August 2018

Buffer

Graham Macaulay  
*The University of Western Ontario*

Supervisor  
Jazvac, Kelly  
*The University of Western Ontario*

Graduate Program in Visual Arts

A thesis submitted in partial fulfillment of the requirements for the degree in Master of Fine Arts

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Abstract

This thesis dossier is separated into the following distinct sections. The first is an extended artist statement that attempts to locate the uncertain objects of my practice within a relational field, involving writing around becoming, unaccountability and empathy, among other things. The second is a portfolio of photographic documentation of artworks made during my MFA candidacy, primarily attending to documentation of my concurrent thesis exhibition. The third is a case study exploring the work of artist Erin Shirreff, who works between photography, video and sculpture, among other media, drawing attention to bodily presence and duration through mediated structures.

Keywords
Relational, Verwoert, Becoming, Karen Barad, Massumi, Insomnia, Lisa Robertson, Withdrawal, Erin Shirreff, Not knowing
Acknowledgements

Thank you to my supervisor, Kelly Jazvac, for your generosity, patience and humour.

My gratitude to Sky Glabush for encouraging me at the outset, to David Merritt, Christof Migone, Patrick Mahon, and Kelly Wood, for the time you have given.

In no particular order: Thank you to Ruth Skinner, Tegan Moore, Kim Neudorf, Liza Eurich, Dickson Bou, Mark Kasumovic, Abby Vincent, Colin Dorward, Jason Hallows, Anna Madelska, Allison Matic, and everyone else.

And of course my thanks and love to my family most of all.
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Introduction

This thesis dossier is comprised of three parts: an extended artist statement, a portfolio of images, and a case study. This dossier accompanies the thesis exhibition: *Buffer*, presented at DNA Gallery from July 5-28, 2018.

The statement addresses the contextual framework of my practice at the moment of my concurrent thesis exhibition. It begins with a brief semi-narrative segment, followed by passages regarding some of the theoretical notions in play around the objects that I produce in the studio, along with considerations of the material means by which these objects appear, and occasional gestures towards the practices of artists who have influenced my making and thinking (or making-thinking). One particular work by Liz Magor is used in this segment as a minor case study, primarily for its usefulness in expanding upon several terms that are vital for the development and reception of my own work. Otherwise, other artists’ works have not been considered in detail within the space of this statement, but rather caught up in the net briefly as quotations. Generally, quotations and footnotes are deployed frequently throughout the statement as a way of gesturing towards ideas, individuals, and fields that exceed the capacity of this text. Though the ideas expounded within the body of the text seem to be more immediately integral to the production and reception of my work at this time, I understand these and others to be various shifting entrances or locations for the field of the work, and seek to reaffirm the entangled but unstable relationship between this text and the concurrent body of work.

In a catalogue essay on the work of artist Helen Marten, curator Johanna Burton writes that “permutations of today’s frame ask less about the distinction between art and life, or representation and the ‘real’, focusing, instead, on how one grounds oneself at all, and in what.”\(^1\) Assembling a provisional grounding in the complex word *buffer* – things that are provisional, protective, and a postponement of  

\(^1\) Johanna Burton, “An Inexhaustible Reality Full of Reserves,” 126.
transmission – I address theories such as Massumi’s virtual and actual body, Verwoert’s magic field of relations, and Steyerl’s things like you and me. These textual fragments are brought together to suggest the liveliness of latency in things that perform as buffers for bodies that come and go. Perhaps symptomatic responses to the pressures of neoliberal capitalism, the things found in this field of potential endure in an insomniac state, seeking the relief of withdrawal and refusing the complacency of a centripetal pull towards expected modes of being and communicating. This provides an example for a self-contradictory state that much of the following writing, along with the artworks presented, inhabit. There is a continuous sinking into symbolic cliché in order to negotiate the overlapping of personal and communal experiences and concerns, to circumnavigate the untenability of material poetics. This becomes a way of throwing a voice through the muteness of things, approaching a strange connectedness through familiarity.

The portfolio is comprised of documentation of the work produced throughout my two-year participation in this program. Roughly half of the images correspond to work produced during the first year and a half. Considering the quantity of objects produced, only key works that have since been understood to have closely engaged with the trajectory of the most recent work have been focused on. The second half of the portfolio is comprised of documentation of the thesis exhibition itself, where the majority of the works included have been produced in 2018.

The case study explores the practice of artist Erin Shirreff, tracing her work through three significant projects that exemplify her direct engagement with the overlapping of media and the mediated object. Though there are certainly other artists whose discursive and material methodologies have been more overtly influential on the development of my practice, and my recent work seems to have moved even further apart, I share with Shirreff a grounding question about the implications of the photographic image on the experience of sculpture, and a poetic sensibility that tries to imbricate seriousness with a (latent) sense of humour. During my undergraduate education, obsessing over the performative materiality of post-minimalist and later
installation-based practices, I became deeply curious about the ways in which the photographic frame influenced my reception of the work. Perhaps there is an obvious response to this, considering that I was mostly viewing this work for the first time through catalogues signed out from the library or thumbnails trawled up by online image searches. But the snagged thread here was always the physicality of paper, plastic, glass, background actors in the staging of mediation. And when I first wandered in front of an actual Richard Tuttle *Wire Drawing*, there was something strange that carried over the distance, a tenuous seam gathering impressions together. The exchange between the artwork, its images, and the body of the viewer, is complicated. Along with Shirreff, this is something that has troubled me and has been a generative problem to work through in the studio, though in an increasingly oblique manner.

The exhibition, *Buffer*, exists alongside this document, and while both have and continue to exert influence on each other, neither proposes to be directly illustrative of the other. Often initial connections made between the citations engaged by this text and my studio production were quite oblique, even in some cases made productive through imaginative mis-readings or other associative steps away from the theoretical prompts. In this manner, the dossier may be understood to present a semi-narrative fragment of a field of thinking around and through the work. Echoed in the writing and compilation of this dossier, the work in the exhibition strives to remain attentive to the closeness of surfaces. Persistently approaching, receding, and obstinately remaining stuck in place, these things frame a livable space, but one that is shallow, tenuous.

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2 “In the brain, what we might call a fragment – edge, colour, curve, speed – turns out to be one of many overlapping mappings associated with no assembled whole… The word ‘fragment’ ceases to bear the same weight, for ‘fragment’ requires an idealized whole to make sense of the word. One might say that the common use of the word ‘fragment’ reflects nostalgia for the possibility of wholeness. . . . Our fragment becomes something else. What was a fragment may prove to be entire, **sufficient** to open us up to another space, an altered coalition of conditions.” (Erin Moure, “One Red Shoe,” 225).
Works Cited


Comprehensive Artist Statement

1. Promising Things

All of this has something to do with hesitation, so it’s hard to start.

