



Logics of Sense 2: Implications

Revital Cohen & Tuur Van Balen,
Beatriz Santiago Muñoz, Miles Rufelds,
YangMing

October 28–December 7, 2019
Blackwood Gallery

Curated by Christine Shaw

Although the worlds we inhabit are invariably composed of sensations and sense-makings, it is a peculiar challenge to perceive ourselves *sensing*. Because our human-centred sensory habits are so difficult to discern, we can often mistake them for natural tendencies. As an attunement to the aesthetics of sensation, the exhibition *Logics of Sense*—presented in two parts at the Blackwood Gallery, University of Toronto Mississauga—examines sense-in-the-making, from the surface of incorporeal events to a multiplicity of decentralized perceptions, and from itinerant geo-methodologies to the various disciplinary frames and frameworks that artistic intelligence retrofits for emergent social and political realities.

Logics of Sense 2: Implications includes works by Revital Cohen & Tuur Van Balen, Beatriz Santiago Muñoz, Miles Rufelds, and YangMing. Among their videos and sculptures, visitors are implicated in both seeing like a state and sharing in ecological complicity through colonial pasts and capitalist futures. As geopolitical backstories unfold to reveal an entropic obsolescence of objects, a storm builds toward the moment of its explosive release.



Logics of Sense 2: Implications

“Here we are,” Bifo announces, “In the last five decades, the anthropo-sphere has undergone a mutation based on the evolution of language, and particularly an evolution of the techno-semiotic concatenation. We have taken part in the creation of a digital network and in the proliferation of cellular smartphone connections that enormously intensify the density and the invasiveness of neuro-info stimuli. This interactive grid has pervaded daily life and is slowly reformatting cognitive activity in the sense of an increasing compliance between mind and the digital network.”¹ It is within this refined, planetary neuro-informatic relay that we bear witness to the injustices of our present moment; the network becomes our real-time exo-somatic sensory organ. What logic of sensation can be discerned from this feed of generic feedback and generalized noise?

Safiya Umoja Noble’s pathbreaking research in her recent book *Algorithms of Oppression* allows us to understand the profitable ordering of this confusion under capitalism: “These human and machine errors are not without consequence, and there are several cases that demonstrate how racism and sexism are part of the architecture and language of technology, an issue that needs attention and remediation. [. . .] We need to imagine new possibilities in the area of information access and knowledge generation, particularly as headlines about ‘racist algorithms’ continue to surface in the media with limited discussion and analysis beyond the superficial.”² Because the worlds we inhabit are now thoroughly enmeshed in digital and technical systems that can both reify and amplify existing forms of oppression, it is crucial to make sense of these systems beyond superficialities, yet always in keeping with the vitality of lived sensation.

“I can’t breathe.”

The dying words of Eric Garner, uttered eleven times as Daniel Pantaleo, a New York City police officer crushed his body with a chokehold that would take his life, were repeated again by innumerable voices in Black Lives Matter protests from coast to coast and thereby radicalized as a *statement*—a precise and potent claim about how racialized bodies experience policing in that contradictory American system known as “capitalist democracy.” Not only do these words articulate a terrifying sensation, breathlessness, they also imply its imminent consequence: suffocation. A subsequent suffocation of justice followed all-too-predictably: on July 16, 2019, following the decision by Trump’s Attorney General William Barr, the US Attorney in Brooklyn announced that none of the officers at the scene of Garner’s homicide—including Pantaleo, whose murderous actions were recorded on video—would face *any* federal charges. “Here all is distance, there it was breath.”³

Bifo is worried about the effects of this distance, and breathing. He thinks we are on a bad track, a disturbing trajectory. “Human sensibility is narrowing as humans are more and more immersed in an artificial context. As humans interact with automata, they forget their conjunctive fitness and their ability to detect signs of irony and seduction. They replace vibrational sensibility and connective precision. [. . .] The more humans grow lonely and nervous, the more they will seek the company of less emotionally engaging androids; the more they seek the company of less emotionally engaging androids, the more humans will grow lonely and nervous.”⁴ His careful attention to sense and sensibility notwithstanding, Bifo’s concern for automata might be a bit overstated; there is already more traffic between non-human agents on the internet than there is between humans.⁵ In this sense, waiting for a more alienated form of alienation based on human-other-than-human

interaction is unnecessary since we already *sense* each other through algorithmic capitalist protocols that modulate everything and anything we *like*, click, scroll, and visit.

And yet, within this hyper-synchronization of attention and affect, the dissatisfaction with the present erupts irrepressibly: in a remarkable prelude to the future, militant protesters are taking over the streets from Copenhagen to Moscow, from São Paulo to Hong Kong.⁶ The Invisible Committee anticipated a new form emerging from these distinct but related refusals: “It’s true that the world’s fragmentation disorients and unsettles all the inherited certainties, that it defies all of our political and existential categories, that it removes the ground underlying the revolutionary tradition itself: it challenges us.”⁷ The challenge leads invariably to decisive moments of vital bifurcation: “Every creation is born of a splitting off from the whole. As embryology shows, each individual is the possibility of a new species as soon as it appropriates the conditions that immediately surround it.”⁸ What, then, does this form of appropriation, or perhaps more correctly, given the current circumstances, *counter-appropriation*, imply? How does it unfold in the collective lives and life of the world?

