

To Gather: Methodologies in Material Presence
and Environmental Consciousness

by

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A thesis exhibition presented to OCAD University in partial fulfillment of the
requirements for the degree of Master of Fine Arts in Criticism and Curatorial Practice

Graduate Gallery, 205 Richmond Street, March 18th-22nd

Toronto, Ontario, Canada, 2026

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Abstract

March 18th-22nd 2026

OCADU Graduate Gallery

This exhibition thesis explores work from contemporary artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love, inviting viewers to engage critically with material presence and acts of gathering. The exhibition, *To Gather*, presents each artist's practice and artwork as a case study in the research of human-nature relationships during the current critical state of the climate. To "gather" is defined within this thesis as the artistic process of collecting organic or recycled material from local environments and is an act that is deeply rooted in connection, community, and transformation. Material is the messenger for process, expression, and the ephemeral forms of nature. Discussing the work through the lenses of new-materialism and eco-materiality, matter is considered interconnected and has its own agency. These lenses present environmentally conscious methodologies that foreground the impact of material history, speaking through artistic intent and practice as a way to deepen an audience's interaction with artwork and nature. In viewing these works together, the matter speaks for itself, exploring the ways in which material culture passes down knowledge.

Dedication/Acknowledgements

In doing this research as an exploration of art, land, and ecologies in what is now called Canada, I recognize the place of privilege from which I research. I connect myself to lands in Alberta and Newfoundland but at the time of this study I reside in Tkaronto, which belongs to many of the first peoples including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. It is important that my work seeks to bring many perspectives into a collective discussion that resists speaking over those whose stories, knowledge, and experiences are the roots of this research.

I would like to express my thanks to the artists, Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love for joining me in this process. It was an incredible experience to get to know them, their work, and their processes.

Thank you to my advisors, committee, and professors for the feedback and guidance as I explored these ideas. To my cohort, for encouragement and friendship throughout the past two years, it means the world to do this work alongside you all.

Lastly, I thank my parents, partner, friends, and my beloved grandparents who passed away during my time doing this research, who all gave me unrelenting love and support.

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Preface

To Gather was a public exhibition (March 18-22, 2026) featuring work from artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love. This thesis, exhibition, and documentation of the exhibition are presented in partial fulfillment of the requirements for the degree of Master of Fine Arts in Criticism and Curatorial Practice at OCAD University. Support in part offered from the Delaney Family Bursary and the OCAD University Graduate Studies exhibition stipend went towards research, artist fees, and installation costs.

Curatorial Essay

To Gather

A dead rat, some oak pollen, and a stick of wood stopped me in my tracks. But so did the plastic glove and the bottle cap.¹

Mundane “things” such as objects or material have a draw to them, they have meaning, impact, and experience a transformation through gathering. Objects such as a dead rat, oak pollen, or sticks of wood may attend to temporary interest of a passerby, while strewn plastic gloves and bottle caps generate temporary disgust, but both can be woven into art. *To Gather* brings together works by contemporary artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love. Their work integrates found material, such as discarded organic and human-made material, that each of the artists has collected. Through the act of gathering, the artists contrast and transform material as a messenger for memory and use it to attend to human and non-human relations that include other species, weather, plants, and natural processes. In the context of this exhibition, “gathering” considers the agency of material and how it stages relationships between the viewer, the space it is situated within, and with the larger environment that it has come from to reframe human-nature relationships. Looking at the “agency” an object has builds upon new-materialist theory to describe an object’s vitality – “thing-power” – its independence from our own connotations,

¹ Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, Durham NC and London, 2010. 6

emphasizing the force it enacts on its surroundings.² This force is what Bennett refers to as being part of the non-human and also encompasses all materials.³ The use of mindful gathering practices and a focus on material knowledge through visual culture acts as a methodology of environmental consciousness where material goes beyond the visual, as a narrator of human-nature relationships.

Gathering, as part of artistic process, foregrounds the material itself, highlighting how it exists within interconnected forces by responding to and influencing its environment. I argue that the works of Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love explore a multicentric approach to material that looks to these material interactions for how it deepens human-nature relationships that cultivate a more environmentally conscious methodology of creation. To supplement the artists and their work, I look to frameworks of new-materialist theory and eco-materiality. New-materialism removes matter from under solely human constraints, understanding, or use, and instead, emphasizes the material's own force.⁴ By noticing and engaging in these human-nature relationships, material process has a material impact where objects can be understood not as inert, but as having an active force on the environment in which they are situated, as a way of addressing or combating current environmental issues. This becomes a part of eco-materialist strategy, where there is no separating from our surroundings and therefore hold a large role in

² Ibid.,xvi. Bennett describes this thinking as vital materiality within her approach to new-materialist theory.

³ Ibid., viii

⁴ Ibid., xvi

responsible material interaction, and sustainable art production and keeping.⁵ I propose that in using these frameworks to look at the impact of an artistic gathering process pinpoints it as a key element in understanding human-nature relationships through art. Through this, material and process have a transformative impact on viewer interaction. In viewing these works together, audiences interact with fleeting experiences of matter, through objects that pass down knowledge and charge their surroundings with the qualities of their own material presence.

Andreas Krätschmer

Featured in this exhibition are three sculptures by Andreas Krätschmer, a contemporary fine craft woodturner who blends fine art and craft. His sculptures highlight the relationships between material, artist, and nature through accentuating the transformation of material and use it as a contrasting metaphor for environmental activism. Krätschmer's use of reclaimed wood serves to highlight the lifespan of the tree and the environment it came from. He describes his process as reclaiming salvaged wood back into freshly cut "green" wood, embracing the texture and damage through processes of tension and warping to tell a story, reflecting the passage of time and its place within ecosystems.⁶ Made from locally collected scrap wood and natural finishes, the works preserve the natural shape, textures, and marks of the wood, transforming and highlighting its unique characteristics. These handmade objects suggest the

⁵ Linda Weintraub. *What's Next: Eco Materialism and Contemporary Art*. Bristol, UK; Intellect, 2019. 4

⁶ Krätschmer, Andreas. "About / À Propos." WOOD YOU CARE FOR. Accessed March 10, 2026. <https://woodyoucarefor.com/>.

livelihood, community, and expertise of evolving craft traditions when placed within the space.

On the gallery wall, a pale branch of driftwood floats, twisted and smooth. In the center, framed by bark, a wooden “plastic” water bottle turned by a lathe rests on an altar. Titled *Sacred Water* (2026), this assemblage juxtaposes the function perceived in a water bottle with driftwood, altered naturally by water. The work also comments on the glorification of production, shifting perspective on the function of human-made objects in place of natural systems. This piece conveys the correlation between how trees hold water and transform from the effects of water. Water is seen through imperfections and damage to the wood, and its veins and layers convey the wood’s history, drawing relationships between the weather and changing environments. In our conversations, Krätschmer discussed the impact of saps, the effects of steam or heat, the ‘death’ of the wood when the water within each piece evaporates, and with it, how these processes alter the wood.⁷ Through reclamation, these wooden “plastics” take on a new life and become a part of the relationships between humans and nature.