Three weeks staring at late afternoon shadows stretching over the floor of a borrowed room. Painted floorboards slippery under your socks, arms out and fingers stretched for a limit.

Little change other than the temperature of the light, that shy touch lingering over everything. What disappears as day crawls into night.

You wanted to find a frame that could care, to curl into the outline of something stable and soft.

Listening at night: traffic, wind, and water flowing through pipes. An ocean of noise opening beneath you, black tide rolling up to kiss the soles of your feet, and that cold touch swallowing you down, down into quiet.

Here you are moon-dragged into the day now.
2. Between Things

My work as it presently appears has developed out of a fixation on the entanglement of objects and images, or rather the question: what is it like to have a direct experience of a mediator? In earlier manifestations of my practice, this was most immediately present in explorations of the physical presence of the printed photograph. As exemplified in Canopy, 2016 (see Portfolio p.22), the vulnerable materiality of paper and balsa substrates, and the absurd edge of the cutout sought to bring attention to the bodily presence of the photograph, a superimposition of thing-ness over the visuality of the image. More recently extending this questioning through an expanded material lexicon, my work is assembled with a desire to locate the actual and imagined limits of the body. The materials try to resist dissolution, to accumulate and concretize a sense of stability within the frame, while sustaining attention to the tenuousness of these structures.

Wood, plaster, paint, textiles and digital photographs are brought together to form objects that fumble towards states of becoming and being in-between. Ambiguous in form, the work strives to be thing-like, to address the hazy boundaries of things, which awkwardly circumnavigates expectations of the functionality and clear delineation of objects³ (an intention advanced by several theorists, which will be explored in detail below). The work registers a packet of desires directed toward the thing: to have it announce its presence and identity, but also its poetry and potential. Operating between actuality and virtuality, the work allows a reconfiguration of these terms as overlapping rather than opposing possibilities. This overlapping, or folding, can be understood to be an aspect of the virtual condition of the thing. As defined by theorist Brian Massumi, “something that happens too quickly to have happened,

³ While the terms thing and object are frequently used in this text (and many of the texts cited hereafter) as somewhat interchangeable, here, thing is provisionally understood to act as an intentionally vague category, which surrounds and overlaps objects. Referring to an object as a thing gestures towards a loosening of edges, an associative porousness.
actually, is virtual. The body is as immediately virtual as it is actual.” The virtual is a paradoxical space where “what are normally opposites coexist, coalesce, and connect; where what cannot be experienced cannot but be felt – albeit reduced and contained.”

Massumi describes the virtual as a way of framing the absence of the present, of folding pastness into futurity. If the actuality of an artwork is assumed to persist in its immediate presentness, then it cannot be experienced – it collapses into its preceding and potential moments. What is determined to have been felt, and eventually expressed through an encounter with a thing, will always be crystallized and cut away from the erratic virtual.

Accepting the slippery laminations of this virtual space through encounters with artworks may allow for a passing clarity of feeling within a hazy field.

I am interested in the way things, made, selected or stumbled upon, can act as placeholders and preservers of lived experiences, or mediators against overwhelming sensory and data input (the insistent accumulation of images, objects and ideas), even as their own material closeness pushes against us. Whether inhabitable, hand-held or seen from a distance, these things create the possibility of a body, or a possible location for the body. In a conversation with curator Mia Locks, artist Math Bass offers contradictory statements that “the body moves; it is active and acted upon” and “the body is a location. For me, there is an ongoing desire for the body to be both present and absent at the same time, or to be present in its absence.”

Following Bass’ direction, my work can be understood as a location, overlapping

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5 “For out of the pressing crowd an individual action or expression will emerge and be registered consciously. One ‘wills’ it to emerge, to be qualified, to take on sociolinguistic meaning, to enter linear action-reaction circuits, to become the content of one’s own life – by dint of inhibition.” (Massumi, 30-31).

6 In his book 24/7: Late Capitalism and the Ends of Sleep, Jonathan Crary describes a ceaseless temporality pressing upon participants in neoliberal economies, in which the demand to keep up with the performance expectations of accelerating capitalism produces a manner of mass-insomnia.

7 Math Bass, “The Body is a Location.”
with the actual, virtual and peripatetic location of the body. This is an affective space; a perpetual becoming\(^8\) wherein what constitutes the limits of bodies (and objects) can only be provisionally determined, measured in passing.

The insistence of frames or outlines in the work draws attention to their willful separateness, expressing a lingering desire to remain bounded, stable. But the associative haze that surrounds these things, the slumping, curling or swaying of their edges, softens this reductive impulse. The way they address each other (and the body of the viewer) within the room opens their discrete presences into a relational field. Blue calls to blue and the shadow of a pair of socks is also an eye, a mouth and a whirlpool.

Though the form of the work may open out to associations that send us wandering, the mute presence of materials calls the body back. The influence of the thing on this swaying between states approaches a semblance of transmission between thing and us, as if the thing could speak and we could respond in turn. Critic Jan Verwoert invokes the notion of magic to assemble a frame within which bodies are activated and overlapped by things, which he speculates as the grounding of social relationships.\(^9\) This communication is materially bound:

> Magic goes beyond representation; it deals with performance. . . . An object used in the practice of magic in this sense . . . does not ‘picture,’ ‘signify,’ or ‘refer to’ anything outside of itself. No, it ‘activates’ . . . the relationship

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\(^8\)“Cast forward by its open-ended in-between-ness, affect is integral to a body’s perpetual *becoming* (always becoming otherwise, however subtly, than what it already is), pulled beyond its seeming surface-boundedness by way of its relation to, indeed its composition through, the forces of encounter.” (Gregory J. Seigworth & Melissa Gregg, “An Inventory of Shimmers,” 3).

\(^9\)“An energy field of relations grows around the thing and yourself. That energy field is called ‘the public.’ (The word ‘thing’ stems from ‘Ting’ the name given by Nordic cultures to tribal gatherings held in order for *common concerns* to be determined and decided).” (Jan Verwoert, “The Devils Inside the Thing Speak to the Devils Outside,” 83).
that exists between different people . . . because it is itself, materially, a part
of this relationship – it is its medium or conductor.\textsuperscript{10}

Understanding this magic field of relations requires participation within it,
acknowledging the lack of any outside to which aspects of it could be translated. This
relationality opens provisionally transformative spaces that refuse total
instrumentality, instead diverting energy toward “the spiritual dimension of an
immanent connectedness that can hardly be viewed as producing anything other than
the very relation in which it adheres.”\textsuperscript{11} This unproductive connectedness suggests a
closed circuit, wherein how participating things act is defined cyclically, always
turning in on itself. It is possible that the belief in a kind of force (or magic, to use
Verwoert’s term) that moves and adheres between things cannot be qualified by
external criteria, and so necessitates an intuitive step across the threshold of the field.

