Theatre of Disjunctions:

A Performance on Adaptive Reuse and Gentrification

By

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A curatorial thesis by Phuc Huy (Tak) Pham
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ABSTRACT

Theatre of Disjunctions: A Performance on Adaptive Reuse and Gentrification re-examines art and politics to suggest curatorial practice as an alternative method to traditional adaptive reuse practice in architecture. The project investigates the role of architecture as a gentrifying agent with the example of the Elgin and Winter Garden Theatres, and addresses issues of heritage preservation. Artists Lizz Aston, Marina Fathalla, Layne Hinton, and Carson Teal create disjunctions through deliberate act of effacement. Using elements of performativity and theatricality, the artworks conceal and project onto the gallery architecture to capture the displacement and mutation of architectural heritage. Each artwork allows the viewers to contemplate and reflect upon different narratives within a homogenous historical psyche. Offering a critique of socio-architectural developments, the exhibition as a theatre critically and creatively encourages an interdisciplinary approach towards more sustainable and socially informed adaptive reuse solutions for historic buildings in major cities as an outcome.

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Figure 1. Layne Hinton, *Shadow Machines* (2016), installation view. Photo: Tak Pham.

CURATORIAL ESSAY

Theatre of Disjunctions: A Performance on Adaptive Reuse and

Gentrification

Located at one of Toronto's busiest intersections, Yonge and Queen streets, the Elgin and Winter Garden Theatres complex is a historically significant performing venue in the city. In the 1920s, the Elgin and Winter Garden Theatres and nearby entertainment venues like the Mirvish theatres and Massey Hall had converted a working class neighbourhood into an aspirational entertainment district that was fit for a rising metropolitan city of Toronto (McKinnie 2007). However, the presence of these theatres had a consequential effect on the social fabric of the neighbourhood. In their process of transforming the area, the theatres had displaced members from pre-existing communities other parts of the city perpetuating the marginalization of underprivileged people who could not socially afford to partake in the new services. Because of the socio-architectural complexity, it is important to find a critical preservation strategy, as many early 20th century buildings like The Elgin and Winter Theatres are facing immanent threats of replacement and demolition. A successful strategy can help an obsolete building to adapt and be reused for relevant purposes. The curatorial thesis *Theatre of Disjunctions: A Performance on Adaptive Reuse and Gentrification* Architecture explores a potential preservation methodology that takes architecture beyond its spatial and formal comprehensions. Through the curating of multimedia artworks from local artists Lizz Aston, Marina Fathalla, Layne Hinton and Carson, the project broadens the intersection between art and architecture to challenge the conventional understanding of exhibition spaces, and promote architecture from that of a supporting role to a viable art subject.

Ghent University architecture professor Wouster Davidts (2006) suggests that the former pragmatic attitude in architectural studies has undermined the discipline's critical participation in social history. Unlike art, architecture as a manifestation of a zeitgeist is often caught in time, and quickly discarded as ideology changes resulting in escalated aggressions on historic architecture during political and cultural turmoil. In researching the role of Toronto theatres in early gentrification, the project offers a solution to this state of emergency by considering alternative histories via an exhibition of contemporary artworks entitled *Theatre of Disjunctions* in OCADU's Open Space Gallery that is sited in a repurposed streetcar loop from the early 1920s. Using the Elgin and Winter Garden Theatres to contextualize the problematics in current adaptive reuse practice, the project dissects the linkage between the practice and gentrification, in order to suggest an alternative solution to the practice of adaptive reuse. The new strategy involves a comprehensive relationship between art and architecture, in which the curating of artworks can effect, and change one's experience of the architecture.

The exhibition's purpose is not to escape reality, but to raise questions of reality in real time to suggest a political and aesthetic revolution. By focusing on moments when architecture performs, the project highlights social and critical responsibilities in architectural practice, and proposes a framework for a consideration of using curatorial practice as an effective and sustainable adaptive reuse tool for the preservation of historic architecture. The thesis and its

exhibition do not protest against gentrifying adaptive-reuse practice entirely. It uses the Elgin and Winter Garden Theatres as a stage to expose the inequities of gentrification. The project argues that the traditional pragmatism of architectural discipline, and the subsequent ill adaptive reuse practice are the causes of social displacement and polarization in gentrified neighbourhoods. The exhibition uses the gallery as a lab to seek remedies using an architectural-curatorial methodology.

Contemporary curatorial discourse has been challenging modernist exhibition conventions and the omnipresence of the pure white cube. Waterloo University architecture professor Adrian Blackwell (2005) notices a dominant performative element in postmodernist exhibition strategies. Blackwell points out an increasing interest in real time engagement with space. This new strategy comprises performances of artwork, audience, and space the exhibition inhabits. Together they create a matrix of interactions called "the expanded field" - a field that moves beyond and outside its binary boundaries of landscape/non-landscape and architecture/non-architecture (Blackwell 2005:23). Developed by art critic Rosalind Krauss in 1979, the expanded field expands the constrictive interrogating periphery to a complex structure of meaning construction, allowing other forms of alternative interpretations while still retaining a sense of its historical context by returning to a singular thesis as a point of reference (Blackwell 2005). Like a reprise in a musical number, the repetition of the

narrative encourages alternative readings of the message that are more responsive and nuanced to the plot.

All participating artists in the exhibition - Lizz Aston, Marina Fathalla, Layne Hinton and Carson Teal - share interests in the nostalgia for analogue technologies of the past. Carson Teal uses stock images from post-war movies and found objects in his installation; Marina Fathalla utilizes the medium of video recording to capture the nostalgic scenery of the suburbs; and Layne Hinton emphasizes the relationship of time and technology through her steam punk shadow machines. Lizz Aston masters the technique of fabric cutting to manipulate an ever-changing series of patterns. Each artwork exhibited in *Theatre of Disjunctions* affects the audience's sensibles during its durational performance inside the gallery. More specific than sensations, or sensitivity, these sensibles are the bodily receptors of external stimuli that constitute an "experience" that can engage them critically with social problems such as gentrification and adaptive reuse. Through series of architectural interventions, the exhibition evokes spatial memories that can induce a sense of sympathy towards the victims of gentrification.

The exhibition *Theatre of Disjunctions* explores the concept of curating *dissensus,* a term coined by French theorist Jacques Rancière (2011) referring to a series of political disruptions in the system that can identify gaps in the sensibles between how an effect is performed and its range of affective outcomes. The show uses Swedish curator Jens Hoffmann's utilization of the "epic theatre"

developed by Bertolt Brecht in 1920s (2015) and Australian curator and professor at Goldsmith University Bridget Crone's application of "the sensible stage" (2013). Both authors acknowledge that a new mode of exhibition can serve as a potential platform for productive dialogues of discourses between artists and viewers. Discourse happens at the ruptures of disjunctions when each speaker takes their turn to pronounce themselves on the stage of exhibition. The aesthetic disruptions manifest in *Theatre of Disjunctions* in the chaotic soundscape created by a cacophony of audios from the Fathalla's videos, Hinton's machines and Teal's performance. However, instead of a complete disorder the challenging architecture of the gallery compliment the placements of the artworks. The procession of lobbies and hallways conduct a harmonic soundscape using the drastic contrast between the sharp corners and the curvature of the glass curtain windows.

Crone suggests that: "the concept of stage provides opportunity to force a split or rupture within this immersive commonality of the sensible, reinserting representation and spectatorship into the commonality of the sensible in which a body is submerged into the 'common sensorium' (2013:208)." The technique of "staging" places viewers among disjunctive forces (performative, digital, visual or audio) and displace them into multiple narratives proposed by the curator and the artists. Here, viewers are confronted with an alternative reality that is neither real nor abstract. It is rather an affective familiarity that compels a reconsideration of past experience within the durational engagement in the contemporary context. At

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any moment and any location in the show, the visitors' experience is not compartmentalized, but rather leaving sensible traces that can be collected in a future moment. Hoffmann refers to this durational artistic interaction as a lived experience that can foster critical and political engagement with audience through the staging of experience (Hoffmann 2015:27). The exhibition aims to transcend the viewer's empirical sensible experience, in an effort to raise questions regarding the practice of architecture preservation.

As an author, the curator can create meaning through "limits, excludes, and existing signs" (Hoffman 2015:33). In navigating through physical, technical and semantic constraints, the curator dramatizes the conditions to allow the repetition of ideas outside of spatial temporal relation before re-instigating them back to the realm of the sensible. Crone (2013) describes this process as "Deleuze's method of dramatization" - a process that "actualizes" a curatorial vision by articulating a sensible experience outside the limits of the modernist conception of space and time. The methodology allows the exhibition to take OCADU's Open Space Gallery as a stage where the displayed effects performed through the interactions between the artworks and the visitors create a highly individualized experience that can invoke one's critical awareness of architecture and its environment. Different from the previous model in which the individuals subject

Figure 2. *The Elgin and Winter Garden Theatres, Toronto* (2016). Photo: Tak Pham.

themselves to the institution, the Deleuzian approach allows modulatic and individualistic mode of self-governance as a response to the uncertainty of the future. The gallery serves as a laboratory to develop a curatorial adaptive reuse proposal that can reassures the architecture's longevity by preserving its performativity within its socio-political context of Toronto, instead of a specific solution.

Constructed in 1913, the Elgin and Winter Garden Theatres (Figure 2) exemplify the material and well-imagined contribution of architecture in transforming the identity of a city. Designed by New York theatre architect Thomas W. Lamb, the double-decker theatre was the Canadian flagship for American entrepreneur Marcus Loew's entertainment enterprise with a focus on films and vaudeville acts (Waite and Harper 2013). Vaudeville was the quintessential form of variety entertainment at the turn of the century that consisted of a highly diverse series of short, unrelated acts performed almost spontaneously. Vaudeville was the earliest form of popular entertainment among the growing white-collar population in North American cities like New York and Toronto (McDonnell 2002). Loew's motto "we sell tickets to the theaters, not to the shows" influenced the theatre's modern French Renaissance design aesthetic, with the upper Winter Garden inspired by the European traditional rooftop theatres. From 1913 to 1928, numerous vaudeville acts and silent movies were on stage at both lower and upper theatres with the earliest shows at 11 am. After a fire in summer 1928 in Loew's Yonge Street theatre (now the Elgin theatre), the

Winter Garden was closed down at midnight June 16th, 1928. It was abandoned while the lower theater was changed to a motion picture theatre. In 1981, the Ontario Heritage Trust (OHT) purchased both theatres and restored them to the original program for live stage performances.