Natural Spring Water (2026) is a sculpture consisting of a twenty-eight-piece collection of salvaged butternut wood “plastic” water bottles that are littered throughout the gallery and play on transformation of material. Through texture and form, the crumpled, toppled, and squat bottles confront the viewer as they gaze upon the pile. This work contrasts fine-craft technique with a product that is disconnected from its

⁷ Krätschmer had sent me statements of his intent behind these works as they came into fruition since many were made for this show.

creation process, that tells no story of those who made it nor its ecologies. The objects are scattered in this space, discarded, a mimicry of industrial, disposable forms. This pile of sculptures highlights waste, commodification, and exploitation.⁸ It is a play on mass-production, consumption habits, and on how humans approach material. The work is a critical examination of the misuse of resources and protests their appearance in everyday visual culture.

A large hollowed-out slice of repurposed live edge wood acts as an empty riverbed for a large cluster of wooden pods. *Gathering IV* (2026) is made of smoothly crafted salvaged maple and walnut wood, and acts as a visual representation of natural forms. It invites the viewer to stop and peek inside. Krätschmer's work creates a conversation of the resiliency of ecosystems, what he describes as "the symbiotic relationships between different species and the strength of 'community' in the clustered growth of many organisms."⁹ This further speaks to care and coexistence between the human and non-human. The life of the wood can be seen within its layers, and the sculptural forms he creates are inspired by organisms and their behaviors that he sees on his walks through nature. These little pods look as though they could blink and shift, sitting peacefully on the wood surface, working together to survive. By bringing fine craft into this space, and using the same gathering process, his work introduces a momentum of creation that reflects on process, traditional methods of material use, and artistic approaches to environmental activism.

⁸ Ibid.

⁹ Ibid.

kat estacio, Elysse Cloma and Dale Bazar

Estacio, who works with Cloma and Bazar, uses sound to invite listeners to think about the layers of community collected from sites and embedded in cultural traditions. Working collaboratively across Canada and referencing each artist's unique cultural heritage, to listen to these works is to walk alongside them and be pulled into relationships with place, memory and history.

In *Water Sites* (2021), Elysse Cloma and kat estacio speak together over the sounds of water and ice; the trickling, bubbling, rushing, and rippling of the various landscapes that water travels through. In the background, the occasional chatter and sounds of the surroundings, of people, animals, and weather are in conversation with the water as it passes through, connecting the viewer to place, time, and memory. Cloma describes "I've been thinking about the expansiveness of water, how it is a witness to my experiences, a container to my emotions, and a way to connect to the past and to the future."¹⁰ They tell stories of their heritage, their family and their ancestors, as a means of not only reconnecting, but also documenting how spaces have changed. Estacio reminisces that "I felt grateful visiting this water site, no matter how ordinary it may seem," acknowledging those who walked through and needed this land before them.¹¹ Water is a highly extracted and limited resource; it is powerful, altering the land around it, collecting stories and matter. It is both a material and a vessel. Like the wood in

¹⁰ Elysse Cloma and kat estacio. *Water Sites* commissioned by programsound.fm. SoundCloud. 2021. 3:26-3:37

¹¹ *Ibid.*, 5:17-5:22

Krätschmer's work, water is layered; it exists in the land and remembers the stories of those who have come before and gathered here. These relationships evolve over time: from the past, present, and into the future, exploring memory as a messenger that is overwriting history, both personal and collective. In focusing on the work's relationship to places, it is possible to understand the colonial histories of the land and how to act towards sustainability. As viewers listen to and explore the stories within *Water Sites* (2021), they are invited to sit amongst each other in a place of rest.

Kat estacio and Dale Bazar's *Lingap* (2024) offers sounds influenced by Kalinga music with traditional Filipino drums. The piece combines various sounds from the Kulintang gongs, inviting the listener to respond to morse code bell chimes and asking "Kumain k n b/have you eaten?" a message of care, and community.¹² Focusing on themes of food and care, the work expresses relationships between land and culture. As these sounds thrum throughout the space, each layer of the sound reminds the listener that care is revolutionary and noticing can nourish us, just as food does and is a way of consciously connecting with nature.¹³ The materials that are embedded in the work are rooted in land and tradition; they are culturally significant and position listening as awareness and resilience.

Bilao Harvest (2025) is a large, hammered aluminum bowl placed on the wall and grounded by burlap backing that cuts across the wall, reminiscent of a horizon line. The light reflects off the surface and onto the walls, creating a radiating sun-like presence.

¹² kat estacio and Dale Bazar, "*Lingap* by kat estacio and Dale Bazar," SoundCloud, accessed March 10, 2026, <https://soundcloud.com/naisa/lingap-kat-estacio-dale-bazar>.

¹³ Ibid.

On either side of *Bilao Harvest* (2025), a burlap layer with a pile of vibrant moss and soil rests on top of plinths; the moss is a link between Filipino ecosystems with local Toronto ecosystems: rice and moss.¹⁴ Describing their work, estacio commented that

the bilao holds grains and ancestral memories of cultivating rice from the fields of Taga-Ilog people. Traditionally a round flat basket woven with bamboo and rattan, *Bilao Harvest* (2025) reimagines land-based technologies that have resisted colonization and assimilation.¹⁵

The light that dances across and reflects from the mirrored surface means “kapwa,” seeing ourselves in each other, visualizes a togetherness that includes relation and responsibility for the land.¹⁶ Through this, the bowl reflects change as a way to enact a caring role with nature. Facilitating growth, community, and collaboration, this work allows its audiences to connect with nature through cultural practice and relationships with land.

RO

Standing tall within the space is a dried willow branch sculpture titled *Stand Together* (2026). The twisting and warped branches create a tent-like shape and are tied together with various collected materials of plastic food packaging strips, recycled plastics, string, and synthetic fabrics stained with natural dyes. Hanging from the highest point is a woven flat of fabric and plastic, swaying as the viewer walks past. RO's work in this show builds upon scientific knowledge of flora and fauna, embracing

¹⁴ Estacio discussed this meaning with me as they installed it on site to be a part of *Bilao Harvest* (2025), *Water Sites* (2021), and *Lingap* (2024).

¹⁵ Estacio shared many thoughts about these works with me through statements and discussions.

¹⁶ Ibid.

how organic and artificial materials like fallen branches and repurposed fabrics co-exist, and what it means to entwine them together to experiment and view tension and contrasts. Their practice looks at relationships within ecosystems, specifically how material and living organics are responsive to human interaction. RO experiments with the material's ephemeral qualities knowing these types of materials will be altered with time and sees their practice as a collaboration and mediation of unexpected encounters with overlooked objects.¹⁷ RO invites viewers to continuously respond to, and consider how to embrace impermanent art.

In gathering, there is exploration and experimentation along with impermanence and transformation. RO reflects on intention when gathering these materials from their yard and home, specifically looking at the relationships with plants for food and the plastic waste through which food is stored.¹⁸ In their practice they study ecosystems and human impact, and like Krätschmer's work, it includes an essence of activism and protest for these systems and how human have altered it. Many of the works in the show present matter through artistic process, but RO's work offers a direct juxtaposition of branches with plastics and fabrics through entanglement signifying the chokehold humans have on natural systems. As such, the work itself will be disassembled after the show, the branches returned outside to nature and the fabrics and plastic repurposed for other projects, which RO discusses as a necessary and temporary interaction with materials used in art creation.¹⁹ The work shows the tactility

¹⁷ RO has shared these statements through personal discussion as the work evolved.