The implications of this field of thought to an artistic practice (or more particularly an
object-based one) are most evident in the attention to provisional methodologies,
wherein much of how an artwork means is immanent to the manner of its making and
the particularities of its context. Further, Verwoert issues the “pressing challenge for
sculpture today . . . to find a way of practicing a form of magic that promises no
cathartic relief!”\textsuperscript{12} This challenge effectively sustains motion in the reception of
artworks, allowing them to persist in a state of becoming that defers the comforts of
closure. In this case the total legibility of an artwork can be understood to be the
moment at which that artwork is no longer necessary, no longer lively. If the work is
exclusively directed towards a culminating goal outside of itself, then it will
inevitably be emptied of this purpose and only remain as a hollow outline of itself. By
persisting in its lively connectedness, the interiority of the artwork remains uncertain,
but it may become a location around which unexpected potentials gather.

\textsuperscript{10} Verwoert, 83-4.
\textsuperscript{11} Verwoert, 88.
\textsuperscript{12} Verwoert, 93.
In relation to this challenge, my work struggles to assemble spaces that activate pleasure and curiosity, while sustaining attention to the problematic structures that support these desires. This is not passive escapism, but a hopeful, if conflicted, world making. An analogous state in which the work might be located could be the thresholds of falling asleep or waking up, or the porous condition of daydreams. Seen through this notion, the artworks become props for withdrawal, for the condensation of uncertain tenderness towards bodies through objects.

3. The Surface of Things

These objects come about as attempts to negotiate between personal experience and public performance. They strive towards intimacy but always arrive as semi-sealed, their possible vulnerability withdrawn behind obdurate surfaces. But these surfaces can be softened, can seem to open out to the body or welcome the body into a shallow space through the application of colour, suspended in a satin medium. Colour appears in the work as a stain or film. Here, the ornamentation of an object with a new lavender skin is the expression of a desire towards lavender, the soft speechlessness of that desire. The first layers of pigment seep into the surface of the object, thinly mixing in. Further coats begin to pool, an accretion that is attached but additional. Colour eventually becomes an affective screen through which the object is seen,

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13 “The discourse of privilege (that privileges speech, the speaker, and the speaker’s position in the social order) is infinitely absorptive. The reduction of anxiety is a pull in the organism, in the cells. The tendency toward the centre, the centripetal force, is a paradox: necessary to reduce anxiety, and deadly because it involves one’s own absence.” (Erin Moure, “The Anti-Aesthetic,” 29).

14 Jonathan Crary’s writing, though it advocates for the sustained possibility of the relief of sleep, could be connected to Verwoert’s thinking, through his claim for the interdependence of sleep and sociality (in excess of capitalist productivity and compartmentalization). “Sleep can stand for the durability of the social, and that sleep might be analogous to other thresholds at which society could defend or protect itself. At the most private, most vulnerable state common to all, sleep is crucially dependent on society in order to be sustained.” (Jonathan Crary, 24/7, 25).
never truly a part of the object nor entirely apart from it. In this way it is less the factual presence than the performance of colour, its additional surface, which speaks.

Application is a persuasive and pleasurable folding: the surface is comprised of bodily traces and fixations – rubbing, Flecking, scrubbing, weaving, stroking are tactile instrumentations of time. They address both substance and the future of bodies. Hence the surface poses a rhetorical index even while temporal contingency renders it partly unaccountable. We wish to face the unaccountable.\(^\text{15}\)

The application of colour allows space for unaccountability, for a bodily urgency that quietly displaces the determinedness to measure the legibility of a surface. This unaccountability can produce both vulnerability and self-enclosure (refusal) in the object and in the body, a relationship that collapses the distance between those two locations. This can bring about slight disturbances in the static arrangement of artwork and viewer, through fissures of empathy, moments of charm, anxiety or indifference, from and for the thing. Photographed and roughly recessed into a blue tablet, a cropped photograph of feathers can appear tender and inviting, but also opaque and softly repulsive (see Chorus I, 2018: Portfolio p.31).

If the artwork is understood to be attempting to perform a mediating or translating function, but does so poorly or strangely, then it may reveal the potential of latency in encounter, whereby what is absent or not revealed remains an active force exuded by the surface. “Whereby abstract thought and work insists on the latency of meaning not because it won’t disclose its immediate meaning (i.e. out of a coquettish flirtation with opacity) but because it can’t.” Jan Verwoert proposes attention to latency as a way to refuse or withdraw from pressures to meet the demands of a high-performance, efficiently communicative culture. The exuberance of this insistence allows artworks and bodies to resist losing their “capacity to address the potential

reality of all that is presently not given in actuality (i.e. all the possibilities that lie beyond those already actualized within the dominant mode of thinking and acting.)”

If these artworks withdraw from expectations of disclosure, then perhaps the latent potential of the work can be extended through the use of a key-word, also a carrier of magic implications. Within the context of the work produced alongside this text, buffer appears to provide adequate scaffolding that threads around and through the space opened and inhabited by the work. A buffer is a temporary location for a transitional state: a layer that sits between one thing and another. A buffer is provisional, protective, and a postponement of transmission. A buffer gathers around, ahead of, and on the surface of the image. Buffering takes the place of a clear image, in advance of its arrival. To buff an object is to try to make it shine, to make it ready to show itself. A buffer is a promise.

4. Things that Trouble Things

This text is a promise of continuance, of strange connectedness. When writing about the work, there is a desire toward an imagistic coherence, but despite the delimiting pressure of frames, it remains unfixed. What the work is, is always in between, or just around the edges of things. Curator Johanna Burton states that “in the same way that one must walk around sculpture in order to see all sides, it seems that one must also talk around sculpture – getting somewhere and nowhere at once.” Aply useful and useless as this notion is, I should clarify that I do not understand what I produce to be sculpture strictly speaking, though that nomination tends to be nearest to the

16 Verwoert “Exhaustion and Exuberance,” 94-5.

17 “A stuttering. A conceptual limp. Scaffolding is analogy. It explains what a wall is without being a wall . . . but also the scaffold wants to fall away from support. It finds it stabilities in the transitions between gestures.” (Lisa Robertson, “Doubt and the History of Scaffolding,” 163).

condition of the work in its attention to the play of bodies in space. While I do share with Burton some anxiety about the possibility of “a state of increasing homogeneity… in which everything is reduced to same even while parading as pure difference,” I am trying to inhabit the shallow cavities and stress fractures that appear when categories begin to collapse into each other, to find what is lively in those spaces.

