist residency program within an international network of arts organizations around the world. She is currently at work transforming it into a revitalized institution that actively rethinks the site and conditions of artistic production and wonders what an artist residency can be in the year 2014.

As soon as the site [wagesforfacebook.com](#) launched in January 2014 it was graced with over 20,000 views (and counting) and rapidly and internationally debated on social media platforms and message boards, as well as in mainstream and left press including [The Nation](#), [International Business Times](#), [Dissent](#), [The Atlantic](#), [Jacobin](#), and [The Hindu](#). It has been analyzed at conferences by academics across disciplines of geography, cultural studies, anthropology, public health, and labour; used to support the argument for Universal Basic Income by Pirate Party enthusiasts in Europe; spawned an activist group ready to collectivize and make the demand for wages for Facebook; is being taught to students in universities internationally; and is the subject of workshops and installations in the art context taking place in Chicago, London, New York, San Diego, San Francisco, and Stockholm. [Wages For Facebook](#) contributors and supporters include Eric Nylund, Michelle Hyun, Christina Linden, Anna Lundh, Pedro Neves Marques, Laurel Ptak, Christine Shaw, Mariana Silva, Nicole Cohen, as well as numerous University of Toronto Mississauga students, staff, and faculty.

Programming

All events are FREE and will take place in the Blackwood Gallery unless otherwise noted.

Opening Reception
Wednesday, September 17, 5–8pm
A FREE shuttle bus will depart from Mercer Union (1286 Bloor St. W.) at 5:30pm and return for 8:30pm.

Participation or Exploitation?
A Reading Group on Critical Perspectives on Social Media
September–November (Dates/Times TBD)
Hosted by the Institute of Communication, Culture, Information and Technology
Facilitated by Prof. Brett Caraway, Prof. Nicole Cohen, and Prof. Leslie Regan Shade
Join us for a five-session reading group on the politics and culture of social media, presented in conjunction with the [Wages For Facebook](#) campaign. For more information or to sign up for all or some of the sessions, please email nicole.cohen@utoronto.ca.

FREE Contemporary Art Bus Tour
Sunday, September 21, 12–5pm
The tour starts at Koffler Centre of the Arts at Artscape Youngplace (180 Shaw Street) at 12pm and then departs for Blackwood Gallery, Art Gallery of York University, and Doris McCarthy Gallery. To RSVP, email the Blackwood Gallery at blackwood.gallery@utoronto.ca by Friday, September 19 at 5pm.

Artist Talk: Mary Mattingly
Tuesday, September 23, 12:30–1:30pm
Annie Smith Mezzanine, Sheridan College (1430 Trafalgar Road, Oakville)
Mary Mattingly's work collapses boundaries between performance, sculpture, architecture, and documentation. Her current projects are itinerant, small-scale architectural interventions that morph into pre-existing structures, reflecting city dwellers' movements and exchanges while attempting to alter the despotic effects of economic development.

Pull: Participatory Performance with Mary Mattingly
Tuesday, September 23, 2–5pm: Mississauga to Oakville, **Thursday, September 25, 9am–12pm**: Oakville to Mississauga
Help! Join artist Mary Mattingly in a collective pull of her 140lb spherical bundle of personal objects. As we pull, roll, and drag the boulder across the suburban terrain between Mississauga and Oakville, we will take stock of the environmental and societal impact of our personal consumption and the weight of our commodified world. To participate, email blackwood.gallery@utoronto.ca by Friday, September 19 at 5pm.

Monitor 10: Performing the Political
South Asian Experimental Film + Video Screening
Wednesday, October 8, 1–4pm
Co-presented by the Centre for South Asian Civilizations and SAVAC (South Asian Visual Arts Centre)
Curated by Shai Heredia
From found footage to performance video, reality television to observational documentary, this set of videos is an investigation into how artists' moving images perform the political. Join us for a screening and conversation on how cultural agents, with similar socio-political concerns, can create new forms of resistance. Artists include Shambhavi Kaul, Bee Thiam, Anahita Norouzi, The Youngrrr, Priya Sen, and WALA + Kush. For more information, please visit SAVAC's website, <http://savac.net/monitor-10>.

Wages For Facebook
Workshop with Laurel Ptak
Wednesday, October 29, 1–4pm
Is what we do on Facebook work? How would we calculate our value? What could an alternate form of social media, based on an idea of the commons or a feminist praxis, look like? Laurel Ptak will lead a workshop on the [Wages For Facebook](#) campaign and explore what a workers' centre might look like on the University of Toronto Mississauga campus.

FREE Contemporary Art Bus Tour
Sunday, November 2, 12–5pm
The tour starts at Justina M. Barnicke Gallery (7 Hart House Circle, Toronto) at 12pm, followed by a tour of the University of Toronto Art Centre. The bus then departs for Blackwood Gallery and the Art Gallery of York University. To RSVP, email Justina M. Barnicke Gallery at jmb.gallery@utoronto.ca by Friday, October 30 at 5pm.