¹⁸ Ibid.

¹⁹ Ibid.

of material in combining machine-made with organic material and craft labour, while resisting traditional art production with reuse instead of permanence.

Tania Love

Tania Love gathers materials to create pigments from her local environment, exploring the relationship between material and cultural habitat. She uses found materials such as clays, plants, and repurposed human-made objects primarily from places around her ancestral home in Poland. As part of her collecting, she also develops some of the material into her own paint, using it as a natural messenger. Love transforms aspects of the visual landscape into relational tactile representations, creating works that are about memory and what has been left behind. Her work contributes to conversations about the ecological and isolated properties of plant matter, while recognizing ancestral tradition of growing, gathering, and eating. In this way, she presents human-nature relationships like exposing a root system that is detailed, grounded, and vast. In Love's work, her gathering practice brings viewers into her ancestral story, material life, and its transformation speaks to the past connections with a place.

Wianek—a Polish word that means floral wreath— describes the form of the bold and delicate wall-encompassing sculpture, *wianek* (2010), that offers a moment of respite to consider space, cycles, and traditions. Made of entangled artificial florals salvaged from cemetery waste bins, combined with hand cut “wildflowers,” these flowers are unified by deep black paint. Bound by discarded wire from abandoned

sites, it becomes a metaphor for the quiet reclaim of the artificial and practices for honouring life and death.²⁰ It is a charged object and a memento mori, presenting fragility and bound relationships with nature. In Love's practice, the place and material become an extension of experience.²¹ By focusing on site-specific collection, Love offers a conscious method of creation that honours the materials history, and those before her.

Love also presents *f[a.l.l.o.w]* (2025), consisting of multiple vintage books that are laid open across salvaged tables and fabrics in the center of the room. On one side, there are wooden botanical paintings of medicinal and edible plants referenced in the text. The books' contents relate to our connections to land. However, on the other side, most of the text is blotted out using locally gleaned wild clay as the paint to reveal new poetic forms. Additionally, carefully placed on the pages are common Polish garden seeds. Among these details, various phrases remain that encompass our relation to the earth: "ziemia – to miejsce gdzie znajduje się życie" (earth – is the place where life is found), or "Pamiętamy, zaprawdę pamiętamy na zawsze w naszych serach" (We remember, truly we remember forever in our hearts).²² Walk around the books and thumb through them, look closely, and read beyond the text, these paintings express deep memory about the use of the land, an acknowledgement of traditional knowledge through the plants our ancestors have learned from and used. In collecting and

²⁰ Tania Love, "wianek, 2010," Tania Love Artist, September 18, 2023, <https://taniaLove.com/works/wianek-2010/>.

²¹ Lucy R. Lippard. *The Lure of the Local: Senses of Place in a Multicentered Society*. New Press, 1997. 9

²² Tania Love, "Book Culture: A Season in the Field II," Tania Love Artist, August 19, 2025, <https://taniaLove.com/2025/08/19/book-culture-a-season-in-the-field-ii/>.

documenting herbal flora, noting their scientific identifications, Love is connecting the past and present, and humans and nature.

Curatorial Decisions

As the curator of this exhibition, I made efforts in installing a show that is environmentally conscious in its development and uses methods of slow curation when choosing the artworks. From the choice of works and installation, the exhibition explores sustainable interactions with materials. Slow curation was developed as means for institutions and curators to explore viewer engagement with art through deepening connections with the community and understanding the history and agency in objects that evolve with time.²³ To “gather” in this show is an artistic process of collecting, but it is also an embracing of relationships of art, nature, and institution through material. *To Gather* brings the outside in, emphasizing process and using objects to “gather” community, removing the sense of permanence and finality that traditional curatorial frameworks often operate under. This is achieved through each artist’s intention and choice of material. The work these artists bring to this show ground the current considerations for impermanence in museums towards sustainability and recognition of non-human agencies.²⁴ The action and intent in this exhibition aims to speak to the current issues of sustainability and objects in a way that is relational, transparent, and open. I encourage viewers to consider what it means to

²³ Megan Johnston. Slow Curating. Accessed March 25, 2026. <https://www.slowcurating.com/>.

²⁴ Jane Legget and Ana Maria Theresa P. Labrador. “Museum Sustainabilities.” *Museum International* 75, no. 1–4 (January 2, 2023): vi–xi. doi:10.1080/13500775.2023.2348874.

gather in this space with objects, and the history rooted in the material. Addressing material process, my curatorial work creates an impermanent but impactful experience in how we view gathering.

With the works in this show being focused on material and environmentally conscious creating, similar considerations were made when curating the show. For exhibition material, the text is printed using Ryman Eco font which uses less ink when printed, and printing overall has been limited to instead favour online exhibition text.²⁵ While the use of online services has a significant environmental impact, it was the most environmentally conscious method for a short-term show, to reduce physical waste and have the most accessibility for viewers. The windows in the space also offered natural light, which was considered when lighting the works, and where possible the exhibition was community-oriented by buying from local businesses and sharing/renting already available equipment. The exhibition takes a form of action within curation and artistic practice, towards environmentally conscious expressions of art.

Closing

In *To Gather*, artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love integrate found material through the act of gathering. In exploring the gallery, the artworks show how artists contrast material in assemblages by creating opportunities for tension between organic and human made materials. They transform the material through craft labour, while recognizing traditional practices, share

²⁵ “Ryman Eco.” Ryman. Accessed April 27, 2026. <https://www.rymaneco.com/>. Specifically, the font is stated to use thirty-three percent less ink than traditional fonts.

memories, and speak of their connections with land and place as a way of nurturing human-nature relationships. Through the works of these artists, material and process become the art objects for viewers to engage with; curated as an exploration of environmentally conscious relationships between humans, art, and nature. In leaving the gallery, the viewer is invited to look a little closer at their surroundings and interact with its quiet but powerful energy.

Support Paper

Introduction and Thematic

Was the thingpower of the debris I encountered but a function of the subjective and intersubjective connotations, memories, and affects that had accumulated around my ideas of these items? Was the real agent of my temporary immobilization on the street that day humanity, that is, the cultural meanings of "rat," "plastic;" and "wood " in conjunction with my own idiosyncratic biography? It could be. But what if the swarming activity inside my head was itself an instance of the vital materiality that also constituted the trash?²⁶

Material has an inherent allure, often seen but not noticed. It has an aura that is held in the copresence between object and human. Gathering is an act that explores this relation with the intent to coexist and create with active material that influences its surroundings and holds its own history as a discussion of material agency. This exhibition thesis examines work presented by artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love, whose work comes together in their integration of found material, such as organic and discarded human-made material through the act of gathering. The artists are gathering material in ways that create juxtapositions, make transformations, hold memory, and enact care between humans and non-humans towards reframing human-nature relationships.