The Elgin and Winter Garden Theatres' eventful history aligns with University of London drama professor Michael McKinnie's (2007) accounts of a reciprocal relationship between capital cultural projects and Toronto's becoming a transnational destination. The presence of the Elgin and Winter Garden Theatres and other theatres was crucial in the transformation of the city core from a neighbourhood of heavy industry into an affluent art and entertainment district making Toronto the third largest theatre centre in the English-speaking world, after London and New York (McKinnie 2007:60). Post-Fordian capitalists like Loew or Ed Mirvish used performing spaces to reinforce social divisions and remove the existing working class population out of the city core for prospective upper and middle consumer classes (McKinnie 2007:xx). The OHT's acquisition attests to this important chapter of the Elgin and Winter Garden Theatres in Toronto's history. Despite the theatres being well protected from any demolition threat, their heritage status effectively restricts options to improve the longevity of the building.

Architecture preservation is a complex practice with multiple socio-economic intersections. Adaptive reuse is one of many methods that structurally

alter a building to extend its life cycle. Any direct intervention in a building's structure often requires a significant financial undertaking. Hence, adaptive reuse motivations are tied closely to the site's potential economic benefits (Shipley, Utz and Parsons 2006; Bullen and Love 2011). This economic incentive is problematic; as adaptive-reuse strategies move away from the building's needs, and closer to the budgetary interests of developers, problems ensue. Loew's vision of making the Elgin and Winter Garden Theatres an "intricate, money making machine" correlates with a design that is compatible with the for-profit entertainment industry (Kelly 2013:7). The profit-focused attitude common among urban developers helps maintain the disparate dynamic in the city's social fabric. University of Waterloo professors and researchers Robert Shipley, Steve Utz and Michael Parsons's 2006 study of adaptive reuse cases in Ontario reveals a shortage of economically and socially viable practices due to tedious investment barriers, and insufficient governmental and public attention. The apathy of the public, too, accelerates the damage on obsolete buildings that occurred during the adapting process.

Swiss sociologist Lucius Burckhardt (1995) viewed modern design as an ideological imposition of the designer's ideology and philosophy; their designs anticipated future issues, instead of addressing immediate problems. Recent applications of adaptive reuse have re-evaluated the immediate shortage of living space, and rebranded the issue with a vision of aspirationally "cultured" neighbourhoods for new affluent cosmopolitans. Like the Elgin and Winter

Gardens Theatres, the development is designed to attract the desired demographic while simultaneously pushing the undesired out to the margins. The deliberate negligence of present issues polarizes the underprivileged population in the desired neighbourhood in order to alienate, stigmatize and amplify their struggling conditions. These works instigate a utopian vision, and deny access to people who are marginalized.

Burckhardt's observation of modern design ideology highlights the mechanism of gentrification. The efforts to concentrate wealth from developers cause inner city housing to become unaffordable which ironically is the main perpetrator of the living-space shortage. Referring to disruptions in neighbourhoods justified with economic incentives (Kohn 2013:298), gentrification promises a systematic transformation and a net improvement of living quality for all with the illusion of job creation and real estate value increase. The presence of the Elgin and Winter Garden Theatres in the early twentieth century allowed Yonge Street to transform into a viable business and entertainment location. However, it did so by displacing the marginalized population who were living in the area (McKinnie 2007). Gentrification inflates real-estate value beyond the affordability of existing inhabitants forcing them to move out. As a result, gentrification tears the communities a part destroying pasts, memories and narratives. Instead of transforming the existing inhabitants, the presence of gentrifying agents perpetuates and polarizes the systematic marginalization of a disadvantaged community (Kohn 2013:306-307). Without

adequate support and attention, gentrification creates social conflicts and struggles through delays, instead of resolutions wherein the change agents and the residents are benefiting from the experience. The refusal to reconcile with the difficult past of the site threatens local history. The financial obligation with redevelopments requires developers to employ a quantifying technique that incurs physical displacements in both the architectural structure and the social fabric (Shipley et al. 2006; Kohn 2013).

Critically engaging with the site, *Theatre of Disjunctions* creates a transformative experience for both the actors and the set. The show uses art to contaminate the Open Space Gallery space at 49 McCaul whose history is rich and tied to the development of Toronto's entertainment district. The former McCaul Loop opened in 1928 and served as a turnabout for the Queen streetcars. The Village by the Grange residential and commercial complex was built in 1978 on top of the loop and subsequently enclosing it. This new intake of residents to McCaul Street opened a prime opportunity for local restaurant businesses. A 1980s advertisement for Saks restaurant at 49 McCaul reveals a historical connection between the space and the nearby Entertainment District. The owner conceptualized a transit theme restaurant putting two Peter Witt streetcars in the loop to serve as dining spaces (Bradburn 2010; Transit Toronto 2015). The restaurant was advertised as the finale for a complete theatre experience making references to Royal Alexandra Theatre and the Roy Thompson Hall nearby. Since 2010, OCAD University has occupied the space and transformed it into the Open

Figure 3. Marina Fathalla, *Moments of Passage and Dwelling* (2016), looped video projection and film sheets on acrylic glass. Photo: Tak Pham.

Figure 4. Marina Fathalla, *CIRiver* (2016), looped video projection; two channel audio. Photo: Tak Pham.

Media gallery with the McCaul loop resuming operation after a reconstruction in 2012. The space's history makes it fertile to explore performativity as preserving, wherein the exhibition becomes a sensible stage. *Theatre of Disjunctions* re-evaluates the position of the architecture as a present historical witness: 49 McCaul/Open Space Gallery/ McCaul Loop. In the context of the exhibition, the space shares an equal amount of agency with the artworks and the visitors.

The struggles to recognize the disparity between design expectation and reality in the histories of both the Elgin and Winter Garden Theatres and the Open Gallery is well represented in Marina Fathalla's media installations. "CIRiver" (2016) (Figure 3) comprises a series of photo film duplications affixed onto acrylic glasses arranged in a sundial rotation. It is placed in front of a video projected onto a larger black acrylic glass serves the projection screen. While the picture on the photo captures a backyard of a suburban house, the video is a series of snapshots taken around the exterior of a highway motel. Located at the other end of the gallery, "Moment of Passage and Dwelling" (2016) (Figure 4) is a video projection and sound installation. Two speakers simultaneously playing sounds of running water and a recording of an on-the-road conversation are placed along the accessible ramp of the North lobby; at the end of the ramp is a video montage of exterior shots showing the landscapes surrounding some condominiums in Mississauga, Ontario. With the two multimedia-installations, Fathalla challenges modernist convention that views architecture as autonomous object de-rooted from its site. She reverses this way of thinking with *siting* - a

process that sees buildings as inherently rooted in their sites - in order to identify and produce meaning by expanding upon the existing archive of particular marginal landscapes (Fathalla 2016). As a commentary of the current mass human migrations and unaffordable housing, "CIRiver" questions the understanding of "home" that is intrinsic to architectural memory. Without the specificity of site – such a backyard, or a motel, individual memory of identity and personal history can easily be duplicated and compartmentalized. The interventions that the works create in the gallery space through projection and installation reconnect personal identification with the suburban landscapes through narratives based both on footage of personal experience in marginal and transitory landscapes. Fathalla aims to evoke senses of nostalgia, familiarity and estrangement that circulate around concepts of place and non-place, real and abstract. Fathalla's depictions of the building's spatial occupation in its environment highlight the nexus where architecture functions as an anchor, a point of reference, where both individualistic and collective concepts of identity unfold.

Each historic building is relatively unique to its own neighbourhood. Adaptive-reuse developers manipulate this symbiotic relationship to upsell the neighbourhood where their buildings are in order to compensate for the expensive renovation cost (Shipley et al 2006). Consequently, this conventional practice infects the stability of the neighbourhood with economic pressure that renders it vulnerable to gentrification. Fathalla's artworks re-emphasize the relationship of architecture to landscape - one that conditions the habitual movements of people

who live there. In "Moment of Passages and Dwelling", the architecture in the work functions as a technical object that integrates itself into one's perception of historical memory. In his analysis of architecture as technical object, Pratt Institute architectural theorist Sanford Kwinter's (2001) compares architecture to the technology of time manipulation that ties an individual to a tempo-spatial specific. Much like Foucault's reading of J. Bentham's Panopticon, architecture for the masses expresses "a total and abiding vision that a society produces for itself" (Kwinter 2001:18). Hence, the modern technique of time, or the invention of clock, is alien to the progress of real time, which has a characteristic of *becoming-ever-different* – a transformation process that actualizes forms by responding to external conditions.

The ominous presence of architecture unaffected by the surrounding devastated landscapes in Fathalla's video "CIRiver" illustrates the need to return to a better engagement with real time. The disconnection with the environment between the lives of the occupants and the livelihood of the environment outside the buildings causes the uncriticality, or the apathy in modern society. The state of *becoming-ever-different* is a threshold through which something new can emerge organically. It threatens the stability of Modernism, which is rooted in the purity of scientific invention. Architecture as a technical object of time embodies its historical characteristic of exclusion from the natural. Recounting the events from the Benedictine monasteries in the Middle Ages, Kwinter (2011) tells a story of how time was first modulated into a set of arrangements correlated as a series of

Figure 5. Layne Hinton, *Surface Models* (2015), Installation with bell jars, paper, plinths, overhead projector, wire mesh, masking tape. Photo: Tak Pham.

Figure 6. Layne Hinton, *Shadow Machines No. 1 and 2* (2015), wire mesh, wood, metal, lamp and lens. Photo: Tak Pham.

succeeding ritual activities. Over time, the monk's awareness of real time became distorted. The technical effect of the modulation of time extends beyond the walls of the monasteries into the social body creating "a new microphysical continuum where architectural and human multiplicities mingle as if two modes of a single substance" (19-22). Similarly, developers link architectural experience to measurable incentives in order to modulate real experience in order to control the stream of local narratives.