Running with Concepts: Furnishing Positions
Saturday, Nov. 22– Sunday, Nov. 23, 10–6pm
This two-day hybrid event is part colloquium, part workshop, part performance, and part experiment. It is a support structure for the exchange of ideas. It is also part of [Furnishing Positions](#). One half of this two-day event will assemble the contributors to the [Furnishing Positions](#) broad-sheet series for conversations on the paradoxes of public space. Hosted and moderated by Adrian Blackwell and Christine Shaw.

Field Notes

- Index and excerpted sentences from [Falsework: Report of the Joint Committee of the Concrete Society](#) (London, 1971).
- "Now, it would be easy to say that demonstrations, or, indeed movements, are characterized by bodies that come together to make a claim in public space, but that formulation presumes that public space is given, that it is already public space, and recognized as such. We miss something of the point of public demonstrations if we fail to see that the very public character of the space is being disputed and even fought over when these crowds gather. So though these movements have depended upon the prior existence of pavement, street, and square, and have often enough gathered in squares, like Tahrir, whose political history is potent, it is equally true that the collective actions collect the space itself, gather the pavement, and animate and organize the architecture. As much as we insist on there being material conditions for public assembly and public speech, we have also to ask how it is that assembly and speech reconfigure the materiality of public space, and produce, or reproduce, the public character of that material environment [...which is] is actively reconfigured and re-functioned, to use the Brechtian term. And our ideas of action, then, need to be rethought. In the first instance, no one mobilizes a claim to move and assemble freely without moving and assembling with others. In the second instance, the square and the street are not only material supports for action, but they themselves are part of any theory of public and corporeal action that we might propose. Human action depends upon all sorts of supports—it is always supported action." Judith Butler, "Bodies in Alliance and the Politics of the Street," [Transversal](#) (October 2011), <http://eipcp.net/transversal/1011/butler/en>.
- "We think of architecture as a static thing, but physical structures and built environments are elastic and responsive. Architecture [...] is political space—social forces slowing into form. This is true on the scale of a building and also on that of larger territories. Buildings undergo constant deformations: structures are said to "behave" in response to forces, and buildings are said to "perform" (or mis-perform) in relation to program. [...] The structural pathology of a building is a diagram that records the influence of an entangled and potentially infinite political/natural environment, registering year-on-year temperature changes, almost imperceptible fluctuations in humidity and pollution, which are themselves indications of political transformations, patterns, and tendencies. [...] A blast, however, marks a limit to the responsive elasticity of built structures." Eyal Weizman, [Forensic Architecture: Notes from Fields and Forums](#) (Kassel: dOCUMENTA 13 and Ostfildern: Hatje Cantz, 2012), 7.

- "There might be a subject in this landscape of waste, this secret language of junk, because societies reveal themselves in what they throw away." Robert Hughes, [The Shock of the New](#) (New York: McGraw-Hill, 1991), 334.

- "[E]very social relation is subsumed under capital and the distinction between society and factory collapses, so that society becomes a factory and social relations directly become relations of production." Silvia Federici describing Mario Tronti's "social factory" in [Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle](#) (Oakland: PM Press/ Common Notions, 2012), 7. See also, E. Alex Jung, "Wages for Facebook," [Dissent Magazine](#) (Spring 2014), <http://www.dissentmagazine.org/article/wages-for-facebook>.

Figures

- Mary Mattingly**
Nine Chains to the Moon, from the [House and Universe](#) Series, 2013
C-print photographs
30 x 30 inches
Courtesy of the Artist
- Mary Mattingly**
The Furies (Titian, again), from the [House and Universe](#) Series, 2012
C-print photographs
30 x 30 inches
Courtesy of the Artist
- Adrian Blackwell**
Furnishing Positions, 2014
Plywood, steel, variable dimensions
Commissioned by the Blackwood Gallery
Courtesy of the Artist
Overlay of six drawings by Matthew Hoffman
- Allora & Calzadilla**
Returning a Sound, 2004
Single channel video with sound, colour, 5:44
Photo courtesy of Allora & Calzadilla and Lisson Gallery
- Allora & Calzadilla**
Under Discussion, 2005
Single channel video with sound, colour, 6:14
Photo courtesy of Allora & Calzadilla and Lisson Gallery
- Laurel Ptak**
Wages For Facebook, campaign materials (University of California San Diego), 2014
- Laurel Ptak**
Wages For Facebook, campaign materials, (A.I.R. Gallery NYC), 2014
- Cyprien Gaillard**
Desniansky Raion, 2007
DVD, 30 min.
Soundtrack by Kouklam
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- Cyprien Gaillard**
Desniansky Raion, 2007
DVD, 30 min.
Soundtrack by Kouklam
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- Mary Mattingly**
Pull, from the [House and Universe](#) Series, 2013
C-print photographs
30 x 30 inches
Courtesy of the Artist

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Gallery Hours
Monday–Friday 12–5pm
Wednesday 12–9pm
Saturday & Sunday 12–3pm

The gallery is closed on statutory holidays.
The gallery is wheelchair accessible.

Admission is FREE