In the context of this thesis, “gathering” is a key process in considering the agency of material and how it shapes relations between the viewer, the space an object now holds, and the environment it originates from. The artworks come together as assemblages that are rooted in site-specificity and memory with ephemeral and

²⁶ Bennett, 10

impermanent qualities. In the form of an exhibition, this research brings forward a more relational and tangible conversation for community-rooted and culturally resonate work. It seeks to show that the process of gathering can be as unique and engaging as the artwork it produces. This exploration of work comes as a response to the critical and unstable state of the climate, which is in part due to systems of accumulation and resource consumption that leads to a disconnect with nature and production. This also highlights a curatorial need for a deeper understanding of material, its history, and agency to act towards an environmentally conscious future.

This exhibition foregrounds acts of gathering as a form of participation in human and nature relationships. In beginning this study of artistic gathering practices and human-nature relationships, it is important to acknowledge that the ideas being discussed here are not new; for the ways in which gathering is connected to land and are rooted in Indigenous and ancestral traditional knowledge and practices. In my discussion of relationships with land throughout this thesis and applying methods that focus on sustainability, I think through how art historian T.J Demos questions claims of sustainability that doesn't meet the needs of the community, address who is overlooked, or what the term actually signifies.²⁷ Therefore, the work in the exhibition is multicentered and makes awareness of overlapping systems of human and non-human, presenting human impact as something to be aware of. In focusing on human interaction with material and nature, the exhibition also resists the further

²⁷ T. J. Demos, "The Politics of Sustainability: Contemporary Art and Ecology," in *Radical Nature: Art and Architecture for a Changing Planet 1969–2009*, ed. Francesco Manacorda (London: Barbican Art Gallery, 2009), 18, <http://www.environmentandsociety.org/node/3417>.

commodification of nature under capitalist systems that forgoes traditional knowledge and locality of the land. Instead, an exhibition on gathering and togetherness speaks in tandem with and draws new connections into environmentally conscious, contemporary art practices through a wide range of perspectives.

Through the process of gathering, the artists in this exhibition recognize the agency in material as a messenger for meaning and connection to nature. Their process and material choice are rooted in frameworks like eco-materiality which was developed by curator Linda Weintraub and follows a practice-based approach to creating artworks that are environmentally conscious and are grounded in material impact. Eco-materiality is rooted in the ideas of new-materialism, which is a multicentered approach to the subjectivity between humans and objects as having or being an active force which was originally analyzed by philosophers Manuel Delanda and Rosi Braidotti, independently.²⁸ Gathering as a methodology is an underdeveloped focus within new-materialist and eco-materialist frameworks; one that the artist's work in this exhibition comes together to address. Gathering presents the artworks at the intersection of activism and institutional or individual change, and the recognition of redeveloping connections to nature through material. Using new-materialist frameworks specifically, I look at how material agency is defined and operates through the focus of gathering. Gathering creates an assemblage, a term that new-materialist philosopher Jane Bennett builds upon as being composed of things individually having the power to make something happen, and within that, there is an actant, a term defined by philosopher

²⁸Weintraub, 9

Burno Latour as something human or non-human acting as a catalyst.²⁹ This exhibition is the assembling of material as non-human actants, and place gathering as a form of human participation that is also as an actant, for in its intent it becomes an influential force that shapes the surroundings and outcomes of things. Therefore, the material that is specifically chosen for each work is individualized with power, and even in curating these works together, the assemblages grow to intertwine each other and the viewer.

Literature Review

In exploring movement towards environmental consciousness in the arts, there are some key theorists who think through how material specifically plays a role in interacting with the environment. This research builds upon current developments in new-materialist and eco-materialist frameworks, as well as the importance of place in thinking about environmentally focused artwork. This will be analyzed through theorists and curators such as Jane Bennett, Linda Weintraub, and Lucy Lippard. My research supplements thinking about material agency, environmental art, and connections between art and place as a means of studying human-nature relationships. This literature is vital to contextualizing the layers through which this exhibition was developed and the study of gathering as a methodology that rectifies a disconnect in participation between art, viewer, and nature.

²⁹ Bennett, 9

New-materialist and philosopher Jane Bennett in *Vibrant Ecology: Political Ecology of Things* studies matter as being a vibrant or active force in our surroundings. Bennett describes an approach to new-materialism through vital materiality, that narrows in specifically on matter's own liveliness as a separate force from human-implied constraints on a material's influence within systems.³⁰ Through the exhibition, I reference Bennett's discussion between matter and human participation to propose that in studying artistic process for its relation to matter, the act of gathering as a methodology fits into this form of human participation. Specifically emphasizing the ecological sensibilities between the human and the non-human forces, and with a focus on human participation being intertwined with the vitality of matter rather than as a separate interaction.

In critically discussing the works in this exhibition, I reference the evolution of material ecologies when placed within an artwork related assemblage. An assemblage in the context of this research stems from Gilles Deleuze and Félix Guattari's analysis of the term, describing it as being a multiplicity that expands and changes in its connections to nature.³¹ This is elaborated and applied within Bennett's thinking as a group of diverse and specifically individually vibrant materials, that when together have an effect on their surroundings.³² If the focus on artwork as a multicentered assemblage that the viewer is a part of and interacting with, each element is perceived

³⁰ Bennett, xvi

³¹ Gilles Deleuze and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. University of Minnesota Press, 1987. <https://files.libcom.org/files/A%20Thousand%20Plateaus.pdf>, PDF specific page 29 Accessed April 6th, 2026.

³² Bennett, 23-24

by the viewer as something that is impacting, influencing, and reacting to what is around. This is a displacement that in the form of a sustainable exhibition offers the viewer the chance to recognize their impact on the environment and builds a longer-term connection between viewer and art.

Curator Linda Weintraub and her book *What's Next? Eco Materialism and Contemporary Art* develops eco-materialism as an approach to environmentally conscious art creation. Weintraub discusses artworks throughout her book that follow new-materialist thinking and are environmentally conscious—therefore falling under eco-materiality—and with some key discussion into material archetypes, specifically, the use or disuse of resources and aesthetics and do-it-yourself instructions for applications of material components as tools.³³ The study of gathering as a practice aims to fit within Weintraub's classifications as an overarching method of interaction that guides the artists when creating eco-materialist art. Weintraub notes that new-materialist thinking focuses on the loss of the inherent processes in the everyday connections to nature and considers the importance of care for both the human and non-human.³⁴ Therefore, in curating this exhibition, it was important to highlight the process of the artists, their craft labour, and their mindful attention to their material interactions. In addition to this, Weintraub also asserts importance in the museological studying of the environmental impacts of artworks.³⁵ In recognition of this, especially in considering the role of the curator and creator, I think it is important to note that

³³Weintraub. This is referencing many of her sections throughout the book.

³⁴Ibid., 6-10

³⁵Ibid., 4

environmental art as a form of activism easily becomes a task that “someone else will do,” which does not fit within a vibrant collaborative coexistence with matter. She also comments on the disconnect and lack of exploration into “artworks that register the functional consequences of their materiality, and that cultivate responsible material interactions.”³⁶ The exhibition aims to avoid this, through its directness to individual experience of participation with these assemblages and through my curatorial approaches in developing the exhibition sustainably and with viewer interaction in mind.