The disengagement of architecture with real time creates mediocrity and uncriticality in contemporary culture. However, Kwinter does not criticize the technicality of architecture; he redefines architecture as a product from multiple planes of relations. Every technical object "may be associated with a corresponding complex of habits, methods, gestures, or practices, which are not attributes of the object but nonetheless characterize its mode of existence" (Kwinter 2001:21). The conversion of the Elgin and Winter Garden Theatres into a movie theatre after 1928 shows the technical struggle to integrate a mutated architecture in existing neighbourhood. The difficulty resulted in the OHT's purchase in 1981. Instead of responding to the relational complex of the architecture object, the 1928 managerial change instigated a movie theatre agenda that was arguably incompatible to the existing architectural structure.

Layne Hinton's "Shadow Machines" (2013) (Figure 5) "Sliding Shadows" (2014) (Figure 6 & 7) and "Surface Models" (2015) (Figure 8) demonstrate a design's generation of organic shapes in the state of becoming-ever- different.

Figure 7. Layne Hinton, *Shadow Machines No. 2* (2015), wire mesh, wood, metal, lamp and lens. Photo: Tak Pham.
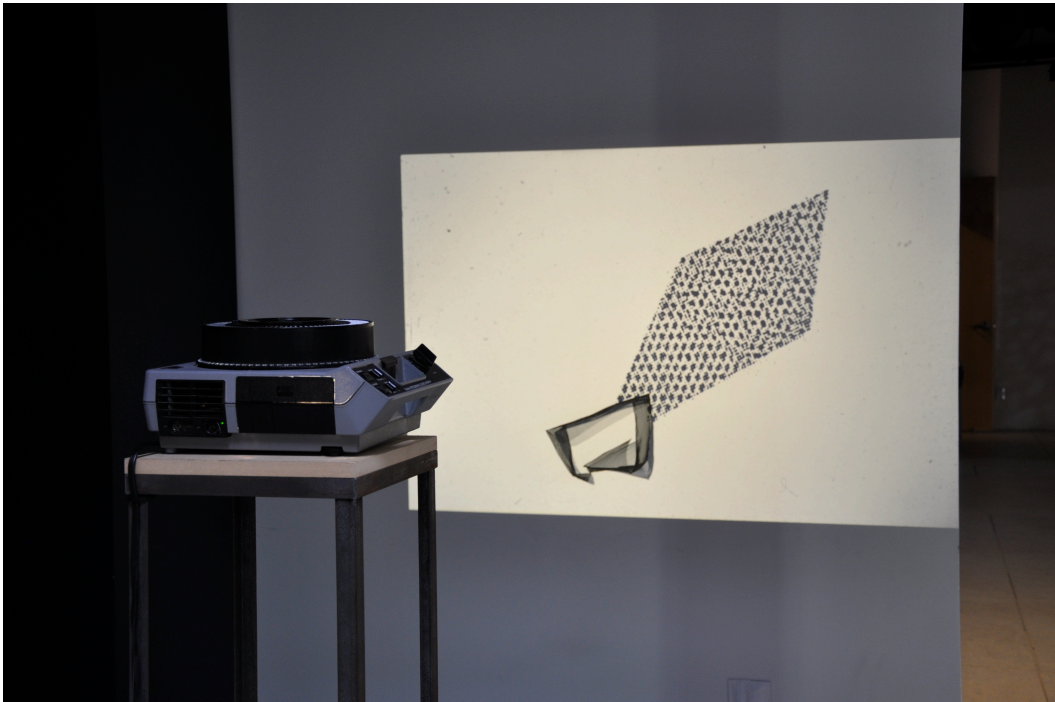
Figure 8. Layne Hinton, *Sliding Shadow* (2014), Kodak projector, wire mesh, 16mm film slides. Photo: Tak Pham.

Showing an interest in geometries and colour schemes of early scientific models, Hinton creates series of projection devices comprised of light boxes, projectors and mesh shapes that resemble 19th century apparatuses. Curator Maiko Tanaka sees that these projector cameras can negotiate between the limitations of technology in logics, rationality and rules and the creator's desire to find the origin of creation (Tanaka 2014). In the process of assembling-creating, they produce a sequence of constantly transforming shadows facilitated by movements and the assemblage of the mesh shapes. Hinton's aesthetic oscillates between the actual and the abstract constantly changing the viewer's perception between two and three-dimensions. Her method of projecting is arguably an "act of imposition"; however, instead of capturing the images, the machines use projection to insert themselves into the architecture resulting in infinitude of configurations and combinations.

By responding to the immediate environment as means of problem solving, the process in Hinton's works offers a solution to Burckhardt's inquiry into the designer's complex. The machines actualize the abstract through its production of the shadows in real time; instead of an imposition of preconceived programs, the quality of the shadows change accordingly to the elements external to the infrastructure of the works. The intensity of natural light at different times of day, the direction of the sun inside the building as it sets, and the overlaying of shadows from Lizz Aston's installation and of the visitors would always negotiate the experiential output of the shadow machines (Figure 5.) Their movements

compel a reactive engagement with the viewers, to an extent that the effect suspends their sensibles between micro and macro forces. At each instant, the machine enacts on the architecture to create an experience of becoming-ever-different among the planes of relations. The "morphogenetic production" in Hinton's works makes the viewers question the idea of a singular truth. Effectively, the shadows contaminate and invalidate the traditional architecture concept of "form follows function", a rigid approach that has left an eviscerated structure behind the facade of many adaptive-reused buildings (Shipley et, al, 2006).

The changing images of Hinton's shadows in real time produced by the technical coordination of mechanical parts in the machines embody the modernist elements of combination and contamination reflected in Swiss architect Bernard Tschumi's description of the later half of twentieth century society (1994). The combinative and contaminative experiences in architecture emerge through the disjunctions and disassociations between uses, forms and social values contributing to the divorce of the built-object and its historical connotations (175). Whereas a combinative approach introduces new programs through reconfiguration of parts and disposal of content, Tschumi believes a contaminative redevelopment that can yield positive effects resulting in a genuine delivery of experience that is irreducible to symbols, signs or formal elements. Through the planes of relations, the abstract concept of an experience gains its organic configurations at different stages of actualization. The process is

independent from both the imposition of urban development and the spatio-temporal constraints of any architectural program. A genuine redistribution of the sensibles in an architectural structure can reinvent the building through the curating. The organization of sensitive artworks contaminates individual experience without the combinative modification of space alteration and time distortion.

The architecturality in *Theatre of Disjunctions* behaves like a Deleuze and Guatarri's *nomadic machine* (1987) in order to challenge the institutional culture of what architecture is. It finds its resemblance in Tschumi's 1984 plan for Parc de La Villette for the City of Paris. The resistant architecture in Tschumi's design contaminates the technique of control in traditional urban planning. Tschumi uses an assembly of unique reference points represented by a grid of systematically distributed red structures called *folies* within a *structural analysis* that views architecture as a formulator of relations (1994). The folies function as both the physical place and the actual object of transference creating many platforms of relational system between objects, events, and people (Tschumi 1994:181). The abstract regrouping of the referential fragments requires the *folies* to anchor the generative fractal effect that allows multidimensional simulations of transference introducing a multitude of architectural configurations in the dialectic of space and time. Through the generative configurations of experiences, both Tschumi's folies and the artworks in *Theatre of Disjunctions* establish a nomadic space inside the exhibition area. This space is not striated, but it is known through traits

such as speed that "constitutes the absolute character of a body whose irreducible parts occupy or fill a smooth space in the manner of a vortex" (Deleuze and Guattari 1987:381). The dynamics inside the park and the exhibition remove the combinative relationship between functions and forms, and allow contaminations and permutations between different categories of space, movement, event, and technique to happen.

Lizz Aston's approach to traditional knotting and lacing practices is an example of Tschumi's structural analysis, in which the artworks build rapports with the viewers on the idea of familiarity. Sampling from knots and lace objects, Aston builds a personal lexicon of icons and casual language for patterns that are sensationally relatable in "Capital Projects 1,2,3" (2016). Wrapping around a concrete column and spreading across the curtain window of the gallery, the hand cutting on Tyvek lace sheets take shape by multiplying and overlaying themselves onto the site to create an immersive experience on an architectural scale (Figure 9.) Their oversize creates an amplified effect on the viewers through the relationship between occupants and spaces. The artworks provoke a sensation that triggers familial memories in the viewers. Like Tschumi's *folies*, Aston's patterns operate independently. They serve as a platform for a (re)-enactment of serial mnemonic events complemented by Aston's innovative technique to create sublime simulations of experience in real time. As a technical object of assembly, Aston's oeuvres also deinstitutionalize the Modernist ideology of form follows function.

The tactility and demand of space in Aston's works emulate a sense of solidity that negotiates the domestic ephemerality of the patterns. Her skilful material manipulation yields a bi-curious effect that expands the spectrum of assemblage possibilities ranging her material experimentation from fabric-based medium to heavier, more durable and interesting materials such as acrylic and mirror glass. Aston allows the material to crystallize into its final form, while negotiating the force of gravity resulting in organic patterns that are witness to such events. These suggestive and mnemonic actors are capable of creating a highly humane experience achieved through interactions, perception, material tectonics and duration - which she describes as "familiar abstract" (Aston 2016) (Figure 10.) The connection here is not nostalgic, but rather a regeneration of the familiar on an abstract that manifests in an affective reality. Instead of relying on nostalgia, a successfully contaminated architecture is an immanent living organism inside the social body. Architecture formulates a lived experience that constantly repeats and unfolds onto itself turning space into an epic stage of pronouncements. Performance philosopher David Fancy (2014) argues that the repetition creates displacement of the sensibles that can genuinely resist the restrictions of architectural materiality and space-time dynamic. It is achieved through *gestures* of rhetorical speeches evident in how each artwork takes up space in the gallery, instead of being constrained in the consensus established by speeches in many schemes of gentrification.

Figure 9. Lizz Aston, Capital Projects 1 and 2 (2016), various sizes, hand cutting on Tyvek. Photo: Tak Pham.

Figure 10. Lizz Aston, Capital Projects 3 (2016), hand cutting on Tyvek. Photo: Tak Pham.