As an attunement to the aesthetics of sensation, the two-part exhibition *Logics of Sense* examines sense-in-the-making, from the surface of incorporeal events to a multiplicity of decentralized perceptions, and from itinerant geo-methodologies to the various disciplinary frames and frameworks that artistic intelligence retrofits for emergent social and political realities. *Logics of Sense 2: Implications*, includes works by Revital Cohen & Tuur Van Balen, Beatriz Santiago Muñoz, Miles Rufelds, and YangMing; among their videos and sculptures, visitors are implicated in both seeing like a state and sharing in ecological complicity through co-

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So many of these matters of concern are described by philosopher Bernard Stiegler, who offers an especially clear diagnosis of the present crises, writing “that this decomposition principally resides in the tendency of capitalism to hyper-synchronize the temporalities of consciousness, to eliminate their diachronies and, as such, to annul their singularities by turning them into particularities, that is, *mere parts of a whole*.”⁹ This digitally mandated absence of individuation, of *singular* existence, leads to an increasingly unstable situation of global panic, where “inhuman herds will have a greater and greater tendency to become *furiosus*.”¹⁰ For Stiegler, these furies become a form of shared madness on the order of a globalized cybernetic panic attack.¹¹ The implications become psychically and collectively unbearable: “This is why hyper-control societies are bound to engender *dissociety*, through which they are in a certain way collapsing in advance. The most glaring symptoms of this collapse are the transgressive behaviours of all kinds that increasingly commonly emerge from the submission in which all this consists—from lying to committing massacres, via indiscretions and frauds, whether financial or otherwise—while *demoralization crushes the vast majority, pushing them to the brink of despair*.”¹² This despair is experienced, which is to say, *it becomes sensible*, in two particularly resonant domains: where we work and where we live.

Since we all work for Google, Apple, Facebook, and Amazon (GAFA), Heike Geissler’s novel *Seasonal Associate* is the most comprehensive and urgent account of our current labour situation under the GAFA regime—an exposed, existential report from inside a Leipzig fulfillment centre before

the Christmas online-shopping consumption orgy.¹³ Geissler explores the effect of on-demand living on the precarious worker's soul and survives to tell the tale, not without serious bruising and a pithy recognition that the other side of the coin of convenience is systematic brutality.

Where we *all live* is a little more complicated, to say the least, because it is so much harder to sense and impossible to synthesize. Still, Bruno Latour, in his recent description of the climate crisis, *Down to Earth*, questions whether or not it is “possible to make those who are still enthusiastic about globalization understand that it is normal, that it is just, that it is indispensable to want to preserve, maintain, ensure one's belonging to a land, a place, a soil, a community, a space, a milieu, a way of life, a trade, a skill? Precisely so as to remain capable of registering more differences, more viewpoints, and above all not to being by reducing their number?”¹⁴ For all Latour's hope that such decency might still be possible, that such an attentive sense for belonging might be conjured in the Anthropocene, there are reasons to doubt his diplomacy. This is not to doubt the earnest hope for a better situation, but to take the foreclosure of sensation and the logic of its erasure seriously, as Sergio González Rodríguez stresses in his last book *Field of Battle*, wherein the journalist makes clear the stakes: “A world divided between director-analysts and person-entities, actors and their life world far removed from the ideals of education, welfare, and culture, instead immersed in consumption and entertainment. The great mass seeks to learn the skills needed for the ultra-connected systems and devices that dominate labour and private life [. . .] but ignore the dangers of extreme neglect.”¹⁵ These forms of neglect create a disposition that prevents us from seeing what we see, and from sensing what we sense. It is a perilous condition.

And thus we are reminded of the figure of the Ouroboros, especially as an avatar in *Gravity's Rainbow*, where it is conjured through

the fabled dream of the German chemist Friedrich August Kekulé (1829-1896), who once described in a lecture to the Gesellschaft Deutscher Chemiker that his discovery of ringed-shape benzene—and, by way of this hallowed image, a virtually limitless combinatory arsenal for petro-chemically-engendered consumer products—had, in fact, occurred during a daydream about the serpent eating its own tail.¹⁶ In Pynchon's telling:

Kekulé dreams the Great Serpent holding its own tail in its mouth, the dreaming Serpent which surrounds the World. But the meanness, the cynicism with which this dream is to be used. The Serpent that announces, “The World is a closed thing, cyclical, resonant, eternally-returning,” is to be delivered into a system whose only aim is to violate the Cycle. Taking and not giving back, demanding that “productivity” and “earnings” keep on increasing with time, the System removing from the rest of the World these vast quantities of energy to keep its own tiny desperate fraction showing a profit: and not only most of humanity—most of the World, animal, vegetable, and mineral, is laid waste in the process. The System may or may not understand that it's only buying time. And that time is an artificial resource to begin with, of no value to anyone or anything but the System, which must sooner or later crash to its death, when its addiction to energy has become more than the rest of the World can supply, dragging with it innocent souls all along the chain of life.¹⁷

After this dream, which has by now become an exquisitely Pynchonesque and planetary nightmare, what realities await those still struggling to wake up? Perhaps it is time to recognize that the System, in the words of Jean Baudrillard, “resembles those half-dead systems into which more energy is injected than is withdrawn, those post-out deposits exorbitantly maintained in a state of artifi-

cial exploitation.”¹⁸ While recognizing this entropic deficit, how can emerging forms of artistic intelligence help navigate the dizzying proliferation of sensations and synchronizations under globalized “disaster” capitalism?¹⁹ Again, The Invisible Committee are prescient observers of the moment:

“Here it is not a question of a new social contract, but a new strategic composition of worlds.”²⁰ By exploring and expanding new logics of sense, we trace together the contours of a System with myriad implications for *not only most of humanity*, but, indeed, *most of the World, animal, vegetable, and mineral*.