Curator Lucy Lippard, in her 1997 book *The Lure of the Local*, focuses on creative practices involving the environmental and social ecologies of place. She addresses a need to understand the local and its histories, defining space as a location, that when combined with experience and memory or human and non-human interaction, this then becomes place.³⁷ Through this she considers how artworks rooted in place are connected to the community as an imperative element in the acknowledgment that land and its needs evolve with the communities who are intertwined with it; of which is also integral to having a mindful gathering process. Together, the works in this exhibition develop a strong connection between things and place and they present the artist’s experience with the land for which these materials are activated. The artists are predominantly based in Toronto (where the exhibition was held) and make connections between the local environment and distant places the

³⁶ Ibid.

³⁷ Lippard, 9

artists feel connected to through their assembling of material. The works center individual experience and cultural influence from place through gathering but becomes a way for visitors to also consider how material is representative of and stems from place but is not necessarily about the place.³⁸ The ideas and influence of place discussed above become a part of the assemblage that these works form within the show.

Exhibition Review

To Gather is an opportunity to look at nature in a different context and engage in various ecologies and relationships. The artworks were arranged to create a flow, a way to walk through and navigate together, to sit and listen to the land and the voices of material. In studying as much as possible within Canadian contemporary artists, I focused my energy on learning from recent and local shows. The exhibitions in conversation with *To Gather* have a focus on material presence that speaks to environmental curatorial developments, material history, and human-nature relationships but differ in their discussion of the role collection, artistic practice, and material choice plays within each exhibition's theme.

The exhibition *Plastic Heart: Surface All the Way Through* curated by the Synthetic Collective at the Art Museum of University of Toronto in 2021 is a recent instantiation of slow curation and environmentally conscious methodologies in art and curatorial projects. The exhibition focuses on the material presence of plastic in art

³⁸ Ibid., 278

creation, institutional collections, and in the environment of communities. In exploring “plastics as a politically loaded material,” the artists and curators in the show create commentary and research on plastics as part of institutional collections and critique sustainability within exhibition development.³⁹ Following the curatorial decision-making for this exhibition, they developed *A DIY Fieldguide for Reducing the Environmental Impact of Art Exhibitions* as to accompany the exhibition text. It presents a manifesto for curating and acts as a study of impact and guidelines for moving forward. I discuss this exhibition for its efforts in community impact through conceptual work and material study towards environmental consciousness, as it was an influence in my own curating methodologies.

A few other relevant exhibitions have taken place in the Art Museum of University of Toronto, such as *acts of preservation / acts of decay* (2023) curated by Erin Storus, and more recently *Proof of Life* (2025-2026) curated by Chloe Gordon-Chow are contemporary variant models of material agency focused exhibitions that are able to consider the relationships between nature, the non-human, and the human in their distinct themes. *Acts of preservation / acts of decay* (2023) looks to the active force of natural systems of decay on material and the local area that the works are displayed, speaking to the transformation of matter, cultural knowledge, and site specificity.⁴⁰ The exhibition explores material transformation through artworks made with organic

³⁹ “Plastic Heart: Surface All the Way Through,” Art Museum at the University of Toronto, accessed March 30, 2026, https://artmuseum.utoronto.ca/wp-content/uploads/2021/08/ArtMuseum_PlasticHeart_Brochure_WEB-1.pdf.

⁴⁰ “Acts of Preservation / Acts of Decay,” Art Museum of the University of Toronto, accessed March 31, 2026, https://artmuseum.utoronto.ca/wp-content/uploads/2022/03/ESTorus_Brochure_WEB.pdf.

materials such as gelatin and seeds, showing how they are affected by their surroundings, particularly being exposed to weather and people in public spaces. However, *To Gather* narrows in on the artists' material interaction specifically through the gathering process in art creation. *Proof of Life* (2025-2026) is also an example of current exhibitions that gather work using natural material through focus on the collection of found objects. The exhibition responds to how objects can be reconfigured in response to a dystopian future.⁴¹ The exhibition narrows in on a futuristic narrative and collection of current objects as the means of understanding matter.

Curated by the GAS Collective in 2024 at Xpace Cultural Centre, *Living Palette* is an exhibition that through representations of natural forces explores how to coexist in human-nature relationships in a way that is generative and responsive. GAS discusses how the materials live on through artwork, echoing between each other as transformed elements calls to a more sustained ecological balance.⁴² I was able to view this exhibition during the early stages of my curatorial research, and it sparked some of my thinking towards how viewing matter as a part of the environment in art forms. To represent aspects of nature develops a different kind of interaction with nature and material, it lacks the element of participation that I argue actively engages the viewer and artists. In contrast to *Living Palette* (2025), *To Gather* focuses on the gathering process of the artists and their interaction with material, imbuing relational and connective elements onto material to enter the more-than-human world. *To Gather*

⁴¹"Proof of Life," Art Museum at the University of Toronto, accessed March 30, 2026, <https://artmuseum.utoronto.ca/virtual-spotlight/proof-of-life/>.

⁴²"Living Palette Curated by Gas Collective," Xpace Cultural Centre, accessed March 31, 2026, https://www.xpace.info/wp-content/uploads/2024/09/Living-Palette_GAS-Collective.pdf.

offers a unique study into an area that is at the intersection of many active themes of non-human forces, matter, and ecological relationships. It also considers the act of gathering as a compilation of how these themes thread together, whether intentional or not, and invites viewers to think about the impact of such an act on the environment.

Methodology, Installation, and Concept/Design

The *To Gather* exhibition showed from March 18th to the 22nd in OCAD University's Graduate Gallery at 205 Richmond Street West and featured work from artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love. My curatorial methodology for this thesis exhibition responds to practice-based research adopting slow curation and eco-materiality. Slow curation, coined by curator Megan Johnston, follows a socially engaged curatorial practice that centers site, community engagement, memory, and time that activates space for dialogue and reflection.⁴³ Slow curation creates an awareness of how institutions are constructed within systems of power through object engagement and how they are facilitators of change and serve as an interconnected and constantly evolving space for the audience.

I adopt slow curation through an environmental lens, specifically because curators are also facilitators of activism alongside artists within contemporary art and institutions which are shaped by political and social contexts, and in this case, environmental politics. Slow curating can be meaningfully integrated towards positive

⁴³ Johnston, Megan. "Curating in Context: Slow Curating as a Reflective Practice." *Curating in Context: Slow Curating as a Reflective Practice*. Dissertation, Ulster University, 2021.

impact by looking at human-nature relationships through audience and object. Research behind curating this exhibition also draws from discussions of developing sustainable exhibitions and awareness of communities in the collecting of objects in institutions. In studying material agency and slow curation, there is a concept of sustaining practices. There is a focus in engaging the local community and recognizing practice and the more-than-human as a way to create adaptable, evolving, and sustainable exhibitions.⁴⁴ There can be no change in environmental sustainability in institutions without also recognizing the communities impacted the most, especially in what is collected and the narratives that are told. Just as slow curation is an evolving social practice, this is not separate from striving for sustainability, as it is an imperfect and progressive act.