I am interested in the installation or arrangement of discrete objects that evoke a relational field and in the tangible-pictorial space of low-relief, collage and inlay. The work assembles constellations of objects, images and bodies that linger around thresholds. This lingering may manifest through allusions to architectural thresholds (entrances/exits, windows, etc), categorical boundaries (sculpture/painting, object/image, etc), and in attention to the actual edges of physical things (the artworks themselves). These thresholds simulate the possibility for translation between states of being, evoking the remainder or excess of meaning that cannot be sustained through exchange. In this manner the object or image may act as an affective carrier or mediator, annexed by the artist or viewer in

19 Burton refers to Krauss’ “Expanded Field” in which the “modernist category sculpture is suspended” through its negative definition as not-landscape and not-architecture (or not-not) and opened into a heterogeneous field partially demarcated by the additional categories of site construction, marked sites, and axiomatic structures. Decades after Krauss’ landmark essay, Burton claims that the absorption of installation into contemporary art practices has had the result that “a calmly upheld apathy, a general comfort, and kind of bland satisfaction might be today’s signal that the field isn’t just threatening to collapse, but that it already has.” Burton goes on to propose a definition of sculpture as not-installation (or not-not-not) and so affirms how sculpture “tends literally and unabashedly to take up discrete (rather than dispersed) space, placing itself – rather than the viewer – centrally.” (“Not-Not-Not,” 13).

20 Artist Helen Marten: “Collage … is superposition, so there is of course flatness, but it is a flatness that bristles with an implied sense of growth. … The inlay … is a sideward splay, a place of lateral edges, of borders meeting, mapping, and adjoining – so there is something of seepage.” (Helen Marten, “A Cat Called Lettuce,” interview by Beatrix Ruf and Polly Staple, 63).

21 And footnotes.
an effort to establish a form of compartmentalization, but this intermediary function always already contains its own failure. The intermediary structure can only function as a placeholder, not as a replacement or representation.

Through these structures, I attempt to imagine potential entrances into an intra-active field wherein becoming remains relational—things and the frames that define or enclose them emerge in relation to each other. In *Meeting the Universe Halfway*, Karen Barad proposes a “performative understanding of discursive practices” as a means to challenge the collapsing representationalist account of world picturing. Eschewing the fictive distancing of representation, “a performative account insists on our understanding thinking, observing, and theorizing as practices of engagement with, and as part of, the world in which we have our being.” Arising in relation to developments in quantum theory, Barad’s performativity depends upon our understanding the being of all things to be “intra-actively becoming,” which is to say entangled with each other and so only able to approach definition through relationality. Further, in Barad’s model individual terms do not exist prior to their relating, but mutually create the conditions for each other emerging within this intra-active field.

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22 “I am imagining a subject who looks at [an artwork] not because she is consciously or unconsciously seeking resolution or quiescence, [nor because she is] seeking in vain a proof of her own coherence. This is a subject who welcomes . . . conditions that are ambiguous, self-contradictory, approximate.” (Jeanne Randolph, “A City for Bachelors,” 80). Block quotes are Randolph’s.

23 “Apparatuses provide the conditions for the possibility of determinate boundaries and properties of ‘objects’ within phenomena, where ‘phenomena’ are the ontological inseparability of objects and apparatuses. Since individually determinate entities do not exist, measurements do not entail an interaction between separate entities; rather, determinate entities emerge from their intra-action . . . the object and the measuring agencies emerge from, rather than precede, the intra-action that produces them.” (Karen Barad, *Meeting the Universe Halfway*, 127-8).

24 Barad, 133.
Barad’s rigorous account of intra-active becoming provides an engaging and challenging extension of notions of relationality brought forth in texts such as Verwoert’s. I must acknowledge that in beginning to follow the implications of this direction, my own thinking comes up short. But in the effort to establish a generative scaffold with which to address and energize my ongoing studio practice, I am disinterested in strict adherence to theoretical correlation and remain invested in the pragmatics of useful fictions, of working through what can be managed at a given time in order to manifest things that attempt to materialize faster than they can be thought. Barad’s thinking actively troubles my own impulses to preserve the stabilizing effects of frames. In relation to this, my work strives to challenge, but not entirely dissolve, familiar modes of knowing.

5. Things Like You and Me

The initial impulse of making or finding, of turning the thing over and following what happens next, is a negotiation between a particular subject and its environment. This process, still moored to the individual body, intuitively absorbs the potential of vagueness, ellipses, stutters, tongue-slips and non-sequiturs. The manifestation of the artwork in situ then presents a social, or cultural extension of this process, wherein space is made for the emergence of an inter-subjective network, which strives to complete the illusion-making\textsuperscript{25} function of the work. But this function is troubled by

\textsuperscript{25} “According to psychoanalytic theory, relief from [the strain of relating inner and outer reality] is provided by illusion-making, by \textit{illusions that are not challenged}. . . . Artworks, as amenable objects, fascinate and disturb us when we sustain them in our imaginations long enough to elaborate upon them, to reconstitute them as illusions imbued with ethical and aesthetic implications. Culture is impossible without this participatory illusion-making.” (Jeanne Randolph, “Lives of Objects Brief and Endless,” 131).
urgency to resist the centripetal pull of complacency, to act around the edges of things.

The potential capacity of the artwork to act as an affective container, to fulfill a mediating function on behalf of the maker or the viewer while simultaneously unsettling this expectation, is made visible in the work of artist Liz Magor. Often manifesting the possible second life of objects through casted and pigmented copies, Magor’s sculptural practice draws out attention to the longing of looking and the role that the material remainders of consumerist culture play in the reification of subjectivity. The castings, arrangement and assemblages press the viewer to address the object-making conditions of the capitalizing gaze – the delineation of things according to their use-value and ability to enter into a network of exchange – while making room for the still-real connectivity of sentimentality and nostalgia. In *Pink Shimmer* (2015), a taxidermy bird completes the image. The work now opens a troubled space between the poetics and perturbations of an anthropocentric frame. Here, Magor elides metaphoric extension and condensation with the stultification of transitional states: failure, obsolescence, decay.

A small bird, evening grosbeak, lies, beak tipped back and tiny body resting delicate cupped in the palm of a beige-knit glove. *Pink Shimmer* is simulacral excess: stuffed bird, solid glove, and phony cardboard, all dressed with wisps of cellophane throwing soft light and acting beautiful. All of these parts carry an arrested motion, these things that were fast now slowed, inert. The work evokes tenderness and soft repulsion, something unnervingly sweet. These materials and their confluence speak to matters of preservation and display, as in museums or storefronts, but also to domestic space, a more intimate field of performance. This collapse of distance and intimacy reveals an unsettled empathy for the thing.