- 1 Franco ‘Bifo’ Berardi, *Breathing: Chaos and Poetry* (Los Angeles: Semiotext(e), 2018), 61.
- 2 Safiya Umoja Noble, *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: NYU Press, 2018), 9.
- 3 Rainer Maria Rilke, “The Eight Elegy,” quoted in Franco ‘Bifo’ Berardi, *Breathing: Chaos and Poetry* (Los Angeles: Semiotext(e), 2018), 43.
- 4 Berardi, *Breathing*, 61.
- 5 Berardi, *Breathing*, 100.
- 6 On the significance of the protest movement in Hong Kong, see Chaohua Wang, “Hong Kong v. Beijing,” *London Review of Books* Vol. 41, No. 16 (15 August 2019): 11-12.
- 7 The Invisible Committee, *Now*, trans. Robert Hurley (Los Angeles: Semiotext(e), 2017), 45.
- 8 The Invisible Committee, *Now*, 45.
- 9 Bernard Stiegler, *The Decadence of Industrial Democracies: Disbelief and Discredit, Vol. 1*, trans. Daniel Ross and Suzanne Arnold (Cambridge: Polity, 2011), 49.
- 10 Stiegler, *The Decadence of Industrial Democracies*, 106. The implications for democracy of the lonely-becoming-furious through hyper-synchronized experiences of “frustration, demotivation, discredit,

- disgust, and destructive impulses” are worthy of further consideration: “Alone in front of my television, I can always tell myself that I am behaving individually, but the reality is that I am doing just the same as hundreds of thousands of viewers who watch the same programme—a fact which, deep down, I am well aware. Industrial activity, having become planetary, aims to achieve gigantic economies of scale, and therefore, through appropriated technologies, to control and homogenize behaviour: these technologies are principally the programme industries that ensure this function through industrial temporal objects that are purchased and distributed in order to harness conscious time, the conscious time of viewers who them form audiences, and which can be sold to advertising firms.” Stiegler, 110.
- 11 Bernard Stiegler, *The Age of Disruption: Technology and Madness in Computational Capitalism*, trans. Daniel Ross (Cambridge: Polity, 2019).
 - 12 Stiegler, *The Age of Disruption*, 236; this concern also receives a thoughtful articulation in Bernard Stiegler, *Automatic Society: The Future of Work, Vol. 1* (Cambridge: Polity, 2016), 93-126.
 - 13 Heike Geissler, *Seasonal Associate*, trans. Katy Derbyshire (Los Angeles, Semiotext(e), 2018).

- 14 Bruno Latour, *Down to Earth: Politics in the New Climatic Regime*, trans. Catherine Porter (Cambridge: Polity, 2017), 15. A necessary correction to Latour's optimistic narrative can be found in Walter D. Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham, Duke University Press, 2011).
- 15 Sergio González Rodríguez, *Field of Battle*, trans. Joshua Neuhouser (Los Angeles: Semiotext(e), 2019), 160-161.
- 16 O. T. Benfey, “August Kekulé and the Birth of the Structural Theory of Organic Chemistry in 1858,” *Journal of Chemical Education*, 35.1 (1958): 21-23.
- 17 Thomas Pynchon, *Gravity's Rainbow* (Place: Publisher, Year), 419.
- 18 Jean Baudrillard, *In the Shadow of the Silent Majorities*, trans. Paul Foss, John Johnston, and Paul Patton (New York: Semiotext(e), 1983), 26. See also Jean Baudrillard, “The Anorexic Ruins,” in *Looking Back on the End of the World*, eds. Dietmar Kamper and Christoph Wulf, trans. David Antal (New York: Semiotext(e), 1989), 29-45.
- 19 Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* (Toronto: Random House, 2007).
- 20 The Invisible Committee, *Now*, 89.

Revital Cohen & Tuur Van Balen

Dissolution (I Know Nothing), 2016

Two-channel video with sound, 10 min.

The footage used in *Dissolution (I Know Nothing)* composes a form of seascape, assembling fragmented connections through material and time from Congo, Rwanda, and Nigeria through the Indian Ocean on a containership to China. Gunpowder, dissolved minerals, blinking LEDs, personal and colonial histories. All that is solid melts into flow.

I Know Nothing

We are not moving things on the water, we are moving their parts, a galaxy of components. We slide particles on the sea, we are particles sliding on the sea. Small pools of turquoise and dusty pink liquids, suspended molecules of remote minerals glide on a sea of steel. From the acids, I collect invisible pieces from the mine, a geography of systems, desire, magic and destruction. All that is solid melts into flow.

At the New Don Franc Hotel in Guangzhou where African exporters buy, pack, and ship Chinese products and parts, there are public scales in the corridors, a tape shop near the reception, boxes piled on every floor. The dusty rooms sit atop a mall selling generators, solar panels, LED strips, flat screen televisions. All day and all night the soundscape of packing tape is crackling around cardboard boxes being prepared to be stacked into steel containers.

At sea the war on entropy never ends, the ship is continuously and constantly repainted in patches of grey, black, and yellow. A choreography of maintenance, a durational performance forever incomplete.

Oil covers all surfaces. Oil slides down my stomach, black grease rubs on everything I touch. The dolphins play in the vessel's wave at dusk, in 50,000 years, their fossilised

bones will be buried in the depth, about to be turned to oil. In the Captain's office, I sit through a slideshow of black and white photos of his grandfather in Odessa standing in the mouth of a dead whale. Oil everywhere.