The affective outcome in Aston's works correlates with Tschumi's decentralization of scientific mechanism in modern architecture. Both the theory and the works display the integral architectural experience in relation to the operation of social bodies. Kwinter (2001) sees the new program's fluidity and spontaneous relations as real time, which is not a unitary distribution of homogenous units of past, present and future in an empirical order, but 'a complex, interactive, "thick" manifold of distinct yet integrated durations (22)'. The temporal complex of real time introduces performative and theatrical characteristics into architecture. Its durational program recalls the rotation of live performances whose affects are unique and changing with time. In order to sustain the becoming-ever-different, French philosopher Jacques Rancière (2010) suggests a model of *dissensus*. It rejects *consensus* - a distribution of places of the *proper* accordingly to the State's desire to match a way of doing (poeisis) with a horizon of affects (aisthesis). Consensus also nullifies surplus subjects by reducing people to the sum of parts of the social body, and of the political community to the relations between interests and aspirations of different parts (42). Real time is not a unitary distribution of homogenous units, neither is dissensus. The confrontation of the two poeisis and aisthesis forces, in which art is used to oppose consensus politics, reveals the arbitrariness in the distribution of political participation that has a tendency for power inequality. As a political act, dissensus prevents the return of consensus, which can reduce disparate objects into singular processes limiting fair political participation and artistic practice of

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non-politicians. *Theatre of Disjunctions* chooses the methodology of dissensus to counteract the generalization of gentrification and its dominant narrative, under the guise of homogenizing replacement of separate histories, over the *real* history (Kohn 2013).

The exhibition *Theatre of Disjunctions* uses Rancière's concept of *speech* (2010) to create dissensus in the gallery space, in which it organizes the artworks in a system of sensible distribution. Speech consists of short-lived moments of performances when those who are excluded from the political order, or included in it in a subordinate way, stand up and speak for themselves challenging the stability of the power structure. In the process of demanding attention, it occupies the actual space giving durational identity to the speaker. Instead of *a priori* pragmatic constraint that expects the subject to engage in a mutual comprehension in order to maintain their discursive coherence, genuine political speech entails a dispute or a displacement over the quality of those who speak. Political struggle proper lies in the manifestation of one's voice aiming to legitimize their registration to the discourse. However, Rancière's emphasis on our ability to hear, or to recognize the voice suggests that creating consensus is a gesture of depoliticizing the marginalized subjects (Rancière 2010). It privatizes speech and discorporates it from the power structure by assuming equality for all intelligences. Equality is not an essence, a value, or a goal, but a presupposition of theory and practice with no inherent content or specific grammar of its own. It supports practices of equality only insofar as it is the disavowed presupposition

for the proper function of power itself (Rancière 2011:9). There exists a modernist agent who is endowed with a specific capacity to produce and affect an object - one that is characterized by its aptitude to receive that and only that effect – through the abstraction of signs. The agents presuppose the equality of individuals by speaking on their collective behalf, and keep them from participating in political discourse. Market research results substitute the genuine speech to determine what is needed in a potential, but underdeveloped, community (Mahtab-uz-Zaman 2011). Not only is the perception unreflective of the community's need, the project outlook is further distorted when the numbers are used for projection, not reflection, repeating the designer's ego complex raised by Burckhardt.

To maintain *dissensus*, a contradictory relation between any two terms must be sustained. Existing in between, the task of politics is not to bridge the two, but to distinguish the real from the abstract. "The essence of politics is in the configuration of its own space… It is the manifestation of dissensus as the presence of two worlds in one" (Rancière 2011:37). Political architecture does not realize the abstract concept through ideological sketches like the modern technique; it actualizes ideas through means of discourses. The consensus of capitalism has obscured domestic and private lives in order to marginalize and make signs of their speech improper. Dissensus promotes equality by providing agency to the disadvantaged through the actualization of disjunctions in the

Figure 11. Carson Teal, *Chapter 1* (2016), 3-minute looped video projection on card and wood boards, acrylic glass case and milk jugs. Photo: Tak Pham.

Figure 12. Carson Teal, *Chapter 1* (2016), 3-minute looped video projection on card and wood boards, acrylic glass case and milk jugs. Photo: Tak Pham.

existing program. The precarious political engagement of the improper in real time is a response to Kwinter's criticism of today's mediocrity.

Theatre of Disjunctions does not directly solve social and political injustice that it addresses. However, it experiments with alternative possibilities by creating situations where the sensations are at odds with the norms. Carson Teal questions the singular truth through exploring the unique multitude of histories in a sensational simulation entitled "Chapter 1" (2016). Teal responds to images from post-World War II broadcasts of monumental moments to address modern anxieties and their consequential effects on contemporary social psyche (Teal 2016). Looking back at the past from the present to determine a different future, he unveils the negative traces that the past bears on us. For *Theatre of Disjunctions,* Teal creates an immersive environment with an integrated media installation using a single projector to map vintage video montage onto found and discarded objects. In seeking alternative truths, the work offers new lines of interpretation to the benchmarks that have defined Western society (Figure 11.) He evokes the industrial convention "what's new" with "what's left behind?" By reinventing the narratives, Teal identifies gaps and discrepancies in the media portrayals of history in order to provide space for marginalized and secondary voices in his alternative histories.

New media art curator Christiane Paul (2008) sees a potential in a ubiquitous space that is capable of exhibiting the interactiveness and participatory in new media art (53-56). This space needs to be a parallel, distributed, and

living-information space that opens to artistic interference whose goal is social relations instead of aesthetic objects. Hence, the ability to create an interpersonal affect becomes the most important concern for contemporary new media art. The architecture has become a place of dissensus opening up opportunities to reconfigure and recalibrate the experience. Teal's inquiry of the discarded is also reflected in the material of the wood models, onto which the animation is projected. He collects and manually sorts through discarded wood around shops at OCAD University. As a performance between Teal and the material, the final selection emerges from the negotiation between the artist's intent and the material's affordability. Under the same approach, the video footage is solicited from the Internet based on shared keywords. Like a time machine, Teal's work transports visitors to another time-space, where history is being revisited, re-examined and reassembled indefinitely. The operation of the work maintains dissensus by continuing the distinction between the abstract and the real.

As moments of actualizing, the digital sequence of images (analogue or digital) from all the artwoks conflates the bodies into a massive tide of information (Figure 12.) At each repeated moment of folding, separating, and refolding, the collective of the exhibition produces a *differentiating* object from the constellation of pressures and forces gathered at a point of emergence: "[s]taging is a competent counterforce to the 'deep' abstraction of movement and extension; a double action that simultaneously recognizes our immersion in the unfolding action, at the same time it separates us from it offering a view from

'outside' of the stage: a position of spectatorship (Crone 2013)". The organization of *Theatre of Disjunctions* executes an immanent performativity that sustains the intrinsic genesis of individual actors. Fancy (2014) views the *aleatory point* - the ruptures caused by differentiating - " generative of the potential for reflexive or agentic subjectivity given that its actions result in the precipitation of Ideas (80)." Instead of ceasing the process, the precipitation allows a return to the origin of the concept for another repetition of differentiation. The exhibition results in not a transcendence of the physical, but a redistribution of the sensibles. The genetic and immanent process does not disrupt the reality during the modification of the source. This metaphysical alteration transforms the Open Space Gallery as the curatorial vision is actualizing into reality. The dissensing process contaminates the space freeing it from physical constraints and converting it to an aleatory point or *folie*. The intervention of the exhibition has made the gallery adaptable to reflect the history of an ephemeral live performing culture, of which the Elgin and Winter Garden Theatres were the centres.

Recognizing the constraints and limits in public attention, the *Theatre of Disjunctions*'s organization of artworks creates an architectural experience that extends beyond the spatio-temporal constraints of the gallery. Upon visiting the show, not only could visitors experience a new activation of the space, but they would also confront with the complex political contents from the artists. The exhibition borrows the theatricality of the Elgin and Winter Garden Theatres and its historical significance to eloquently address the inequalities of gentrification.

The deep affection with the past evidenced in the four artists' works show how history can be contemporary by revisiting parts of history through the new media technology of the present. They gesture to the failure of the modernist vision manifested in technological inventions, popular media, architecture and the notion of domesticity earlier in the century. The new "stage" contaminates the experience to create a programmatic mutation, instead of combination, that allows the architecture to reinvent itself and continue its liveability in response to environmental changes. Instead of dismissing gentrifying adaptive-reuse practices entirely, the project argues that the traditional pragmatism of architecture discipline is the cause of social displacement and polarization in gentrified neighbourhoods. *Theatre of Disjunctions* and its artists advocate for an adaptive-reuse method where art can foster a smoother transition of use of historic architecture by troubling the sensibles and allowing alternative implications to emerge.
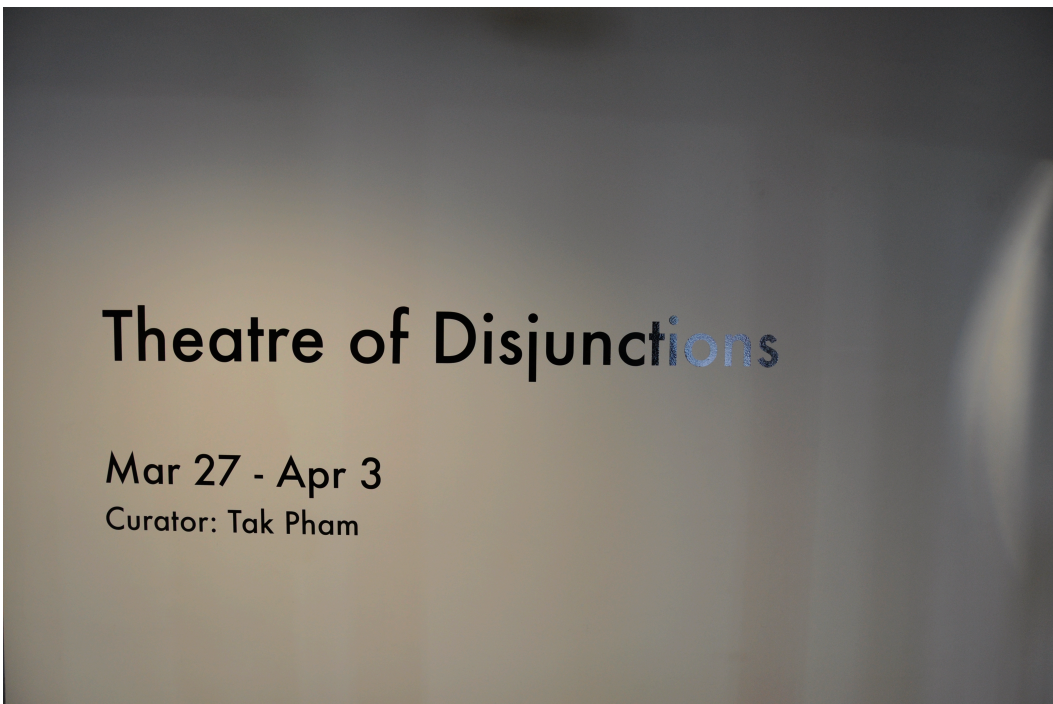
Figure 13. *Theatre of Disjunctions* (2016), signage. Photo: Tak Pham.