In “A Thing Like You and Me” artist and critic Hito Steyerl proposes identification with things, the possibility of becoming “a thing among other things” as a way of overcoming the pressures of representation. Steyerl directs this consideration through
the thing-ness of the image in particular, establishing the failure of the heroic subject as the ground for the rise of the heroic image.  

If attention is redirected to the material condition of images, then the image may cease to speak on our behalf, and begin to speak with us. This direction calls to Verwoert’s relational magic (as described earlier), particularly when Steyerl calls for participation “in the materials of the image as well as in the desires and forces it accumulates… [acknowledgement] that this image is… a thing simultaneously couched in affect and availability, a fetish made of crystals and electricity, animated by our wishes and fears…”

This association with images, with images as things and with things in general, works from and towards the embodied subject. It allows an understanding of the body as a thing that produces, faces, and is defaced by projections, and echoes Massumi’s proposal for the virtuality of the body. To associate with things is counterintuitively an emancipatory proposal, where “activating the thing means… unfreezing the forces congealed within the trash of history” and turning from idealization, toward actuality and mutual agency. Enacting this agential potential requires attention to slight ruptures, to moments when the static outlines of things soften, sway and begin to collapse.

26 Referring to David Bowie’s 1977 music video for the song “Heroes,” Steyerl claims that “this hero’s immortality no longer originates in the strength to survive all possible ordeals, but from its ability to be Xeroxed, recycled, and reincarnated. . . . The immortality of the thing is its finitude, not its eternity.” (Hito Steyerl, “A Thing Like You and Me,” 49).

27 Steyerl, 51-2.

28 Steyerl, 56-57. It should be noted that Steyerl and Verwoert share extensive influence from the writing of Walter Benjamin. The texts cited thus far are both particularly rooted in Benjamin’s early essay “On Language as Such and the Languages of Man,” in which a rather scriptural approach is taken to a treatise on the nature of language. More recently written secular re-readings of the text have continued to be fruitful in reformulating its prophetic tendencies into an open framework for speculating on the contemporary conditions of collective imaginaries. Steyerl has addressed this text specifically in another essay “The Language of Things” http://translate.eipcp.net/transversal/0606/steyerl/en.
6. The Thing is…

This text has undoubtedly failed to account for a significant amount of what is at play in the production and encounter with my work. But the work continues alongside and after this writing. The work is strange and sleepy, and space must remain for its unaccountability.

Sleep is the recurrence in our lives of a waiting, of a pause. It affirms the necessity of postponement, and the deferred retrieval or recommencement of whatever has been postponed. Sleep is a remission, a release from the ‘constant continuity’ of all the threads in which one is enmeshed while waking.²⁹

The scaffolding that has been assembled in this text, and the artworks installed for exhibition perform a lucid dream. Here, half-known things feel their way toward each other, arising out of a haze with sudden clarity, and dissolving into illegibility and symbolic cliché upon waking.

²⁹ Crary, 24/7, 126.
Works Cited


**Practice Documentation**

*Untitled, 2016*

Acrylic stained mop head, 4x6 photograph (digital print), plastic sleeve, adhesive, clothes hook.

9.5 x 15 x 4”

A photograph of blue sky with striated clouds is concealed behind a layer of mop strands, arranged for partial visibility.
Canopy, 2016
Digital print mounted on balsa, balsa scaffold, acrylic on plaster bandage, steel mesh.
50 x 43 x 10”

A small bird found in the grass, having struck a window, photographed with a smartphone and enlarged significantly. A small scaffold floats the image over a lumpen, speckled and hollow form. The balsa on which the print is mounted is arranged in strips that allow the form to bend slightly under its own (slight) weight.
*Untitled*, 2017

Digital print mounted on fabric, particle board riser

34 x 25.5 x 7.5”

Translating a digital photograph of an unfinished low-relief object into an icon-like outline. At this time, through the Winter term in 2017, I was increasingly interested in the possibility of work that could present both the blankness of stock photography and the vernacular optimism of atmospheric images frequently published on social media outlets. A shuffling between the emptying “prop-like” condition of the work and the possibility of overt sentimentality.
Night Noise, 2017
Digital print mounted on denim, lamp base, plastic umbrella handle.
25 x 27 x 26”

In relation to the work on the previous page, this work began as a simple desire to abut an image of a blue-painted brick wall with a dark field, to exaggerate opacity and surface “texture” within a flat, or collapsing field. This intention was largely overridden by a quasi-surrealist arrangement, a tendency that is somewhat sublimated in later works, in order to allow surfaces to enact unexpected possibilities.
*Bed*, 2017
Adhesive, acrylic, clothbound hardcover books, 4x6 photograph (digital print), lamp shade.
39.5 x 18 x 2”

Reconsidering the progression of my work, the more immediate tactility of the book in this work calls forward to a renewed attention to the adornment and accretion of surfaces in later works.
*Untitled*, 2017
Digital print mounted on plywood, acrylic and polycrylic, 2x4 segments, plywood table.
42 x 25 x 46”

An exploration of sculptural volume in relation to the skewed flat space of the photographic cutout. Originally imagined to act as an escape hatch, this can resemble a trap sometimes instead. The work disassembles into a separate top panel, table, and individual “bricks.”
Sleep Well, 2017
Acrylic and polycryllic, leaves, digital print fragment, paper, MDF
94 x 94 x 1”
Sleep Well (detail)
Installation view: Buffer

Thesis exhibition at DNA Gallery, July 5-28, 2018

From left to right:

Installation view continued

Clockwise from lower-left:

*Berth, Soft Cover, Rest, Chorus 2-4, Bends, Chorus 5* (all 2018)
*Chorus 1*, 2018
Acrylic and polycryllic, plywood, hydrocal, 4x6 photograph (digital print)
14 x 20 x 1”

One of five panels made loosely following the same procedure, holding the same image.
Cold Wash, 2017
Acrylic and polycrylic, gauging plaster, MDF, steel mesh, fabric, hardware.
54 x 54 x 2.5”
Berth, 2018
Acrylic and polycrylic, hydrocal, fabric, plaster bandage, steel mesh.
65 x 26.5 x 14.5”

I understand this work to fill the most erratic role within the context of the exhibition. In bringing such a thing into play, I intended to allow a deeper roughness of method and contour, a more immediate invocation of collapsing space, and of a thing that actually makes space for the body.
Surfacing, 2018
Acrylic and polycryllic, shirt, river stones, adhesive, fabric backing.
39 x 26 x 8”

A note on the accumulation of river stones: they are mute, dense, slight and uneven. They gather around seams and bends. They make good craft materials. They form constellational drifts. They make little ripples when you throw them in the water. They are interruptions.
Glimmer, 2018
Acrylic and polycrylic, hydrocal, plywood, 4x6 photograph (digital print), fabric.
23.5 x 46 x 1.5"
*Soft Cover*, 2018

Acrylic and polycrylic, bedsheets, denim, fabric, cardstock, MDF, staples, brass hinge.