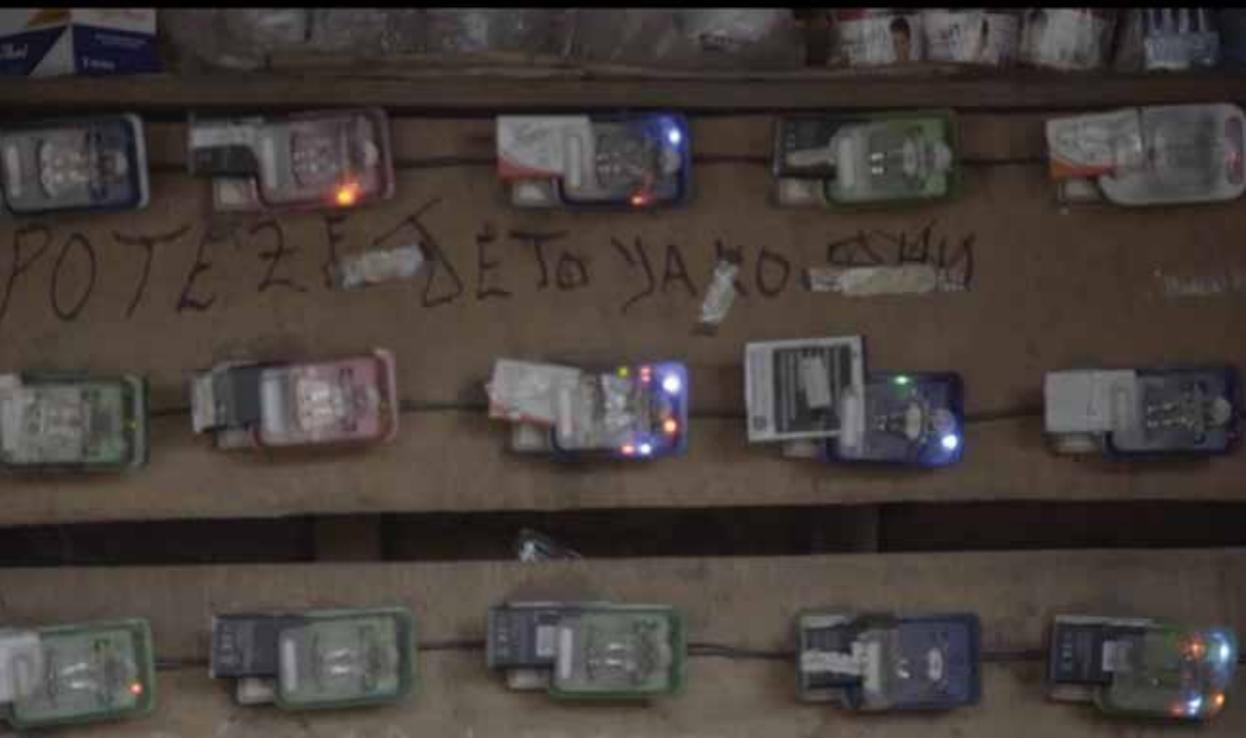
I have a fever. It is our third day visiting factories in Liuyang in search of a gold explosion. In green rural settings, we travel through days of product tests; rounder, sparklier, taller, faster, burning particles of earth and gunpowder.

An angel appears, with one foot on the sea and one foot on the land, having an opened little book in his hand. The great Harlot who sits on a scarlet Beast (with seven heads and ten horns and names of blasphemy all over its body) and by many waters: Babylon the Great. (Book of Revelation, 17:1-18)

In the mining town of Numbi, the wooden huts are covered in a blanket of dust. The mobile phone charging shop flickers in blue and red LEDs; the heartbeat of a twenty-first century gold rush.

—Revital Cohen & Tuur Van Balen, 2016





Beatriz Santiago Muñoz

Gosila, 2018

16mm and HD video transferred to digital, with sound, 10 min.

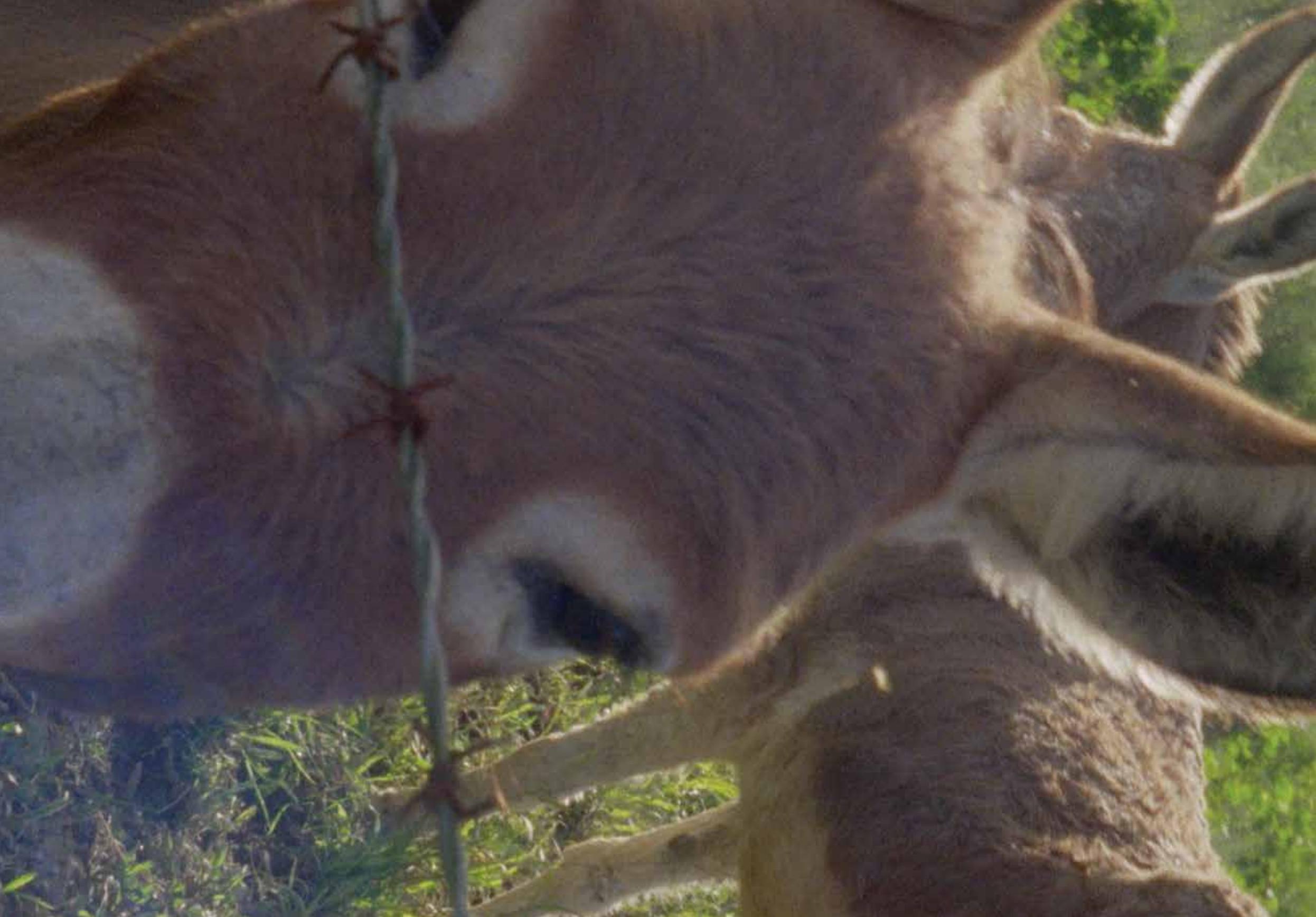
I have to go inside the auditorium | and tell the story of humanity | with the five objects left over after the storm.