SUPPORT PAPER

INTRODUCTION

Theatre of Disjunctions: A Performance on Adaptive Reuse and Gentrification investigates the technique of quantifying real time and its subsequent historical and theoretical effects on community development. The project uses French theorists Deleuze and Guattari's works in *A Thousand Plateaus* (1980) as a theoretical foundation to investigate the current programs of art history and adaptive reuse practice in architecture. In order to expand the theory implications in architecture, art, politics and curating, the project reviews literature from selected authors Bridget Crone, David Fancy, Jens Hoffmann, Sanford Kwinter, Jacques Rancière, and Bernard Tschumi who converse directly with Deleuze and Guattari. The literature review identifies and analyzes the intersections between architectural sociology and contemporary art through lenses of adaptive-reuse, gentrification and curating. The interdisciplinarity in Deleuzian discourse allows the project *Theatre of Disjunctions* to discuss architectural preservation from a cultural and artistic perspective, wherein artists of various medias use "architecture" as an integral element in their projects. Artists such as Theaster Gates, Iris Haussler, and Jesper Just have expanded the role of architecture beyond its function of providing shelter for their art. Their projects excavate the history of the architecture and use it both socially and fictionally. Their artistic outlooks have inspired the installation design concept, and the selection of artworks from artists Lizz Aston, Marina Fathalla, Layne Hinton and Carson Teal. Taking place at OCAD University's Open Space Gallery, the

exhibition *Theatre of Disjunctions* seeks to engage the audience in a critical social discussion on gentrification through the case study of the Elgin and Winter Garden Theaters in Toronto.

LITERATURE REVIEW

The theoretical framework of *Theater of Disjunctions: A Performance of Adaptive Reuse* is built on three scholars: Sanford Kwinter, Jacques Rancière and Bernard Tschumi. In *Architectures of Time: Toward a Theory of the Event in Modernist Culture* (2011), architectural theorist Sanford Kwinter questions the modernist definition of "time", and offers an investigation into the mechanism of time-control technology. He discusses the role of architecture as one of *technical objects* – an object that is created to compliment or fulfill a technique of control - to regulate the natural transgression of time. The characteristics of *real* time become apparent in Kwinter's investigation of the modern control technique of time and space. A transformation in real time refers to changes happening internally in an *actualization* process, instead of a *realization* one that makes the abstract real; the actualization of the virtual manifest in the changes of geometries and patterns over *time.* Swiss architect Bernard Tschumi (1994) illustrates the application of this internal transformative process in architectural practice with the theory of *combination* and *contamination*. Whereas Tschumi sees that the contemporary method of architectural programming is combinative, in *Architecture and Disjunctions* (1994) he refuses the simplistic relation of "form

follows function", or the cause-and-effect relationship between form, use, function, and socioeconomic structure that has become obsolete (4). Viewing architectural pleasure as the experience of space, Tschumi proposes a theory of disjunctions. It views architecture as either a pleasurable or violent confrontation of spaces and activities. Similar to Kwinter's actualization process, Tschumi's network of referential fragments requires a support structure that can function as the place of assembly - a platform where rests a system of relations between objects, events, and people.

Tschumi's plan for Parc de la Villette shows the systematic distribution of red *folies,* mini pavilions that serve as both object of experience and place of performance. Kwinter and Tschumi's unique theorization of architecture as a time-changing network suggests that architecture is a product of *aesthetics* and *politics,* in which the effect that architecture performs on members of the community where it is located is synonymous with the ideology of the State. Jacques Rancière (2010) expands on this hypothesis with his analysis for a model of a *dissensus* in society – a network of disruptions identified by gaps between poeisis and aesthesis. Instead of confirming to consent beliefs and behaviours, the model of dissensus can identify social pain points to reveal places where injustices happen. The analytical approach challenges ideological advertisements to question the extortion of resources involved in the execution of the State's vision. Rancière suggests that the performing mechanism of speech can litigiously defy the existing power structure. In doing so, it constructs one's identity through

the act of occupying space. A violent poetic displacement of the prevailing speeches introduces a supplementary speech that is irreducible to the constraints of social place (2010:6). This particular irreducible speech act is an example of Tschumi's disjunction and Kwinter's meta-shapes underlying the conceptual theme of the project.

The inspiration for the curatorial vision of *Theatre of Disjunctions* comes from the Deleuzian method of dramatization, which is prevalent in curator Bridget Crone's discussion of the *sensible stage*. In the article "Curating, Dramatization and the Diagram: Notes towards a Sensible Stage," Crone argues for a curatorial approach in which the audience's sensibilities are displaced among the exhibits, just to then be re-instigated into a collective sensorium. Inquiring into a critical mode of engagement with the everyday, which Kwinter has identified lacking in contemporary society (2001:5), the sensible stage creates moments of critical engagement that allow the audience to engage with the performance through real-time experience. Similar to the sensible stage, Swedish curator Jens Hoffmann capitalizes on the effects of durational engagements to capture the theatricality and performativity in exhibition making. The engagement constructs a lived experience that allows the audience to critically engage with, and respond to the issue at hand. His curatorial strategy contaminates the experience, and actualizes the intent of the curator without co-opting individual participation. Performance philosopher David Fancy (2014) suggests an action plan of recurrences that can sustain an adequate intensity for the existence of a unique subject unbounded by

the tempo-spatial constraints. As an independent entity like organic cells, architecture can self-regenerate and evolve to adapt to new contexts, instead of being frozen in time and rendered obsolete.

Australian urban researchers from Curtin University Peter Bullen and Peter Love address the topic of gentrification and adaptive in the paper *Factors Influencing the Adaptive Reuse of Buildings* (2011) showing a tight relationship between redevelopment and its economic prosperity. In *Does Adaptive Reuse Pay? A Study of the Business of Building Renovation in Ontario, Canada* (2006), University of Waterloo professors and researchers Robert Shipley, Steve Utz and Michael Parsons's adaptive reuse cases report the economic and social barriers preventing viable practices in Ontario. They attribute the cause to insufficient governmental support and public attention. Bullen and Love's study reckons that many of the existing building stock would be structurally viable for another 100 years; however, due to insufficient government funding developers resort to their own marketing to raise funds for the projects. The lack of government's support leads to a disproportionate attention on immediate economic returns on these adaptive reuse projects.

Linkages of adaptive-reuse to gentrification are found in University of Toronto Professor Kohn's study *What is Wrong with Gentrification* (2013) which examines the burdens that these developments place onto the social fabric of the gentrified areas. Kohn argues that the economic focus of gentrification and adaptive-reuse practices polarize the gap between the economic beneficiaries and

the marginalized, and displaces the communal psyche that is important to a healthy community growth. University of London drama professor Michael McKinnie's *City Stages: Theatre and Urban Space in Global City* (2007) provides concrete case studies in Toronto examining how theatres as gentrifying agents helped change the city landscape in early 20th century. His text also offers insights into the performativity and theatricality of architecture in influencing the social neighbourhood of where the Elgin and Winter Gardens Theatres are located.

EXHIBITION REVIEW

Architecture in contemporary context is more than static buildings and shelters. Architecture can perform to affect lived experience of the occupants. Contemporary artists who work in relational aesthetics, performance and media art like Theaster Gates, Iris Haussler and Jesper Just have been using architecture creatively to respond to their immediate socio-political discourses of affordable housing, diaspora and disability access. Their projects broaden the intersection between art and architecture by challenging the conventional norms about exhibition spaces, and promoting architecture from that of a supporting role to a viable co-producer of the artistic experience.

Theaster Gates, *12 Ballads for Huguenot House,* **2012**
Kassel, Germany.

American artist Theaster Gates created *12 Ballads for Huguenot House* in 2012 for dOCUMENTA(13). The project involved renovating an abandoned house in Kassel, Germany. It attempted to reactivate the site to create a new mode of art practice that went beyond the idea of object making into creating a new economy and new culture through non-art medium. Invested in building restoration, business plans, and community organizing, the construction material found on site stood in for people, history and processes in the community. When Gates started the project, the Huguenot house had fallen into disrepair. Hence, the success of the project was contingent on the practicality of Gates's solutions (Preus 2012). Gates converted the house into a community house for artists with material and furniture recycled from the earlier project in Dorchester, Chicago. The Dorchester project had successfully transformed dangerous areas affected by high rates of poverty through rehabilitating properties, educating and employing members of largely African-American community, and creating innovative cultural programming (Thisted 2013). The Huguenot House became a surrogate site for the Dorchester building. The 12 ballads recorded at the Chicago's Dorchester house before its renovation in Summer 2009 were used to re-animate the Huguenot's new space. To Gates, one single ballad was not enough; only a complete multi-perspective could enrich the experience at the site. The complete sensorial reactivation restored and healed the house. Gates's diagrammatic strategy created a new reality as a space of opportunity defined by a novel

conception of difference and diversity (Thisted 2013). In Huguenot, a complete rehabilitation of the site required a coordination of human and non-human elements creating an economy of exchange and co-enrichments. The house's designation as an artist retreat was Gates's attempt to intervene with the management and distribution of resources. The house was a living criticism on global wealth and resources via its embodied cycle of production of objects, experiences, and networks.

Iris Haussler, *The Legacy of Joseph Wagenbach,* 2006
Toronto, Canada.