26 x 37.5 x 8”
Bends, 2018
Acrylic and polycryllic, shirt, river stones, adhesive, plywood.
19 x 27 x 1.5”
Rest, 2018
Acrylic and polycrylic, hydrocal, book endsheet, MDF, river stones, sand, denim, brass hinges.
20 x 42.5 x 14”
Actually Erin Shirreff

It’s really dark. There’s one skinny block of grey light floating roughly in the lower right of the screen – more of a wonky rhombus, one sharp corner stretching down and upper body curving just a little just not quite straight up and down. It’s vibrating? Digital noise. The space beneath it is lightening up and now there appears some foreground, more noisy texture (but now real, not just digital artifacts, more like sand) in a narrow band across the bottom of the frame. Light filling in the ground gradually, reveals a dark lapse that appears to be the base of the structure. (These geometric incisions in the screen are now parts of a structure; seated on an illuminated ground, the remaining darkness above and around now resolving as background, empty air.) Another part appears, an angled plane connecting the top of the first form to the receding edge of its base, suggesting a propping gesture. This totemic structure now receives a sense of gravity, directing attention to its self-support. And another disturbance has been appearing across the screen, a slow drifting dust, descending and settling into the ground and atop this structure – snow! The scene is set, haiku-like: it is winter, night. The video you are watching frames a small section of an imagined sculpture park, wandered into in the magic of a first snowfall in the dark. This little view of a model world possesses a sweetly cheap poetics. The self-consciously phony delivery of a melancholic scene is affective nonetheless.30

As the humanist perspective system is a construction of space – a synthesized mechanism of representing seeing which can detach to become a camera – so melancholy, or synthetic interior space (now a

30 A 7-minute excerpt of Shirreff’s Sculpture Park (Tony Smith) can be viewed online at: https://canadianart.ca/features/erin-shirreff-videos/
This early video work in its totality is a 37-minute loop showing a sequence of five maquettes based on outdoor sculptures created by minimalist sculptor Tony Smith. The excerpt described above (viewable through this link) is based on Smith’s Spitball, 1961.
customary trope, as is the receding effect of spatial depth) can separate or detach from the propriety and biography of the human, to become a skeptical device, an affective prosthesis.\textsuperscript{31}

In the preceding passage, poet and essayist Lisa Robertson offers melancholy as a turning toward the intuitive potential of doubt, an internalization that echoes the physical space of the world. This melancholic space of the body can be framed in relation to optical perspective systems in that they “share a speculative unity,” but melancholy defers the desire to “contrive a static subject” in order to engage with uncertainty\textsuperscript{32}. Melancholy opens a space of contingency and not-knowing, which addresses the body as an affective motion. Akin to the extension outward from the body through a representational system of perspective, melancholy is an inward extension. While perspective orders, melancholy disorders, unsettles. The body is recognized as an uncertain space. Melancholy is the texture of doubt, a skeptical and speculative distancing of the self from its images.

Erin Shirreff’s “hybrid scenarios”\textsuperscript{33} articulate the experience of looking, activating photographic and cinematic reproductions as a means to materialize the space between two- and three-dimensional surfaces. Presented as videos, photographs, collages, cyanotypes, wall-based reliefs or freestanding sculpture, Shirreff’s practice collapses several methods of making and viewing into the thin space of the image. The work draws attention to imagistic qualities of flat or shallow space, occlusion, framing and fixed perspective. Curiously, she considers her practice to be sculptural.\textsuperscript{34} This definition seems to be a somewhat fictive mode, a metaphoric device for speaking to an interest in physical encounter, with the slippery ontology of

\begin{itemize}
\item \textsuperscript{31} Lisa Robertson, “Perspectors/Melancholia,” 53).
\item \textsuperscript{32} Robertson, 49.
\item \textsuperscript{33} “Shirreff develops what she calls ‘hybrid scenarios’ that explore how two-dimensional media like photography and video shape our encounter with sculptures and architecture.” (“Shadow, Glare,” Triple Canopy, web).
\item \textsuperscript{34} “I think of myself as a sculptor because things and our relationship to them are so primary to my work.” (Erin Shirreff, “Mediated Objects,” interview by Jenifer Papararo, 64).
\end{itemize}
objects and things. But it is also apt in framing Shirreff’s intuitive, materially attentive process, which seems to derive less energy from the illusionistic or indexical interior of the image as it does from the real space between images, between images and bodies, and the interiority of viewers themselves. In this manner the images are recognized as things, and though the “blunt facts of their material existence, their obdurate forms”35 present a willful blankness, they may be understood as increasingly vulnerable, open to the disappointment of their own actuality.

In an interview with Jenifer Papararo (then curator for Contemporary Art Gallery, Vancouver), published in a catalogue for Erin Shirreff’s touring solo exhibition presented by CAG, Agnes Etherington Art Centre (Kingston) and Carleton University Art Gallery (Ottawa), Shirreff establishes her interest in the possibilities of encounters with mediated objects. Offering an anecdotal response to the experience of viewing work by artist Tony Smith, she recalls a developing attention to the mediated experience of photographic reproductions, clarified by her disappointment in the physical encounter with the thing itself.

I came across an image of Tony Smith’s sculpture *New Piece* in a catalogue, and something about it really resonated. The picture is casual – there is a chatting couple off to the side and fragments of landscape and a building around the edges – but then right in the middle is this very large dark void that totally dominates the frame in a factual, almost graceless way, indifferently straddling the book’s gutter. It’s a pretty intense image of a sculptural presence. It made me curious to experience the piece in person, to see whether the thing itself would carry the same charge. So I went to check it out, and it really didn’t. I couldn’t figure out, and I still can’t, if I was the cause of the disappointment or if the object itself was.36

While it may be clear that the possibility of an “unmediated” physical encounter with the sculpture was unredeemable, having arrived in its space carrying expectations derived from the initial experience of its reproduction, it is this impossibility that is most affective, which revealed to Shirreff a distant liveliness through the thing. This


36 Erin Shirreff, “Mediated Objects,” interview by Jenifer Papararo, 64.
disappointment provokes a turn away from the thing, a turning in to the space of the image.