In developing this exhibition, I began my research studying how artists were responding to current climate events through thinking about human-nature relationships. My research grew from encountering the artists through gallery visits and art events to studio visits with the artists. In discussing the varying practices of each artist, it was clear that there were many thematic throughlines (assemblage, found material, environmental consciousness, place, and community) and through the act of gathering, each artist came forward with their own approach to the show. After multiple discussions with each artist, most of the works in the show were newly created or ones that had never been shown. In giving the artists a chance to respond to gathering as an overarching method for addressing these themes, it offered a chance to

⁴⁴ Legget and Labrador.

deeply understand their process, which in turn, drew more connections between the artists with an environmental lens on culture, institutional creation, and engagement with community. Together, this suggested that gathering is a collective link in thinking about human-nature relationships, and in the space together the works presented environmental consciousness in creation through their material choice. In an effort to be conscious of community impact, the show also became an opportunity to merge emerging artists with established artists, pushing exploration between each artist.

In exploring eco-materiality as a practice-based framework it became clear that the role and responsibility of this exhibition, and in turn my approach to curating it sustainably falls within a necessary mindfulness. The artists in this exhibition address these elements through repurposing human-made material like plastics, making their own paints and finishes from natural materials like clays and oils, as well as being aware of their creative impact in their varying methods of collection. In looking at the effect of environmentally considerate artwork from a curatorial perspective, it invites the viewer and artist to engage with material in a meaningful way. The exhibition was also developed with sustainability in mind through considering the length of the exhibition, the long-term impact on the audience, and resource use and waste.

Discussion of the work's life after the show also revealed that many of the works would be repurposed into new projects or returned to the earth. I also focused areas of my research on how the artists were defining and discussing the work that they do. I found it interesting that many of the artists don't solely view their work as activist or categorized as environmental art. The themes in their work derived from the material

and therefore a gathering process but still consisted of individual messages and meanings that were not directly conveying the state of the environment or climate solutions. They did, however, describe their practice as environmentally conscious and were connecting their material use to human-nature relationships. This helped me understand the placement of this type of work within contemporary art and how art that integrates participation conveys a more subtle and relational opportunity for environmental change.

Visitors to the show could navigate the exhibition through a website containing the gallery map, exhibition text, artist biographies with links to their websites, as well as links to listen to the sound works by kat estacio, Elysse Cloma, and Dale Bazar for personal listening as visitors roam the space. Using this method allows for accessibility and also limits exhibition waste. The title, didactic, and QR code for the website were located on the eastern wall, as a part of the entrance to the gallery; all of the exhibition text was printed using Ryman Eco ink, made to limit the amount of ink used as a way to reduce environmental impact.⁴⁵ *To Gather* was installed in an open and exploratory space that makes use of the large windows for natural lighting and multi-view seating to enjoy the sound work *Lingap* (2024), playing out loud throughout the space and in conversation with the other works. The artworks were arranged with the intention of creating pathways to and around each work, following the same way one might explore a pathway in nature with the opportunity to get low and close to clusters of art, the pillar acting as a tree, grounding the space's movement.

⁴⁵ "Ryman Eco"

Upon entering the Graduate Gallery, visitors first encounter RO's work *Stand Together* (2026) where it is positioned in front of the center pillar. The sculpture introduces the theme of relationships between the environment and material through contrasts between collected plastics, fabrics and willow branches. It introduces a sense of fragility and tension that is reminiscent of ecosystems in the way it stands and is weaved together. Krätschmer's works *Sacred water* (2026) is placed in line with RO's work along the northern wall and also presents the juxtaposition and transformation of material. It is a long vertical piece of driftwood that holds in its center a wooden "plastic" water-bottle on an altar, that speaks to the varying ways in which the function of water is perceived between the wood and humans. Reaching the far western side of the gallery, littered along the windowsill, the floor, and cluttered on a low-lying plinth are twenty-eight of Andreas Krätschmer's wooden water bottles titled *Natural spring water* (2026). They are an imitation of mass-production created by hand and these bottles were arranged to transform the space and mimic how litter may be found in the city or nature.

Tania Love's work *wianek* (2010) is a large and bold sculpture that catches the eye on the southern wall near the entrance to the gallery. Love's work draws from ancestral lands and is imbued with themes of memory through gathering. She invites the viewer to reminisce, finding home in these pieces as they slow down, study the designs and think about its layers. Further into the space but gracefully in line with the circular direction of the pillar are two repurposed tables covered in natural fabrics and vintage books that makes up Love's piece titled *f[a.l.l.o.w]* (2025). This collection can be

gently flipped through, and the viewer is invited to walk around to each book that contains blotted poetic pages and botanical paintings. The open books and revealed text discuss memory and passing of ancestral knowledge and experience connected to land through the traditional uses for plants. Continuing in themes of memory is the work *Water Sites* (2021) by Elysse Cloma and kat estacio. In the far corner of the gallery along the northern wall, the audience can have a seat and listen to the work through a pair of headphones or personal listening device. The area is set up to feel like the viewer is part of a conversation with the works and in the space, the stories told and the water track supplement the surrounding works. The work itself speaks to each artist's memories and stories from different water sites such as parks and rivers.

Continuing in the space and placed in conversation with *Water Sites* (2021) is *Bilao Harvest* (2025) by kat estacio and *Lingap* (2024) by kat estacio and Dale Bazar. Their works discuss the ways in which care is enacted in human interactions with nature. In using the natural light of the gallery on these pieces it brings the outside in, the works respond differently and viewers see the work change with time. *Bilao Harvest* (2025), is a large golden aluminum bowl that hangs from the wall, resting on burlap. The bowl is placed to be reminiscent of the sun and sets itself as an intersection of ecological relationships and culture through the bowl being a representation of a holder of collected food. It becomes a radiant reminder of the responsibility that is shared to care for the environment. Two plinths with a pile of moss hold space for the sound work installation of *Water Sites* (2021) and *Lingap* (2024) by kat estacio and Dale Bazar. The one holding *Lingap* (2024) is sitting low on the floor, nurtured, in a sense, by

the surrounding work. They were made in the gallery by estacio, as an exploration of space and conversations on natural resources. Playing the work out loud was a way to bring all of the pieces in the show together and present a message of community and awareness for each other through the sound. Lastly, the viewer comes upon Krätschmer's work *Gathering IV* (2026) on the eastern wall. The collection of little pods made from salvaged material becomes a representation of an ecosystem that invites feelings of care, strength, and resilience in encounters and interactions with organisms.

The works in this exhibition come together as an assemblage consisting of participation from the viewer, artist, and the material. Each work offers itself as a collaboration with nature and land. In developing this exhibition, attention was given to my role as the curator through slow curating and eco-materialist methodologies to engage the viewer and work through ways to curate sustainably within local systems in ways that are beneficial and impactful in the long-term. As the viewer moves throughout the space, they encounter the works in a state that is conveying the artists' message of metaphors for change and protection of our relationships with nature.