In 2006, Toronto-based German conceptual artist Iris Haussler secretly created *The Legacy of Joseph Wagenbach* in a vacant house at 105 Robinson Street near Queen West Toronto. The project was disguised as a municipal investigation of a deceased German artist Joseph Wagenbach, who came to Toronto in 1967 and created an eccentric collection of sculptural works and sketches that cluttered the house. Starting with a public call to appraise Wagenbach's art, Haussler played an on-site archivist to take visitors on a tour through the house. Going through rooms filled with sculptures mixed in with personal items, visitors learned about the past life of Joseph Wagenbach. Visitors were asked to participate in a survey and share their interpretation of the site to help in reconstructing the artist's identity. However, it was Haussler who had been producing all the works as Wagenbach. Playing both roles gave Haussler complete autonomy over her creative process. Despite the openness of the format,

Haussler staged cues that deliberately influenced the visitor's experience. Equivalent to a movie set, Wagenbach's house actualized the abstract narrative by materializing actual senses. In a non white-cube space like Wagenbach's house, art and architecture were involved in a symbiotic relationship; the art offered characteristics (the abstract) while architecture provided the body (the physical) (Meacher 2003). Haussler's project explored the questions: do we own the memories that we construct inside our consciousness? Are they choreographed in our mind? And how can we know a memory is not a fabrication (Moos 2011)? Through the experience, Haussler sought to evoke sympathy for the sacrifices that immigrants in Canada went through for the sake of their families (Armstrong 2012, 60). In this make-believe system, the project conjured the reality. The visitor's trust in the narrative was a reactionary effect when all sensibilities trapped inside the site as one's skepticism was challenged by the present of physical facts (Moos 2011). The result is an imagination where logic and emotion meet to erase the boundaries between fiction and non-fiction.

Jesper Just, *Servitudes*, 2015
Palais de Tokyo, Paris, France.

In the Summer 2015 programs at Palais de Tokyo in Paris, Danish artist Jesper Just's immersive multimedia exhibition *Servitudes* talked about accessibility and accommodation of people with disabilities in buildings and public spaces. Through unique camera angles, Just captured "the subtleties of sadness, melancholy, and grief as well as of prolonged expressionlessness and impassivity (Cohan 2015)". He used video art to explore the human emotions

through ambiguous portraits of gender, desire, relationship and identity. Inserted in the basement of the building, whose complicated structure often repels other artists, Just's videos told stories of construction and destruction of technology that connected the exhibition's site, Paris, and the filming location, New York, in order to create an international network of conversations mediated through architectural materiality. Just's series of nine nine-minute clips shot at New York's World Trade Centre, constructed an effect of spelunking that was amplified by the projections through transparent sheets intertwining with a 400 feet of wheelchair-accessible ramp showing how contemporary cities benefit "the able-bodied" (Slenske 2015). The emotions of model-actress Dree Hemingway and Rylee Sweeney, a nine-year old with Charcot-Marie-Tooth disease – a neurological disorder that affects motor and sensory nerves – were alluded to in the experience of the exhibition. Walking along the ramp, the audience was surrounded by different videos strategically installed throughout the structure. The sensorial atmosphere created by disruptions urged the audience to rethink their understanding of body and space. The connections between virtual and physical space affected the aesthetic of the work transforming Palais de Tokyo into a site of anticipation (Paul 2008, 56). Just utilized the restrictive and inaccessible layout of the exhibition to maintain a critical distance from the audience. The enclosure of affects inside a monumental architecture renders the site compatible for actions and immediacy of performances (Blackwell 2005, 22). Through means of disabling the sensibles, Just used the platform to address the issue of *ableism*.

METHODOLOGY

The project *Theatre of Disjunctions* executed two sets of programs: *investigation* and *intervention,* which included a diverse series of art historical, correlational and normative research methodologies. In the first investigation program, all three methodologies were used to survey the research topic accompanied by a comprehensive literature review under three themes: the history of theatres in Toronto's economic transformation, the adaptive-reuse and gentrification linkage, and architecture as the sensible stage. The art-historical methodology allowed the thesis to position the Elgin and Winter Gardens Theatres within the historical contexts of gentrification and adaptive-reuse in Toronto. Since there was limited publication on the specific topic, the majority of the studies on the Elgin and Winter Garden Theatres and Toronto's performing art venue relied on interviews and archival material provided by the theatre management. The project addressed the lack of discourse and effectively brought attention to the study of Toronto performing spaces. Despite a large concentration of literature on topics of adaptive-reuse and gentrification separately, the specific relationship between adaptive-reuse and gentrification also experienced a shortage of available literature. Employing correlational comparison, the research identified similarities between the effects and consequences of gentrification and adaptive-reuse.

The thesis studied Deleuze and Guattari's *A Thousand Plateaus: Capitalism and Schizophrenia* (1987) as a theoretical framework to strategize a

curatorial solution as an intervention. An understanding of the text served as the reference point to actively engage with the problem solving process through a series of literature review, artist research and curatorial strategizing. Deleuze and Guattari's text guided researches on articles, discussions and artworks that respond to the selected theories. The normative methodology provided a productive discussion of the theories by offering a potent dispositionality of the artworks in relation to the broader discussion of art, architecture and gentrification. The thesis positioned the artworks as equally as the theories, in order to facilitate multiple experiences in the final execution of the exhibition. The reading of the artworks did not serve to justify neither the theory nor the strategy. Rather, it exemplified how the ideas resonate with other independent practices in different areas of interests. Hence, each artwork participated in the show with its best integrity. The diversity of artists and medias defied the rigidity and delineation among disciplines. It challenged insularity and promotes an interdisciplinary mindset inside sustainable design discourse. Artists were interviewed and researched respectfully about their practices and responses to the themes of "technology" and "history". The "architecturality" in the artworks was alluded to in their performance; the artworks engaged in a correlational relationship where they enhanced each other's experience with their own perspective.

INSTALLATION CONCEPT AND DESIGN

OCAD University's experimental media Open Space Gallery at 49 McCaul was an example of adaptive re-use. The curvature in the gallery remained from the original streetcar loop plan, which had returned to use after the 2012 renovation. The space consisted of two lobbies located at the North and South entrances and connected by an obstructed corridor outside of the internal room, "the black box". Dedicated to showcase media art, the perfectly primed white walls used as projection screens contrasted with the curvy row of glass curtain window. Between the two walls, the gallery became an in-between space that was representative of the thesis's focus on creating dissensus of the sensibles. The history of the space also corresponded to the development of nearby Entertainment District on King West. Despite its earlier adapted-reuse, the space was not an ideal exhibition space for media projection due to the significant exposure to natural light. The space's unique characteristics invited creative staging strategies in order to communicate the curatorial vision effectively. The repeated adaptive-reuse practice at Open Space Gallery offered a potential use of artwork to rehabilitate the "difficult" space, as proposed in the thesis. Disturbance from outside the gallery permitted in by the curtain windows disrupted the viewer's experience of the exhibition. Viewers found themselves in a chaotic organization of the sensibles in between the gallery and the artworks.

Located in the South lobby, the prologue contextualized the exhibition with Fathalla's "Moments of Passage and Dwelling" and Hinton's "Surface

Models". The two works posed a rhetorical question about the construction of memory and perception in relations to one's personal experience. Further into the lobby were two short documentaries and literature on the Elgin and Winter Garden theatres providing context for the remaining works. Here the audience had an opportunity to see the role of architecture in memory construction through the testimonials of the Elgin and Winter Gardens Theatres' visitors, staffs and actors. The three works constituted Act I of the theatre experience offering an opportunity to talk about gentrification and its effects on memory. Act II was composed of Hinton's "Shadow Machines" and Aston's "Capital Project 1, 2". Both works used sound, light and shadow to collaboratively transform the white wall outside the black box into a play of shadows. The penetrating motions from Hinton's machines acted as a metaphorical machine hammers drilling into the wall, while Aston's artworks dematerialized the wall by casting shadows onto the surface.

Act III begins when the visitor entered through the threshold to the bar area of the gallery. Here, they encountered Hinton's "Sliding Shadows", which periodically transformed the corner wall with eighty shadow configurations projected onto the mesh sculpture. The piece was well positioned under a light well on the gallery's ceiling. This display allowed an opportunity to reference the work to the construction of time starting with the ancient sundial – to which Hinton's "Sliding Shadows" bore some similarities.

Architecture still took centre stage in Act III. Due to the curvature of the glass window, the narrow entrance and the sharper corner, the drilling sound from "Shadow Machines" dropped the moment the visitor enters to the other side, giving place to the river flowing sound from Fathalla's "CIRiver" located in the South lobby. The work occupied the elevated floor of the lobby barring the viewers from walking through. It remained at a distance restricting the viewer to the spectator perspective from the accessibility ramp. Aston's "Capital Project 3" reappeared here again to juxtapose with Fathalla's "CIRiver" discussing our negligence of the environment outside and surrounding our dwellings, buildings and architecture. The play with shadow and light intensified the viewer's architectural experience by expanding their sensibilities outside of the formal structure of the gallery architecture. Aston's pattern works helped explore the concept of the "abstract familiarity" to highlight the concept of a present-past in the exhibition. On a technical level, their placement helped to diffuse and to control the amount of light exposure into the gallery space.

As the finale for the complete theatre experience, Carson Teal installed a multimedia fortress entitled "Chapter 1" inside the black box. He digitally mapped a montage of footage on the structure in order to create an immersive sensorial experience. Walking around the installation, viewers were virtually displaced by memorial images of monumental events taken from Western Postwar media. The visual experience was an amalgamation of juxtapositions between the innocence and the corruption, and the consumption and the combustion. Teal's

"Chapter 1" summarizes the problematic of the project regarding gentrification, adaptive re-use and architectural memory; it also offers an evocative and poetic conclusion to the *Theatre of Disjunctions* experience.

CONCLUSION

Theatre of Disjunctions: A Performance of Adaptive Reuse epitomizes architecture as a hypothetical environment conceived at the intersection of multiple forces in society. The project's objective reflects elements of interdisciplinarity in its introduction of curatorial practice as an alternative adaptive reuse and architectural preservation method. The project continues the legacy of art and architecture as activism precedent by Theaster Gates, Iris Haussler, Jesper Just and many artists whose works are unbounded by architectural elements. The selection of four emerging artists presents a unique contemplation of the past that goes beyond the formal investigation of architectural history. Their individual interests in technology and technique challenge the homogeneity of the canon of art history, and the rigid constitution of lived experience. Their artworks offer an opportunity to curate an architectural experience inside the gallery space. The diverse selection of exhibited medias reflects a multiplicity of perspectives that encourage more sympathy and equitable consideration of socio-political issues happening outside and inside the built environment. The project views architecture as central to the formation of living conditions that can influence individual memory and identity. Hence, a

preservation strategy for architecture is necessary because its material integrity is integral to the virtual identity of the residents. A viable preservation strategy that involves adapting and reusing obsolete architecture can enhance the liveability and longevity of the building and its neighbourhood. The curatorial practice thesis project *Theatre of Disjunctions: A Performance on Adaptive Reuse and Gentrification* presents an interdisciplinary approach that is more sustainable and more socially informed for the preservation of historic buildings. The exhibition is expected to challenge the visitor's relationship with architecture through a redistribution of sensible experience inside the gallery. Through affective interactions with the artworks and historical information of the Elgin and Winter Garden Theatres, visitors can revisit their personal relationship with historic sites in their community increasing awareness about protection and preservation of significant architecture in cities across Canada.