On September 20, 2017, one of the most violent storms ever to hit the Caribbean made landfall on the island of Puerto Rico. The storm, the likes of which Puerto Ricans had never experienced, gathered in intensity before tearing through the Dominican Republic and the US Virgin Islands, ending in Puerto Rico. Those who survived the storm were bound to the hell of its aftermath. Food and water shortages were pervasive throughout the island, power was virtually wiped out, hospitals were closed because of extensive damage, and basic services all but collapsed. *Gosila* is not about the hurricane, but was made through it, through the light that possesses life after a disaster. A light that affects the senses, as the hurricane did, a light that does not “tell” or “show” but instead seems thick, merged with air. Beatriz Santiago Muñoz’s films have always been observational, and this work observes history happening through the elements of nature. The storm relates to colonialism, the weather to the actions of blind power in oblivion about the future. The light lightens the injuries, darkness is not the enemy, darkness is another name for intimacy, for shelter...

It is the unchanged minds of humans who are unable to see themselves as one with all forms of life, unable to see that we are not being poisoned, exhausted, and exterminated alone but along with the plants, the animals, the ground, the soil, the stones, the waters. Don’t call the storm a result of climate change. We love to use the word change; it entertains our vanity. The experience through this agony of life is not

change, but a huge boundary between our actions and all forms of life, between thinking and doing, between our greediness and the conditions that may assure the coexistence of all, here.





Miles Rufelds

Two or Three Saprophytes, 2019

HD video with stereo sound, 32:27 min.

Two or Three Saprophytes is a video essay that traces a speculative history of the industrial revolution, its ecological backdrop, and its legacy of technological, scientific, and economic thinking built around accumulation and “progress.” Breaking from strictly didactic or documentary forms, the film refracts its factual historical research through a hallucinatory, narrative lens, mixing reality and fiction to frame the interconnected histories of mushrooms, trees, coal, chemicals, machines, and capitalists as a kind of ecological ghost story.

Visual and verbal motifs of circles, spirals, hexagons, and “revolutions” punctuate the film, sketching associations and contrasts between historical movements, economic patterns, rotational pistons, chemical diagrams, and ecological balance.

Posing a counter-model to industrial capital’s destructive obsession with growth, the film looks to the earth’s legion of decomposing mushrooms as protagonists, arguing for a thinking in which growth and decay are granted equal importance. Informed by Marxist ecological criticism and Gothic horror fiction as much as by scientific and historical research, this film proposes an alternate narrative to familiar ideas of progress and ecology in the post-industrial world.





It little matters, for relief arrived. I call it relief though it was only the relief that a snap brings to a strain or the burst of a thunderstorm to a day of suffocation.



Saprophytes



A saprophyte is an organism that grows by decomposing and feeding on the dead remains of trees and plants.

By the beginning of the Carboniferous period, 360 million years ago, symbiotic systems between fungi and trees had already spread across the earth and covered the planet in an unprecedentedly dense canopy of vegetation.

But while fungi could help to grow trees, they were not yet able to decompose them when they fell. Until the first saprophytes, White Rot fungi, developed roughly 280 million years ago, these trees' corpses were left to sit, fester, and fossilize.

The arrival of the White Rot fungus closely coincides with the end of the Carboniferous period.

In these 80 million years, between 360 and 280 million BCE—an ultimately brief period in which the earth's ecosystem knew only to grow, and not to remove or decay—all of the world's coal was formed.



In the early nineteenth century, Europe's already coal-powered factories began to use lighting systems illuminated by coal gas in order run 24-hour production schedules.

When coal is distilled to produce gas, it leaves behind a thick, chemical tar that was, at the time, considered the most troublesome by-product known to the industrial world. Yet chemists soon began to realize the range of valuable compounds that lay within this waste.

In 1848, Charles Blachford Mansfield discovered a method to decompose coal tar into its constituent chemicals, including toluene and benzene.

In 1855, Mansfield died in a benzene fire.

The next year, in 1856, William Perkin accidentally discovered how to produce a bright purple textile dye from coal tar's chemical extracts. In the long decades that followed, the market for these coal-derived synthetic dyes grew unstoppably alongside a burgeoning network of patent rights and corporatized property relations, and singularly gave shape to the modern chemical industry.



Fungi account for roughly 90 percent of the world's decomposition.

For several decades, environmental scientists have been studying certain fungi's ability to decompose and feed off of some of the industrial world's most dangerous pollutants: arsenic, mercury, dioxin, even uranium. And, of course, benzene. These fungi have proven able to decontaminate landscapes and waterways saturated with dangerous chemicals, in a process called "mycoremediation."