It left me wondering whether the physical encounter, sharing the same space as the object, was somehow difficult – perhaps intimidating, complicated or somehow overwhelming, and that I wasn’t equal to it. It was clear that I wasn’t able to let myself be as absorbed by the physical encounter as I was by the experience of the image. The remove offered by the reproduction opened up a contemplative space.³⁷

For Shirreff, this imagistic turn does not represent a rejection of the original thing, but rather a following after the thing through its images, which inevitably become things themselves. To clarify: Shirreff’s disinterest in the reproductive efficacy of the image, in favour of its actual presence, does not deny the second-handedness of its qualities, but focuses on the new experience that arises from this distance. Her images maintain a sense of the indexical function, presenting things that are immediately recognizable or that seem familiar, carrying the aura of evident or potential sources that they have been drawn from. They appear to be disseminators of content then, transmitting from one spatiotemporal node to another. But their surfaces are nearly opaque, and they do a poor job of revealing much of anything but themselves. The viewer may press against these surfaces expecting them to give a little, to divulge what lives beneath,³⁸ but they will inevitably be disappointed by this desire, stuck looking.

³⁷ Shirreff, 64.

³⁸ This impression echoes Boris Groys’ writings on submedial space, which “is also the space of subjectivity, because sub-jectivity [Sub-jektivität] is nothing else but the pure, paranoid, yet at the same time inevitable projection [Unter-stellung] of the suspicion that something invisible must be hidden behind the visible in the space beneath the medial surface.” (Boris Groys, “Under Suspicion,” 20) In Groys’ phenomenological account, suspicion is forever cycling, as whenever something hidden reveals itself, it then becomes a surface assumed to obscure further depths. If the connotations of suspicion seem excessive when considering responses to the work of Erin Shirreff, then this notion may be considered as an extension of doubt.
It is on a nearly dissolved materiality that the viewer must rest – the space of encounter. “This is the going away, the passing of movement, a kind of spectral moment that is already a haunting of the actual moment.”\textsuperscript{39} In the essay \textit{Some translucent substance, or the trouble with time}, art historian, critic and curator Briony Fer describes multiple effects of duration on encounters with objects.\textsuperscript{40} Fer refers to Surrealist patriarch Andre Breton’s notion of ‘convulsive beauty’\textsuperscript{41} – the crystallization of duration – as foundational to the potential for Minimalist artworks to live beyond the means of their apparent inertness. Fer extends the lineage of this idea of ruptured duration through historian George Kubler’s definition of ‘actuality’ as an interval of nothingness between moments in time.\textsuperscript{42} This actuality is framed in relation to post-minimalist artist Eva Hesse’s resin castings – often modular, performing a repetitive emptying of form – to move toward how “material presence, that palpable sense of what Hesse’s work was made of, can combine so disconcertingly with the sense of a void.”\textsuperscript{43} It is this actual interval, the mute edge of Hesse’s ordered and vulnerable vessels, which returns to the consideration of unmoored images. Here there may be found a corollary in the edges and folds of Shirreff’s framed photograph works. The series \textit{Monograph} (2011-2014) focuses on the abutment and overlap of images, using this formal device to cut or cache a sense of the indexical and durational. Variations of this strategy occur in many series, but

\begin{flushleft}
\textsuperscript{39} Briony Fer, “Some Translucent Substance,” 72.
\textsuperscript{40} Fer, 71.
\textsuperscript{41} “In 1934, Andre Breton had seen in the accidental configuration of a crystal the spontaneous action of the mineral deposit – a crystal 'convulsed' through natural movement from the rock in which it was embedded. For Breton, a crystal in convulsion suggested an extreme compression of time, where a moment of crystallization was detached from the long, slow process of its formation in actuality – a moment not so much arrested in as created by the photograph.” (Fer, 72).
\textsuperscript{42} “Kubler . . . described ‘actuality’ as the point ‘when the lighthouse is dark between flashes: it is the instant between the ticks of the watch; it is the void interval slipping forever through time . . . (the) pause when nothing is happening.’” (Fer, 72).
\textsuperscript{43} Fer, 73.
\end{flushleft}
attention to the aforementioned iterations can provide a scaffold for the legibility of the rest.

The indexical work finds its impetus in the refusal of a focal point, without forgoing contingent solutions for situating itself in the present: It cannot participate in a circulation of meaning without remaining in a state of paradox.\(^{44}\)

\textit{Monograph (no. 1)} presents itself as a row of six framed photographic reproductions of sculptural objects. Their source material is indeterminate, but each object suggests a sense of pastness – these are colourless reproductions of taciturn, industrial-looking forms, suggesting the aesthetics of mid-twentieth-century sculptural abstraction. One image (second from the right) appears cut in half, the left side of the paper on which it is printed blankly exposed. Two more (first on the left, third from the right) show a band of unprinted paper across the top of only half of the image – the cropped edges of each half are clearly offset. Again two more (second from the left, first on the right) show a similar offset, but reduced. The last image (third from the left) is strangely the odd one out, printed “full-bleed- to the edges – but this image, like the rest, is offset. All six show a line that cuts vertically through their middle, coinciding with a physical fold in the paper. Meeting in this fold, the edges of the photographed objects misalign, slightly or dramatically. While the images have already been evidenced to be composites, according to their offset edges, it becomes clear that the objects reproduced are also composites, appearing as they do only within the space of the image.

The whole sculptures, as presented here, can be understood as photographic fictions. Curiously, this definition of their nonexistence relies on the assumption that they are reproductions, an abandonment of the reality of photographic or collagist media in themselves. The pervasive sense of incompleteness in the work as presented may appear to be “solved” by imaginative re-organizations of the parts at hand. Considering the possibility of pairing up each half-image that shares a corresponding

\(^{44}\) Lisa Robertson, “7.5 Minute Talk for Eva Hesse (Sans II),” 43.
frame-scale, the edges of the sculptures appear to be capable of alignment. Now all but one of the six objects at hand can be assumed to be near to its possible completion. But this latent potential in the images remains on the periphery of the experience of the work as seen. It is the apparent mis-organization of parts that makes these reproduced objects interesting at all, or rather that extends the duration of looking at these images that seem to reveal more about the experience of sculpture than the “sculptures” they depict could. The original objects depicted are in fact all maquettes constructed by Shirreff, from plaster, foamcore and cardboard. If these objects are really just models, made by Shirreff entirely for the purpose of the reproduction in this form, shaped by a desire to evoke an anachronistic aesthetic, then are they fakes? Perhaps copies, but copies of what? Shirreff’s reassembled objects lean into their resemblance to the minimalist lexicon from which they draw formal qualities – Tony Smith in particular again – in order to transmit an air of authority. They retain the appearance of artifacts, carrying a sense of factuality despite their fictitious surfaces. These things could exist. Superimposing this feigned historicity lends the work both austerity and playfulness, and this disjuncture establishes the wobbly condition through which much of Shirreff’s work acts.