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APPENDIX A: ARTISTS' BIOS AND CVS

Lizz Aston is a textile artist and designer. Taking forms of site-specific installation, her works encompass sculptural and interactive elements bridging gaps between traditional textile practice and contemporary art and design. Aston holds an Advanced Diploma in Crafts & Design from Sheridan (2009). She is the recipient of numerous grants and awards, including the 2012 RBC Emerging Artist Studio Setup Award and a three-year artist residency in Harbourfront Centre's Textile Studio. Aston has exhibited in Toronto, Montreal, Pittsburgh, New York, Atlanta, California, as well as Australia and South Korea. She currently works on an Industrial Design degree at OCAD University.

LIZZ ASTON

EDUCATION

2013-17	Bachelor of Design, Industrial Design – OCAD University
2009	Diploma, Crafts & Design, Textiles – Sheridan Technical Institute

SOLO EXHIBITIONS

2017   *(upcoming) Solo Exhibition TBA,* Centre Materia, Quebec City, Quebec

2014   *Transform**, Distort, Warp, Explode! A Survey of Work by Lizz Aston,* Peel Gallery, Museum & Archives, Brampton
         Coalesce, Scotiabank Nuit Blanche – Special Project, sponsored by H&M. 427 Queen St. West.

2013   *Junction Design Craw*l, *Studies in Interlacement*… Installation at Gerhard, 2949 Dundas St. W. Toronto

2012   *Rooftop Flag Installation*, Lillstreet Arts Centre, Chicago, Illinois
         Junction Design Crawl, Exploding Lace View – Installation at Radar Media Co. 3122 Dundas St W. Toronto
         Flagpole (a meta-conversation). Installation at Jarvis and Wellesley, Toronto. Curated by Stuart Keeler

2010   *Multiple Coincidences*, York Quay Gallery – Craft Corridor Vitrines, Harbourfront Centre, Toronto

SELECTED GROUP EXHIBITIONS

2016   *(upcoming) Fine Craft Invitational,* Foothills Art Centre, Golden, Colorado, USA
         On Materials, Humber Galleries – North Space Gallery, Humber College, Toronto
         Near To Far – JJ Studio, Toronto Design Offsite Festival
         Do West Design – Installation at L'Ouvrier, 791 Dundas St. W - Toronto Design Offsite Festival

2015   *Fiber Optic / Radiant Light,* Installation at Katharine Mulherin NO FOUNDATION, Toronto
         Lace Mirrors - JJ Studio – Opening reception & exhibition, 825 Bloor St. W, Toronto
         Exchange: PAMA Artists Select, Peel Art Gallery, Museum & Archives, Brampton, Ontario
         Come Up To My Room – Gladstone Hotel, Toronto Design Offsite Festival

2014   *"Don't Touch"* Red Head Gallery, 401 Richmond, Toronto, Ontario
         Legacy: David Somers and PAMA's Works on Paper Collection, Peel Art Gallery, Museum & Archives
         Design for Living, Craft Ontario Shop, Toronto, Ontario
         Studious, York Quay Gallery, Harbourfront Centre, Toronto Design Offsite Festival, Toronto, Ontario

2013   *Exploding Lace View – Distort #1,* AGO Art Rental + Sales Gallery, Toronto, Ontario
         In The Loop, The Living Arts Centre Gallery, Mississauga, Ontario
         Something Old Something New, *Cheongju International Craft Biennial*, Cheongju, South Korea
         24th Annual International Juried Exhibition, Viridian Artists, Chelsea, NYC Curated by Elisabeth Sussman
         Fiberart International 2013, Society for Contemporary Craft & Pittsburgh Centre for the Arts, Pittsburgh,
         Pennsylvania to San Jose, California; Myrtle Beach, South Carolina; and Lowell, Massachusetts, USA.
         52nd Annual Toronto Outdoor Art Exhibition, Nathan Phillips Square, Toronto, Ontario
         Workplace Affairs – East of Keele Space, Curated by LeuWebb Projects, Toronto Design Offsite Festival
         Lace Flags – Installation at ML Lumber, 856 Dundas St. W. for Do West Design, Toronto Design Offsite Festival

2012   *Interlace, Deconstruct, the Spaces in Between,* World of Threads Festival, Telephone Booth Gallery, Toronto
         De Rerum Natura (On the Nature of Things), World of Threads Festival, Joshua Creek Heritage Arts Centre, Oakville
         Fibreworks 2012, Cambridge Galleries, Cambridge, Ontario
         IIDEX/NeoCon, Canada's National Design Expo & Conference, Toronto, Ontario
         Radiant Dark: Devil is in the details, MADE Design, Toronto Design Offsite Festival, Toronto, Ontario
         LOOK out, York Quay Gallery, Harbourfront Centre, Toronto Design Offsite Festival, Toronto, Ontario

2011   *Household Notions*, Telephone Booth Gallery, Toronto, Ontario
         Heir/loom, Studio Beluga, Montreal, Quebec
         Studio Remix, Ontario Crafts Council, Toronto, Ontario
         Love Lace - International Lace Award, Powerhouse Museum, Sydney, Australia

Marina Fathalla works between the filmic and photographic to examine the relationships between architecture and the landscape—from architectural siting to urbanization processes. Her practice searches for alternative ways to 'feel' the land through a notion of 'haptic histories/geography' with modes of archival mining, geography, and archeology. Her work explores possibilities to re-draw the relationship between body, archivist and land by tracing the layered histories of the built environment, settling and dwelling onto the sites of inquiry. Fathalla holds an Architecture degree from Wentworth Institute of Technology. She is currently a MFA candidate at OCAD University.

Marina Fathalla

PROFILE

I am an emerging cultural worker interested in advancing in collections management and archives. I am a personable collaborator, dedicated professional and creative visual communicator. I am passionate about researching social histories and conceptualizing ways to catalogue information and themes. I am bilingual, and a resourceful problem solver, adapting well to new situations.

EDUCATION

2016	**OCAD University,** MFA candidate
2008 - 2012	**Wentworth Institute of Technology,** B. Architecture
2007 - 2008	**University of Toronto,** Visual Studies and Architecture

PROFESSIONAL EXPERIENCE

2015

VTape, Toronto
Digital Asset Management Assistant

- Collections Assessment: Responsible for physical and playback assessment of over 500 titles including Vera Frenkel in formats 3/4", betacam, mini DV and VHS.
- Managed digitization of video works using programs MPEG streamclip, Filezilla and Dreamweaver.
- Information management: coordinated inventory update of all artists on the preview shelf.

2015

CMagazine, Toronto
Academic Editorial Intern

- Managed contributor agreements through correspondance with artists and writers.
- Thorough fact-checking by performing parallel research of pieces in summer issue entitled C126: Predecessors.
- Assisted with proofreading of academic essays and reviews

2014-Present

Freelance Editor, Toronto

- Provide editing and proofreading for graduate students with attention to details
- Clarify intent with students to devise an accurate strategy to communicate their argument
- Assist with organizing and structuring of research into into a coherent and consise text

2013

Blackwood Gallery, University of Toronto, Mississauga
Gallery Attendant

- Provided information about associated exhibitions and gallery programs
- Responsible for safekeeping, opening and closing procedures
- Performed clerical tasks professionally such asresponding to phone inquiries, keeping record of gallery attendance
- Personable when engaged with students and visitors on conceptual art themes for the exhibition *Search Party* featuring pieces by John Mariott, Micah Lexier, Laurel Woodcock and ArchiTEXT+
- Connected to Mississauga and UTM arts community, demonstrated knowledge of contemporary and conceptual art

2012   **St. Mark's Coptic Museum**,Toronto
Collections Managment Intern

- Researched, collected and catalogued information on the history of stamps with detail orientation
- Organized and created a digital archive for the stamp collection
- Consolidated and drafted methods of organizing materials in a comprehensive way
- Developed extensive knowledge of research and web-based academic platforms
- Conceptualized themes, wrote curatorial statement and created drafts for the exhition's design
- Refined models for exhibition concepts in collaboration with museum curator Helene Moussa
- Handled materials according to museum preservation standards

2011   **Philip Beesley Architecture Inc,** Toronto
Architecture Intern

- Acted as a liaison between the team and volunteers, by leading volunteers for the Sargasso Installation at the Luminato Festival
- Managed an inventory throughout the design process using excel to ensure organization of a highly detailed large scale project
- Meticulous when working in a team to fabricate and install sculptures, adapted to fast pace design changes
- Creative and resourceful problem solver when providing assistance to ensure efficient production in a fast pace environment

CONFERENCES & RESIDENCIES

Upcoming   **Mind the Gap(s)**: Spaces of Precarity/Spaces of Possibility
Social Anthropology Graduate Association, York University

2014   **Artscape Gibraltar Point**, Toronto Island
Self Directed Residency

GROUP EXHIBITION

2014   **Done Being Wrong,** Toronto
Brockton Collective

2011   **Hidden Treasures,** Toronto
University of Toronto Art Centre

VOLUNTEER EXPERIENCE

2014   **Multicultural History Society of Ontario**, Toronto
Volunteer Editor

2014   **7a*11d Collective,** Toronto
International Festival of Performance Art, festival volunteer

TECHNICALSKILLS

Editing: structural, stylistic, proofreading, research
Adobe Suite; Photoshop, Illustrator, InDesign, Adobe Acrobat Pro, Adobe Premier Pro
Microsoft Office, excel
Social media expert, wordpress

Layne Hinton holds a BFA from OCAD University in Integrated Media, with a minor in Printmaking. She has received awards including the InterAccess Prize, OCADU Printmaking Award, OCADU Faculty Film/Video Scholarship, and O'Born Contemporary Best In Show for *Romanticism Now*. Hinton's work has been shown at the Art Gallery of Ontario, YYZ Artist's Outlet, O'Born Contemporary, L'École des Beaux Arts Paris and the Hermitage Museum, St. Petersburg Russia. She recently completed a solo exhibition at InterAccess Electronic and Media Arts Centre.