Since the 1950s, petroleum, chemical, and weapons firms have been conducting extensive research into these very same fields.

Leveraging a stifling intellectual property bureaucracy that they helped set in place throughout the nineteenth and twentieth centuries, these industries have been accumulating portfolios of so-called "biopatents," securing exclusive rights to these remediative fungi.

Industrialism strives to commodify its waste yet again, and the spiral of capital accumulation expands inexorably.

—Miles Rufelds, 2019

YangMing

The Weather at Olympus, 2019

HD video, 11:20 min.

Inkjet print on vinyl; HD video with footage from the Internet; 3D scanned and printed objects, ABS photosensitive resin, variable sizes.

It's useless to wait for a breakthrough, for the revolution, the nuclear apocalypse, or a social movement. To go on waiting is madness. The catastrophe is not coming, it is here. We are already situated within the collapse of a civilization. It is within this reality that we must choose sides.

—The Invisible Committee, *The Coming Insurrection*

Street demonstrations triggered by various political upheavals around the world have led to numerous conflicts between protesters and police. Against an ever-increasing militarized response by so-called “authorities,” the weapons used by demonstrators in these confrontations are most frequently the ubiquitous debris of the urban landscape: cobble stones, broken bricks, and concrete fragments from the dilapidated streets, buildings, and monuments of contemporary cityscapes. This rudimentary detritus, in the hands of a public under attack in asymmetrical urban conflict, become *objectiles* for self-defence and contestation.

The term *stone pelter*—referring to “people who throw stones”—has become a part of the current vernacular to describe street protestors who appropriate these geological ephemera during urban demonstrations, protests, and riots, and through their energetic release, convert them into new weapons. Can these sites of uneven, uncivil conflict therefore be described as Stone Wars? If so, although the Stone Wars do not cause excessive casualties, they nevertheless drain opponents’ combative power, making it more difficult for them to maintain forms of repressive control.

Reflecting on political resistance and upheaval through these moments of stone warfare, YangMing uses 3D scanning techniques to reconstruct models from photos and videos of protest objectiles found on the internet, and then renders them in vivid sculptural material to reproduce the form of found weapons with 3D printing technology. The display of this array of re-captured protest ephemera conjures an oblique sense of the built environment, shifting attention to the mundane debris of the city as a way of reconsidering the affordances of urban inhabitation and militant resistance.



YangMing, *The Weather at Olympus*

List of protest footage

Anti-government demonstrations took place in Sana'a, Yemen during a demonstration at the presidential palace on February 13, 2011.

Arabs attacked Israeli buses with stones in Hebron on July 15, 2012.

Clashes between demonstrators and police in South Africa erupted on February 15, 2011.

Student protests in Quebec on September 3, 2019.

On December 14, 2010, the third anniversary of the Tunisian Revolution, Tunisia angrily protested against the deterioration of living conditions, unemployment, and poverty.

Hundreds of people marched in Kathmandu, Nepal to protest against the rule of King Gyanendra on April 9, 2006.

Nabi Salih, a small Palestinian village, continued to protest against the confiscation of land and commemorate the death of Palestinian leader Yasser Arafat on November 8, 2013.

Demonstrations in Mersin, Ankara, İzmir, and many other cities across Turkey, as well as protests in Turkey's Taksim Gezi Park on June 21, 2013.

Protests against the anti-Islamic film *Innocence of Muslims* on September 18, 2012.

Muslim rioters on Mount Lambha Temple in India on June 13.

In Dublin, Ireland, Queen Elizabeth's visit was protested on May 19, 2011.

A basic peaceful demonstration against the G8 summit was held in Rostock Port, Germany on June 2, 2007.

London riots and protest against the shooting of 29-year-old Mark Duggan in the street by the London Police on August 6, 2011.

Protest against World Expo 2015 in Milan, Italy on May 1, 2015.

A massive demonstration broke out in downtown Baltimore, Maryland in April 2015. At least 2,000 people gathered to protest against the police after Freddie Gray, an African-American youth, was arrested and injured by the police and died without immediate medical treatment.

Russian workers went to the presidential palace with the headline "Stop layoffs" at a rally in Jakarta, Indonesia's capital. More than 15,000 workers demonstrated in Jakarta and other major cities in Indonesia on May 1, 2011. They called on the government to improve employment policies.

Anti-government demonstrations in Tahrir Square, Cairo, Egypt on February 2, 2011.

Protest against former Egyptian President Mohamed Morsi on December 7, 2012.

Former Egyptian President Hosni Mubarak was tried in an iron cage on August 3, 2011.

Conflict between pro-Mubarak and anti-Mubarak demonstrators in Egypt on August 3, 2011.

Students and security personnel clashed at Al-Azhar University in Dakalai during the second anniversary of the protests in Cairo Liberation Square, Egypt on November 19, 2013.

Conflict between Central Security Forces and demonstrators in Tahrir Square, Cairo, Egypt on November 21, 2011.

Protests emerged in Egypt in response to the exclusion of an extremely conservative candidate on May 6, 2012.

Egyptian protestors threw stones at security forces in Cairo on January 27, 2011.

Demonstrations erupted on the second anniversary of Egyptian unrest on January 25, 2013.

Protests in Luxor, Egypt on January 29, 2011.

Pakistani Lawyers' Movement on January 19, 2016.

An angry protest in Pakistan over an anti-Islamic film on September 22, 2012.

Anti-American demonstrations in Pakistan.

Palestinian protestors on May 1, 2012.

A group of 150 Palestinians clashed with the Israel Defense Forces near the Qalandiya checkpoint in northern Jerusalem from 30 March 2013.

The First Intifada, or first Palestinian uprising against the Israeli occupation of the West Bank and Gaza, in early 1988.