Conclusion

This exhibition thesis brings together work by artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love, as an exploration of human-nature relationships through the act of gathering. In doing so, they presented organic and human-made material together in metaphor, juxtapose and transform the collected material into assemblage while storing memories and experience in each element for

the viewer to consider. In their process of creation they call for care and coexistence between the human and the non-human. The exhibition acts as a case study for gathering as a methodology that is in dialogue with theorists and curators Jane Bennett, Linda Weintraub and Lucy Lippard and proposes a deeper understanding of material agency and artistic process. The exhibition places itself within the contexts of local contemporary art in its understandings of material, land, and environmental art that fall beside exhibitions such as *Plastic Heart: Surface All the Way Through, Acts of preservation / acts of decay* (2023), *Proof of Life* (2025-2026), and *Living Palette* (2025) and influences the ways in which the viewer encounters matter that interacts as part of these assemblages within human-nature relationships. *To Gather* is a means of coming together and making a difference in our surroundings, so to gather as a practice is a form of resilience during a time when our connections to nature are overridden with systems that act against coexistence. Gathering is presented as a method of confronting environmental issues, rather than a universal solution to sustainability. The ways artists gather, assemble, and interact with objects in their surroundings reveal the multiple forces at work and create a more conscious engagement with nature. *To Gather* invites the viewer to join in this assemblage of matter.

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Appendix A: Exhibition Documentation



Figure 1. Installation View Facing East. *To Gather*, 2026, Graduate Gallery. Photo by Leah Morgan Small



Figure 2. Installation View Facing West. *To Gather*, 2026, Graduate Gallery. Photo by Leah Morgan Small



Figure 3. Installation View Facing North-west. *To Gather*, 2026, Graduate Gallery. Photo by Leah Morgan Small



Figure 4. Installation View Facing South-east. *To Gather*, 2026, Graduate Gallery. Photo by Leah Morgan Small

Andreas Krätschmer



Figure 5. Andreas Krätschmer, *Natural Spring Water*, 2026, Photo by Leah Morgan Small



Figure 6. Andreas Krätschmer, *Natural Spring Water*, 2026, Detail Photo by Feifan Yang



Figure 7. Andreas Krätschmer, *Sacred water*, 2026,
Photo by Leah Morgan Small



Figure 8. Andreas Krätschmer, *Sacred water*, 2026,
Detail Photo by Leah Morgan Small



Figure 9. Andreas Krätschmer, *Gathering IV*, 2026, Photo by Leah Morgan Small



Figure 10. Andreas Krätschmer, *Gathering IV*, 2026, Detail Photo by Leah Morgan Small

kat estacio, Elysse Cloma and Dale Bazar



Figure 11. (left to right) Elysse Cloma and kat estacio, *Water Sites*, 2021, kat estacio, *Bilao Harvest*, 2025, kat estacio and Dale Bazar, *Lingap*, 2024, kat estacio, *Moss Installations for sound works*, 2026, Photo by Leah Morgan Small

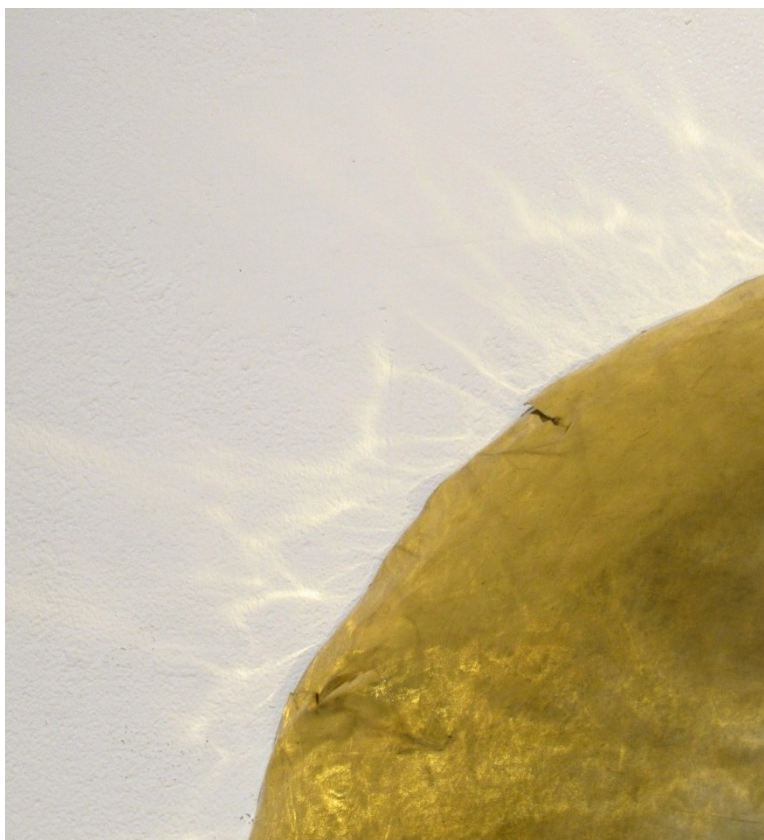


Figure 12. kat estacio, Bilao Harvest, 2025, Detail Photo by Feifan Yang



Figure 13. kat estacio, Moss Installation for sound works, 2026, Detail Photo by Feifan Yang

RO



Figure 14. RO, *Stand Together*, 2026, Photo by Leah Morgan Small



Figure 15. RO, *Stand Together*, 2026, Detail Photo by Leah Morgan Small

Tania Love



Figure 16. Tania Love, *wianek*, 2010, Photo by Leah Morgan Small



Figure 17. Tania Love, *wianek*, 2010, Detail
Photo by Leah Morgan Small



Figure 18. Tania Love, *f[a.l.l.o.w]*, 2025, Photo by Leah Morgan Small



Figure 19. Tania Love, *f[a.l.l.o.w]*, 2025, Detail Photo by Leah Morgan Small

To Gather, Graduate Gallery, 205 Richmond Street W, March 18th-22nd, 2026

1. RO, *Stand Together*, 2026, willow branches, upcycled synthetic textiles stained with natural dye, plastic food packaging, string, 20"x 21"x 60"
2. Tania Love, *wianek*, 2010, hand-cut paper wildflowers and artificial florals salvaged from cemetery waste bins, 108"x108"
3. Tania Love, *f[a.i.l.o.w]*, 2025, casein-based paint on wood panel, 2023 / vintage books with Polish clay & seeds, 2025, various approx. 8"x12"
4. Andreas Krätschmer, *Natural spring water*, 2026, salvaged Butternut wood various dimensions (according to type of installation) Height ca.8"
5. Elysse Cloma and kat estacio, *Water Sites*, 2021, Collected field recordings of the sound of select bodies of water in Musqueam, Squamish, and Tsleil-Waututh territory, as well as Anishinabewaki, Mississaugas of the Credit, Haudenosaunee and Wendake-Nionwentsio territories, specifically, Horseshoe Bay, Wagg Creek, Wychwood Barns, and Half Moon Bay. Overlaid voice recording of personal stories. (heard in headset)
6. kat estacio, *Bilao Harvest*, 2025, hand hammered aluminum bowl
7. kat estacio and Dale Bazar, *Lingap*, 2024, kat started building the track with a bell/chime synth sound to spell out "Kumain k n b" (have you eaten) in Morse code. The notes are based on the tuning of the Kulintang, which is accompanied by some pads and drums. Dale then added Kulintang rhythms, flute and some fat beats. Their guiding principle is 8+5: using the 8 gongs of Maguindanaon kulintang from Mindanao and 5 for the pentatonic scale of Kalinga music from Northern Luzon. (heard overhead)
8. Andreas Krätschmer, *Sacred water*, 2026, salvaged wood, bark, HWD 50"x7"x7"
9. Andreas Krätschmer, *Gathering IV*, 2026, salvaged Maple & Walnut wood, HWD 42x9x5"