A monograph is a publication attending to the study of a single subject, or artist. Titling the work Monograph suggests a further specificity to the conceptual and tangible location of the reproduction: the printed book, an allusion that is physically supported by the vertical creases that cut the middle of each image. The paper upon which the image is printed has been folded and reopened, affixed to the backing of the frame such that the paper bends outward slightly, resembling a large book laid open. It is in the actual interval of this gutter that incomplete parts clumsily meet. The gutter is where the picture stumbles, a lapse in the linear progress of reading the image that momentarily in-folds the body of the viewer. Like a book, the work suggests an unfolding legibility that may be followed further, but whatever happens

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46 Cathleen Chaffee, “Reflected Light,” Erin Shirreff, 57.
after will inevitably be exceeded by the speechless openness of this crease. Through this gesture, the body is returned to the viewer as the vital site of seeing. The duration of looking, of looking at but not through the work, is extended, and between the body and the artwork, the viewer shares in a space of not-knowing. In a recent interview conducted by Meeka Walsh and Robert Enright for Border Crossings, Shirreff states “what’s really compelling for me is the not-knowing that is always inherent in a photograph – that you’ll never have a full sense of an object when it’s pictured. There are all those gaps and all that missing information.” The possible spaces revealed by these absences are why Shirreff’s work continues to feel capacious despite its lack of disclosure, the apparent refusal by these surfaces.

In the Fall of 2017, Shirreff installed *Concrete Buildings* (2013-16), a two-channel projection installation, at the Darling Foundry, in conjunction with *MOMENTA Biennale de l’image*. Two temporary walls placed askew from each other, in the middle of the large warehouse space, act as screens for projected videos of two hangar-like buildings. The walls loosely demarcate a space of viewing within the larger exhibition space, which remains dark except for the video glow and traces of outside light squeezing around the edges of paneled-over windows. Though the work is staged almost like an amphitheatre, the walls are close enough to parallel that the viewer is able to focus on only one video at a time, turning their back on the other or observing both peripherally. Turning between projections, the viewer becomes situated in the middle of an exchange between them, a kind of temporal sink. Each video shows one of “two prototype buildings that the American artist Donald Judd designed and built in Marfa, Texas” with static framing, seen over time through shifting environmental light. Gradually, these projections are revealed to actually be montages of a sort, video of still images, taken at various times, with incidents of artificial light superimposed over the otherwise rigid scene. Faux lens flares, light reflections on the glossy printed photo paper, and even the shadow of a camera on a

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tripod come and go across the surface of the images. The appearance of accelerated time through transitions between light and dark is accomplished through practical illusion making and assembling individual photographs into a composite durational image. Absorbed by the strangeness of this event, we are compelled to “[give] our time to the object in her video, or to the video itself, [having] entered into a transient reverie or brief hypnotic pause as we go into or come out of the state and space of the work.”

Though the installation establishes a provisional architecture, and the viewer may have some knowledge about the significance of Judd’s work as an artist and his expansive project in the southern desert, this awareness is unsettled by a sense that what is seen here could be a model world. There is a confusion of scale brought on by the realization that the buildings (or objects) are twice mediated, that what is depicted here are printed photographs of unknown scale. In the doubling of distance between object and viewer, the buildings also become further out of reach, shrinking away. Their unfinished and weathered states, eternal relegation to the status of prototypes, and isolated location lend them a slight pathos. Surprisingly, these structures elicit an empathetic response, again extending space through duration to allow the body in. Though they are tenuous and fragmentary, these images are inhabitable. And we could stay there longer than we thought.

The sculptural and architectural objects that Shirreff studies are almost atemporal, striving to exceed duration, or specifically the persistence of the body through time, by performing stability. Responding to this inertia, Shirreff enacts cuts, compression and superimposition, to return a bodily liveliness to the object. Embracing the strangeness of presence through mediation, we become bodily, distant, uncertain and vulnerable.

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https://canadianart.ca/features/erin-shirreff-objects-and-image/
Graham Macaulay

Education

2018 MFA candidate, Western University, London ON
2014 BFA, with distinction, University of Victoria, Victoria BC

Selected Exhibitions (*solo or installation)

2018 Buffer, DNA Gallery, London ON*
2017 the last to go will see the first three go before, Satellite Project Space, London ON
Sleight of Hands, ArtLab Gallery, London ON
2016 Dogleg, Kitchener St. studios, London ON
Plexus, DNA Gallery, London ON (collaboration w/ Bronwyn McMillin)
London Summer Intensive, Camden Arts Centre, London UK
Vessel / Fold, Untitled Art Society, +15 Window Space, Calgary AB*
To Gather, Xchanges Gallery, Victoria BC*
Private Spaces, Slide Room Gallery, Victoria BC
2015 Brighter Days Ahead, Ministry of Casual Living, Odeon Alley Window, Victoria BC*
Could it be, we’ve surpassed material expectations, Stride Gallery, Calgary AB
2014 Again! Again!, the fifty fifty arts collective, Victoria BC*
Split, University of Victoria, Victoria BC (BFA exhibition)
Throughs, Upstairs Gallery, Victoria BC*

Professional Experience

2016-18 Chair, Visual Arts Graduate Students’ Association, Western University, London ON
2015-16 Preparator, Art Gallery of Greater Victoria, Victoria BC
Gallery Rentals Representative, Open Space, Victoria BC
2014 Interpretive Planner (internship), Bateman Foundation, Victoria BC
2013-14 President, Visual Arts Students’ Association, University of Victoria, Victoria BC
Visual Arts Editor, Warren Undergraduate Review, University of Victoria, Victoria BC
Board member, the fifty fifty arts collective, Victoria BC
2013 Installation Assistant (internship), Open Space, Victoria BC
Teaching Experience

2018  Teaching Assistant, VAS 1020: *Foundation of Visual Arts*, Professor Tricia Johnson, Western University, London ON
2017  Teaching Assistant, VAS 3322A: *Advanced Sculpture and Installation*, Professor Kelly Jazvac, Western University, London ON
       Teaching Assistant, VAS 3392: *The Simulated & the Real*, instructor: Liza Eurich, Western University, London ON
2016  Teaching Assistant, VAS 2222A: *Sculpture & Installation*, instructor: Jason Hallows, Western University, London ON

Awards, Grants & Scholarships

2017  Graduate Research Travel Grant, Western University
       Scholarship Award, BC Arts Council
2016  Graduate Research Travel Grant, Western University
       Scholarship Award, BC Arts Council
       Dean’s Entrance Scholarship, Western University
       Chair’s Entrance Scholarship, Western University
2016-18 Western Graduate Research Scholarship, Western University
2014  Early Career Development: Mentorship Grant, BC Arts Council
2013  Jamie Cassels Undergraduate Research Award, University of Victoria

Residencies

2016  *The London Summer Intensive*, Slade School of Fine Art (UCL) & Camden Arts Centre, London UK

Bibliography