Demonstration in Palestine on February 20, 2013.

Palestinian protest against Israeli occupation of Palestinian land on May 24, 2013.

A masked Palestinian protested outside Ofer, an Israeli military prison, demanding the release of Palestinian prisoners held in Israeli prisons on April 4, 2014.

Palestinian boys threw stones at the Israeli army on November 20, 2007.

Demonstrators prepared to throw stones at a chain store in central Barcelona, the capital of Spain's Catalonia region, during a demonstration against economic measures across Europe on October 4, 2010.

Northern Ireland loyalists clashed with police in North Belfast on July 14, 2013.

Nationalist unrest erupted in Northern Ireland on July 12, 2011.

Protestors threw stones at police in Tehran, Iran on June 13, 2009.

French strike in November 2010.

Squatters in Manila, the capital city of the Philippines, faced off against police and demolition crews to resist the destruction of their homes. Large-scale conflict was triggered by the demolition of slums in the Philippines on September 23, 2010.

Land reform in Zimbabwe.

Stone-throwing incidents took place in Kashmir on July 9, 2016. A large number of people flocked to the streets to protest against the killing of Burhan Wani on July 10, 2016.

Kashmiri separatists on October 26, 2010.

Mexicans protested in opposition to Enrique Peña Nieto on December 1, 2012. Protesters clashed with police in Mexico City as the new President was sworn in.

A Kashmiri Muslim demonstrator was stoned to death in a protest against police violence in Srinagar, the summer capital of Jammu and Kashmir, on July 28, 2010.

Protesters threw stones at soldiers during protests in Srinagar, India in the summer of 2019.

Thai Prime Minister Yingluck Shinawatra rejected the opposition's two-day resignation during an anti-government demonstration on December 2, 2013.

Thai political protest on December 1, 2013.

Anti-government demonstration in Istanbul, Turkey on June 4, 2013.

Students protested against constitutional reform proposed by Venezuelan President Hugo Chávez occurred on November 2, 2007.

Free Venezuela protest on February 12, 2019.

Venezuela, April 22, 2013.

Venezuela's economic crisis in 2014.

Hundreds of protestors were on the streets of Caracas, Venezuela on February 23, 2014.

Riots in Venezuela on February 21, 2014.

The protests that began in Venezuela from February 23-24, 2014 were seen as the greatest tests for Socialist leader Nicolás Maduro in succeeding the late leftist icon Hugo Chávez.

A clash with riot police outside the parliament of Ukraine in Kiev, led to the ousting of Ukrainian President Viktor Yanukovich on February 18, 2014.

Ukrainian nationalists marched in memory of anti-Soviet insurgent Stepan Bandera on January 1, 2014.

Fires were set in Kiev in opposition to Ukrainian President Viktor Yanukovich on May 5, 2014.

Bahraini women demonstrated in Al-Maqsha to protest the disappearance of Ahmed Al-Mosajen and Ali Abbas on April 25, 2014. They were killed in a car explosion in the Shiite village on April 19, 2014.

Anti-government demonstrators in Ukraine on January 26, 2014

Anti-government demonstrators threw stones during clashes with riot police in Kiev Independence Square, Ukraine on February 19, 2014.

Unrest broke out in Kabul, Afghanistan on February 22, 2012, following the burning of the Qu'ran in Bagram, the largest US military base in Afghanistan.

Pakistani Christians burned materials during protests against suicide attacks on churches in Peshawar, Pakistan on September 22, 2013, following the massacre of Pakistani Christians.

Conflict emerged in Kiev, Ukraine on January 22, 2014.

Ukrainians protested against neo-Nazi Fascist demonstrators on March 19, 2014.

Protests against cuts in government grants in Madrid, Spain on July 12.

Greek celebrations against the bourgeoisie on May 1, 2016.

Protest in Athens, Greece on June 28, 2011.

Greek coalitionists organized demonstrations, protests, and strikes on November 21, 2011.

Anti-austerity protests in Greece on Wednesday, February 23, 2011.

Social unrest erupted in Athens, Greece on June 13, 2011.

Greek anti-austerity protests on June 28, 2011.

Greek strike on June 16, 2011.

Greek riots over austerity on June 28, 2011.

Greek protestors gathered in front of Parliament in Syntagma Square during a 48-hour strike by two major Greek unions in downtown Athens on November 7, 2012.

Barriers were burned in Athens, Greece on June 15, 2011.

Demonstrators in Athens, Greece on June 17, 2011.

A trade union demonstration took place in Athens, Greece on September 26, 2012.

The Black Cross of Anarchy opposed budget cuts in Athens, Greece on August 31, 2012.

Greek anti-austerity protests on February 13, 2012.

Muslim demonstrators in Greece on September 24, 2012.

A gas-masked demonstrator holding a large stone in Syntagma Square in downtown Athens, Greece on February 10, 2012.

Angela Merkel flew to Athens—the first time she had visited Greece since the Greek debt crisis broke out—and received a hostile reception from the Greek people on October 9, 2012.

Protesters in Athens on September 26, 2012.

A major strike in Greece disrupted transportation, banks, and schools, and cut hospital services on December 10, 2008, after four days of violent protests.

Greek protests were held in response to government austerity on December 15, 2010.

Protest in Greece on September 19, 2013.

Greek riots by left-wing demonstrators on August 3, 2010.

Riots in Athens, Greece on May 17, 2010.

Skirmish between anarchists and police in Athens on July 16, 2015.

A riot broke out early in the morning in Mong Kok, Hong Kong, on February 9, 2016. The police identified it as a “riot” and the foreign media described it as a “fishball revolution” in reference to the popular Hong Kong street food. The incident arose as a result of the evacuation of hawkers by the police.

A strike rally in Tin Shui Wai District, Yuen Long, Tuen Mun was held outside the Tuen Mun Government Office at 3pm on August 6, 2019.

