

notes on the artwork

Coming after the Winter Supplement, which featured the work of SONG DAHAE, I eagerly anticipated the opportunity to work with a grouping of artists for the feature issue based on my own belief in the potential for publication as a meeting place or as a site of gathering. When I think of holding the review in my hands, I imagine the turning of pages to release the chitter chatter of the artists, authors and poets we have brought together as a new constellation of voices, the connections between them shifting with all the liquidity and unpredictability of water. In attempts to ride out the waves of our time, artworks float by like life rafts, transporting me from Lake Ontario to the darkest ocean of my dreams, and back again. My hope is that you too, may find refuge here. Here are some thoughts, to help you grab on:

What stories are the materials of our daily lives waiting to tell us? This is a question I come back to again and again, looking at the works of ALISON POSTMA, ELISE RASMUSSEN, ALEX WARRENDER and KATIE BRUCE. The majority of the objects used in our cover artist Postma's colourful compositions have been sourced from our city's very own Leslie Spit — for those who may not have made the voyage out on the passive recreational zone of the Harbourfront, I urge you to pay a visit as the temperatures climb. As you walk on the slender man-made headland, consider the surface that carries you: the compilation of decades worth of excavation and construction waste from Toronto's subways and office towers. If we could tune our ear to the voices of the land, what we hear?

The work that you will find here from Rasmussen is drawn from a larger body of work, *Fragments of an Imagined Place*, which refers to the stories woven around the myth of Atlantis — from Plato to Robert Smithson. The Record Keeper images make specific reference to the adoption of Atlantis in New Age practices, based on the belief in the ability for crystals to store messages from the people from Atlantis. While the sharp facets of quartz may seem far from the powdery soft forms of Warrender's playful experiments in sculpture, I can't help but wonder what messages they may similarly carry, with a curious life of their own — a life independent from their maker. Bruce's work, on the other hand, remains closely tied to the artist's material engagement. The overlays and translucencies of her paper works tell the tale of their very making, they serve as records of actions performed, of folding and creasing.

As you take a moment to listen to the stories of the land, of rocks and of crystals, even of delicately transformed paper products, perhaps take a moment to truly listen to the stories we tell ourselves — about who you are, where you come from, where you are going. The work of KARINA ISKANDARSJAH and SHELBY LISK may help you along the way, as they both attempt to negotiate the complications of duality or multiplicity in cultural identity. ISKANDARSJAH reflects on varying states of post-colonialism, and the ways in which the Global South employs mimicry of Western cultures, or vice versa. How are collective memory and individual experience mediated by the histories of colonialism and migration? Lisk similarly asks, as a woman of Haudenosaunee and Canadian/European descent, what it means to straddle lines drawn between identities; what does it mean to be both colonizer and colonized?

The Great Lakes feature heavily in Lisk's work, as she negotiates her relationship to the land — an aspect of her practice I have always admired. Her ability to capture the captivating surface of these waters is matched by the work of LAURA DEMERS, MONICA MORARU, LINDY FYFE and EMMA CARNEY, who create self-contained worlds which similarly invite you to dive in, to lose yourself in the play of line and form. Organic and inorganic bump up against one another, as do the colours of distance, of longing, of silence and of laughter.

KATIE BRUCE (<https://katiembruce.carbonmade.com>)

*within reach; out of touch*, 2015.

EMMA CARNEY (<http://www.emmacarneyartist.com>)

*"We'll go forward from There"* & *"Going Better Than I Thought It Would"*, 2016

LAURA DEMERS (<https://www.laurademers.com>)

*Aurora Borealis*, 2015.

LINDY FYFE (<http://www.lindyfyfe.com>)

*Collage 4*, 2013.

KARINA ISKANDARSJAH (<https://www.karinais.com>)

*Colonial Legacies*, 2014.

SHELBY LISK (<http://shelbylisk.com>)

*You're Not Here*

KATHRYN MACNAUGHTON (<http://kathrynmacnaughton.com>)

*POWER FAILURE*, 2016.

Image courtesy of the artist and Bau Xi Gallery.

MONICA MORARU (<http://www.monicamoraru.com>)

*Benna's Bakery & Deli*, 2017.

ALISON POSTMA (<http://www.alisonpostma.ca>)

*Untitled*, 2016.

ELISE RASMUSSEN (<http://www.eliserasmussen.com>)

*Record Keeper III*, 2014; *Record Keeper II*, 2014; *Lemuria (after Smithson)*, 2016.

Images courtesy of the artist and Erin Stump Projects.

ALEX WARRENDER

*Untitled*, 2015.