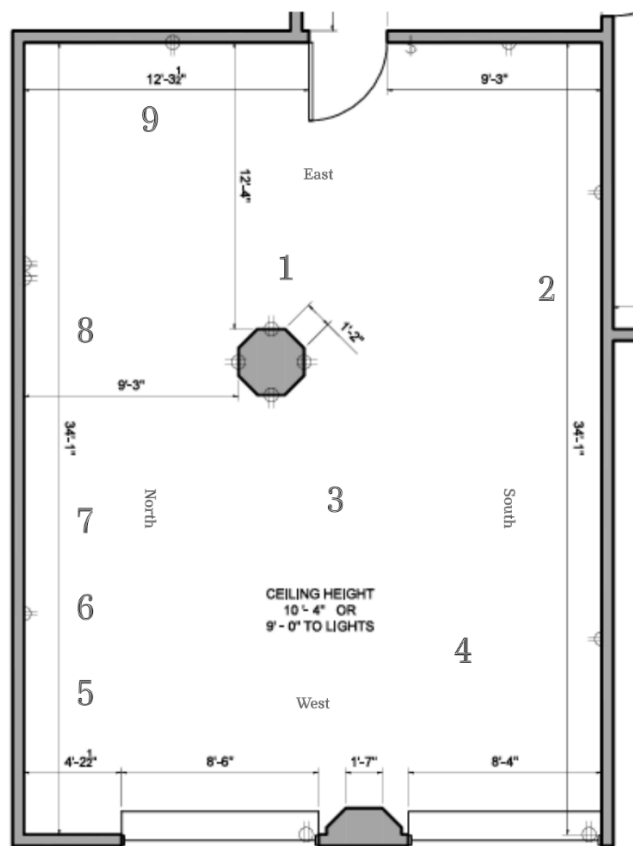


Figure 20. Floor plan for *To Gather*, 2026, Graduate Gallery

Didactic Text

To Gather

A dead rat, some oak pollen, and a stick of wood stopped me in my tracks. But so did the plastic glove and the bottle cap. -Jane Bennett

To “gather” is to come together, to collect and assemble, to experience the togetherness of things. *To Gather* is a group exhibition that critically explores material presence and artistic processes of gathering. Artists Andreas Krätschmer, kat estacio, Elysse Cloma, Dale Bazar, RO, and Tania Love make use of collected organic or recycled material from local environments, as an act that is deeply rooted in connection and transformation. Material embodies the messenger for process, expression and the ephemeral form of nature. The exhibition brings the outside in, inviting the viewer to consider place, land, and the interconnectedness of the ecology of things through environmentally conscious expressions of livelihood.

Curated by Leah Morgan Small

To access the curatorial text as well as the sound works for personal listening, please scan here:



Figure 21. Exhibition Website QR Code, 2026

Website Link: <https://linktr.ee/togatherexhibition>

Promotional Poster

GALLERY HOURS: WEDNESDAY - SUNDAY, 1-6 PM

TO GATHER



ARTISTS:

Andreas Krätschmer
 Kat Estacio
 Elysse Cloma
 Dale Bazar
 RO
 Tania Love

CURATOR:

Leah Morgan Small

MARCH
18-22

OCADU Graduate
 Gallery
 205 Richmond St W.

RECEPTION MARCH 20 7-9PM

Figure 22. Leah Morgan Small, Promotional Poster for *To Gather*, 2026

Appendix B: Artist Biographies

Andreas Krätschmer

Born in Germany, Andreas Krätschmer is a woodturner who divides his time between Picton, ON and Montreal, QC. He studied cabinetmaking at l'Ecole des métiers du meuble de Montréal before focusing on his studio practice. Rooted in appreciation for the tradition of crafts, the cultural history of artifacts and our human interaction with nature; Andreas explores parallels between ecosystems, believing that there is inherent beauty in natural processes, cracks, imperfections, and the process of aging—amplifying the themes of fragility and resilience. Andreas has received grants from the Canada Arts Council and the Ontario Arts Council and received two DesignTO awards. His work has been exhibited in numerous exhibitions nationally.

kat estacio

kat estacio is a multimedia artist, musician, educator and organizer based in Tkaronto/Toronto. They create experiences centered in meaning-making and expressing emotion and story through sound and music. They are also a member of nationally acclaimed Filipinx gong artpop outfit, Pantayo. kat's practice focuses on collaboration and experimentation through which they host workshops, mentor youth artists and are an advocate for diasporic culture production and feminist and queer perspectives. Currently, kat is in their first year of an Interdisciplinary Master's in Art,

Media & Design at OCAD University and they have recently shown work in the group exhibition *Into the Un/Known*, 2025.

Elysse Cloma and Dale Bazar

Elysse Cloma is a second generation Filipino-Canadian settler based on Musqueam, Squamish, and Tsleil-Waututh territories. She tells stories using writing, sound, and music and makes music under the moniker clara sanchez. Dale Bazar is a composer and an arranger who incorporates and explores the use of traditional Filipino instruments in his works. He studied Asian music at the University of the Philippines. He is also a teacher and a guitar player by trade.

RO

RO is a multidisciplinary artist exploring the intersection of creativity and scientific analysis. Particularly interested in materials and fascinated by process, RO's work spans the realms of poetry, ecology, sculpture and mythology. Informed largely by spending an excessive amount of time contemplating trees and Nature's inherent complexity, RO seeks to cultivate a practice that addresses multifaceted discussions surrounding eco-social issues. Holding a BSc in Biological Science from the University of Guelph and an Advanced Diploma in Visual & Creative Arts from Sheridan College, RO mediates seemingly disconnected worlds by facilitating interaction between the

human and non-human using natural materials and craft labour, constantly questioning the overall sustainability of artmaking.

Tania Love

Tania Love is a Toronto-based visual artist with Polish ancestry whose work evolves from a relationship with the natural and cultural habitat. Her process centers the use of diverse natural materials and places emphasis on tactility, inviting slower rhythms. She holds a BA in Fine Arts from the University of Guelph and has participated in numerous international artist residencies, hosts workshops, and is supported by the Canada Council for the Arts and the Ontario Arts Council. Tania has exhibited work in many solo and group shows both within Canada and internationally, most recently showing in *branches of forgotten knowing* at GALERIA R_Z in Rzeszów, Poland in 2025.