Protests erupted in Hong Kong against the Extradition Law on June 13, 2019.

Hong Kong Lunar New Year protests turned to violence on February 10, 2016.

A religious school in Iran was attacked by demonstrators on August 4, 2018.

Nationwide anti-government street rallies against poverty and unemployment in Iran (characterized by some as “middle-class uprisings”) on January 1, 2018.

Government militia members threw stones at people protesting against irregular elections in Iran on June 15, 2009.

Militants occupied Bussonero Station, several kilometres from the French border, for nearly an hour, blocking the railway line on December 11, 2011.

Demonstration in Rome, Italy on November 14, 2012.

Attacks by the People’s Party of Indonesia on October 30, 2014.

Student protests in Chile on August 10, 2011.

Thousands of students demonstrated in Santiago, Chile on September 28, 2012.

Extreme violence on the streets of Chile on August 26, 2011.

In Cairo, Egypt, some of the largest demonstrations in Egyptian history forced dictator Hosni Mubarak to step down in 2011.

Thousands of Palestinians took to the streets to protest against the cost of living and economic policies of the Palestinian Authority.

Demonstrations and general strikes against labour reform in Barcelona.

In 2010, radical feminists in Ukraine protested the death penalty handed down to an Iranian woman for adultery.

Indonesian anti-China protests rejecting Beijing’s influence in 2019 erupted, prompting government to restrict social media.

Tehran opposition-supporters burned cars and attacked a pro-government militia building in 2009, following the re-election of Mahmoud Ahmadinejad.

Large-scale anti-government demonstrations against the introduction of an “environmental tax” were held in France.



Biographies

Revital Cohen and Tuur Van Balen work across objects, installation, and film to explore processes of production as cultural, personal, and political practices. Their work was recently shown at the Renaissance Society in Chicago; Serpentine Cinema, London; Fotomuseum Winterthur; Para Site Hong Kong; Thyssen-Bornemisza Art Contemporary Vienna; Haus der Kulturen der Welt in Berlin; Museum of Contemporary Art Tokyo; and Congo International Film Festival. It has been collected by the MoMA, New York and M+ Museum in Hong Kong. They work and live in London.

Miles Rufelds is an artist, writer, and researcher based in Toronto. He holds a Master of Visual Studies in Studio Art from the University of Toronto, and a Bachelor of Fine Arts from the University of Ottawa. Rufelds' interdisciplinary projects weave images, videos, documents, and objects with experimental narrative structures. His works use artistic platforms as sites to explore stories connecting the tightening holds of corporate or military power to the histories of ecology, science, industry, food, film, and aesthetics. He's exhibited in solo and group exhibitions, as well as screening programs and lecture series nationally and internationally, including recent exhibitions at the Art Museum and Bunker2 in Toronto, SIM Gallery in Reykjavik, Roman Susan in Chicago, and an upcoming solo exhibition at PAVED Arts in Saskatoon.

YangMing's work often explores "space shaping"—combining images, videos, and bodies which shape an overall scenography in order to reflect on interactive relationships: between people, people and society, people and the world, people and art. Creating projects that function as games and prompt attention to real social and political situations, YangMing nurtures an interest in comprehensive thinking on specific social events. Often, he achieves this through

the transformation of tiny things in different media and space and time, believing that the tiny things behind daily events can reveal their nature. Living and working in Beijing for more than ten years, YangMing is now based in HangZhou and Berlin.

Beatriz Santiago Muñoz is an artist whose expanded moving image work is entangled with Boalian theater, experimental ethnography, and feminist thought. She tends to work with non-actors, and incorporate improvisation into her process. Her recent work is on the sensorial unconscious of anti-colonial movements, and on everyday poetic work in the Caribbean. Recent solo exhibitions include: *Gosila*, Der Tank, Basel; *Nuevos Materiales*, Museo Amparo; *Safehouse*, Sullivan Galleries, *A Universe of Fragile Mirrors*, PAMM, Miami; *Song Strategy Sign*, New Museum; *La Cabeza Mató a Todos*, TEORética, San José, Costa Rica. México D.F. Her work has also been included in numerous group exhibitions and biennials worldwide. She has received the Herb Alpert Arts Award, she was 2016 USA Ford Fellow, and received a 2015 Creative Capital visual artist grant for a film-in-progress titled *Verano de Mujeres*.

Acknowledgments

Logics of Sense 2: Implications
Revital Cohen & Tuur Van Balen,
Beatriz Santiago Muñoz,
Miles Rufelds, YangMing
October 28–December 7, 2019
Blackwood Gallery
Curated by Christine Shaw

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p. 11, 12–12: Revital Cohen & Tuur Van Balen, *Dissolution (I Know Nothing)* (video stills), 2016. COURTESY THE ARTISTS.

p. 19, 20–21: Miles Rufelds, *Two or Three Saprophytes* (video stills), 2019. COURTESY THE ARTIST.

p. 25: YangMing, *The Weather at Olympus* (installation view), 2019. COURTESY THE ARTIST.

p. 32: YangMing, *The Weather at Olympus*, 2019. Found image reproduced as inkjet print on vinyl. COURTESY THE ARTIST.

The **Blackwood Gallery** gratefully acknowledges the operating support of the Canada Council for the Arts, the Ontario Arts Council, and the University of Toronto Mississauga.



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*Funding for additional staff support was made possible through the Young Canada Works in Heritage Organizations program, Department of Canadian Heritage. The Canadian Museums Association administers the program on behalf of the Department of Canadian Heritage.

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Gallery Hours

Monday–Friday: 12–5pm
Wednesday: 12–9pm
Saturday: 12–3pm

The Blackwood Gallery promotes LGBTQ2 positive spaces and experiences and is free of physical barriers. The gallery is FREE and open to the public.