Solo Exhibitions
2015 *Mesh Projections*, Solo Exhibition, Earl Selkirk Gallery, Toronto.
2014 *Beyond a Shadow of a Form*, Solo Exhibition, InterAccess, Toronto.

Group Exhibitions
2015 *Phantom Vibrations,* The Lower Gallery, University of Buffalo SUNY, Buffalo.
2014 *Mono No Aware,* Group Exhibition/Screening, Lightspace Studios, NYC.
2014 *Influenc(ed) Machines*, Group Exhibition, OCADU, Toronto.
2014 *Sculpting New Reads*, Commissioned installation at the Word On The Street Festival, OCADU, Toronto.
2014 *Reconstructing (S)P(L)ace*, The Hazelton Lanes Arts Festival, Group Exhibition, curated by Vladimir Spicanovic, Toronto.
2014 *Romanticism Now*, Group Exhibition, O'Born Contemporary, Toronto.
2013 *First Thursdays*, installation in the Canadian Collection, AGO, Toronto.
2013 *The Fourth Annual Art Spin Exhibition*, curated by Art Spin, The Tower Automotive Building, Toronto.
2013 *Unfolding the Oval Square*, Site-specific installation/Group Exhibition, Hazelton Lanes, Toronto.
2013 *OCADU GradEx*, Group Exhibition, OCAD University, Toronto.
2012 *Art Semester at the Hermitage*, Group Exhibition, Hermitage Museum, St. Petersburg, Russia.
2012 *Thirty-Five Minutes From Town*, Group Exhibition, Art on Kent, Lindsay.
2012 *The Andrew Power Art Show*, Group Exhibition, OCADU, Toronto.
2012 *The Torontonians: Dream Baby Dream*, Performance, YYZ, Toronto.

Scholarships and Awards
2014 Best in Show, 'Romanticism Now' exhibition, O'Born Contemporary
2013 Printmaking Award, OCAD University
2013 InterAccess Media Arts Award, OCAD University
2012 Multi-arts Project Grant (Art Spin), Ontario Arts Council
2012 Visual Arts Projects Grant (Art Spin), Toronto Arts Council
2011 International Education Opportunity Scholarship
2011 Visual Arts Projects Grant (Art Spin), Ontario Arts Council
2010 Faculty Film/Video Scholarship, OCAD University

2010 Printmaking Award, OCAD University
2010 Community Arts Project Grant (Art Spin), Toronto Arts Council

Residencies
2012 The State Hermitage Young Artist's Residency, St. Petersburg, Russia.

Visiting Lectures and Panels
2014 *OCADU Alumni: Navigating The Contemporary Art World*, The Artist
Project, Toronto.
2014 *Mecha Kucha*, InterAccess 30th Anniversary, Toronto.
2012 *Function Speaker Series*, OCADU Student Gallery, Toronto.
2012 *Art & Place / Art & Publics panel*, OCAD University, Toronto.
2010 Keynote Speaker, Trillium Lakelands Arts Camp, Haliburton.

Publications
2014 *Shift: Exchanges*, Fall 2014, OCAD U Student Press, Toronto.
2013 *Rivet*, Issue No.3, Winter/Spring 2013, OCAD U Student Press, Toronto.

Education
2008-2013, OCAD University, Bachelor of Fine Arts: Integrated Media. Minor:
Printmaking, Toronto, Canada
2010 École Nationale Supérieure des Beaux Arts, Paris, France

Curatorial Projects (with Art Spin)
2014 *The NetherMind Collective,* 128 Sterling Rd. Toronto.
2014 *The Fifth Annual Art Spin Exhibition,* 108 Vine Ave. Toronto.
2013 *The Fourth Annual Art Spin Exhibition*, 158 Sterling Rd., Toronto.
2012 *The Third Annual Art Spin Exhibition*, Metropolis Factory, Toronto.
2011 *The Andrew Power Show*, OCAD University, Toronto
2011 *The Second Annual Art Spin Exhibition*, Gallery 99, Toronto.
2010 *The First Annual Art Spin Exhibition*, Planet Storage Warehouse, Toronto.

Carson Teal investigates the impacts of western culture on the current society. His work discuss the accumulation of psychic or somatic changes, and unveil the unmentioned parts of history that have silently influenced us over time, and come to shape what we know today. Teal's work consists of immersive, structural installations using found objects, projection mapping and sound. Installation art provides new ways for exploring the relationship between the maker and the audience, as well as discussing the unique perspective of the individual. Teal is currently enrolled in Drawing and Painting program at OCAD University.

CARSON TEAL
https://www.instagram.com/carsonteal/
http://carsonteal.tumblr.com

Education:

BFA Drawing and Painting - OCAD University - 2012 to 2014

Exhibitions and Shows:

"Exhibit A" (Life) - Brinks Building. - May 28 2015 (group)
"IO Release" - Drake Underground. - May 25, 2015 (group)
"Look Inside" - Ocadu open house. - Oct 24 2015 (group)
"With Me" Video Release - 8/11 Gallery. - Sept 26 2015 (group)
"Once Is Nothing" - Drone Art Exhibition - Inter Access. - Feb 17 2016 (group)
"Theatre of Disjunctions" - Open Space Gallery - March 27 2016 (group)

Press and Publications:

Cheadle, Luke. *Premiere: Watch a Mind Bending New Video from Carson Teal,* XLR8R, January 28, 2016 https://www.xlr8r.com/news/2016/01/premiere-watch-a-mind-bending-new-video-from-carson-teal/

APPENDIX B: 49 McCaul Open Space Gallery Floor Plan

Level 2

ROOM ALLOCATIONS

51 McCaul Street
R   Student Health & Wellness Centre
S   Centre for Students with Disabilities

5200   CSD Resource Centre

Note: Plans are not to scale.

OCAD U STUDENT CENTRE & INCLUSIVE DESIGN INSTITUTE
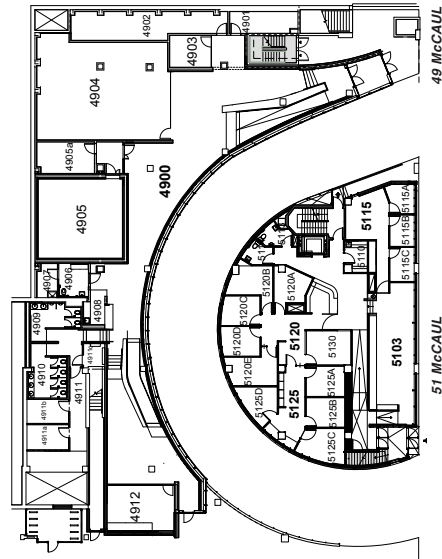
Level 1

ROOM ALLOCATIONS

49 McCaul Street
4900   Open Gallery
4903   Assistant Director, Security
4905   Black Box Lab
4912   Graduate Multi-purpose Room

51 McCaul Street
5103   Student Centre Lobby
5115   Student Union
5120   Campus Life, Career Services & International Student Services
5125   Financial Aid & Awards Office

Figure 14. *49 McCaul Open Space Gallery Floor Plan* (2016). OCADU, Toronto.

APPENDIX C: Visual Documentations of *Theatre of Disjunctions*

Figure 15. *Theatre of Disjunctions* (2016), installation view from South lobby.
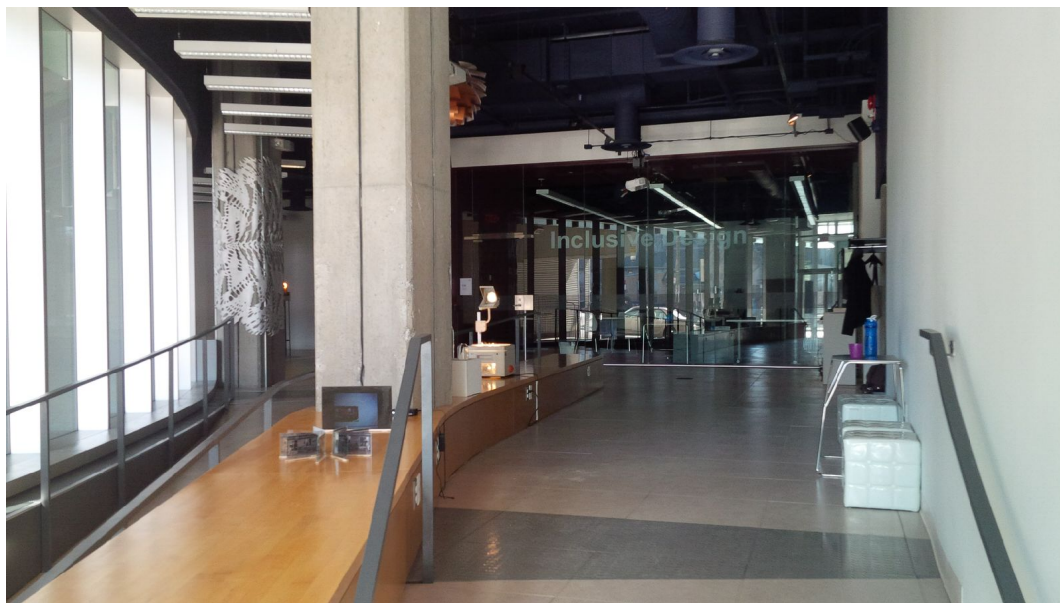Photo: Tak Pham.

Figure 16. *Theatre of Disjunctions* (2016), installation view from entrance. Photo:
Tak Pham.

Figure 17. *Theatre of Disjunctions* (2016), installation view from South lobby**.** Photo: Tak Pham.

Figure 18. *The Elgin and Winter Garden Theatres Documentaries* (2016), installation view. Photo: Tak Pham.

Figure 19. *The Elgin and Winter Garden Theatres Brochures and Articles* (2016), installation view. Photo: Tak Pham.

Figure 20. *Theatre of Disjunctions* (2016), installation view from South lobby. Photo: Tak Pham.

Figure 21. *Theatre of Disjunctions* (2016), installation view from corridor. Photo: Tak Pham.

Figure 22. *Theatre of Disjunctions* (2016), installation view from North lobby. Photo: Tak Pham.

Figure 23. *Theatre of Disjunctions* (2016), installation view from North lobby. Photo: Tak Pham.

Figure 24. *Theatre of Disjunctions* (2016), installation view from North lobby. Photo: Tak Pham.
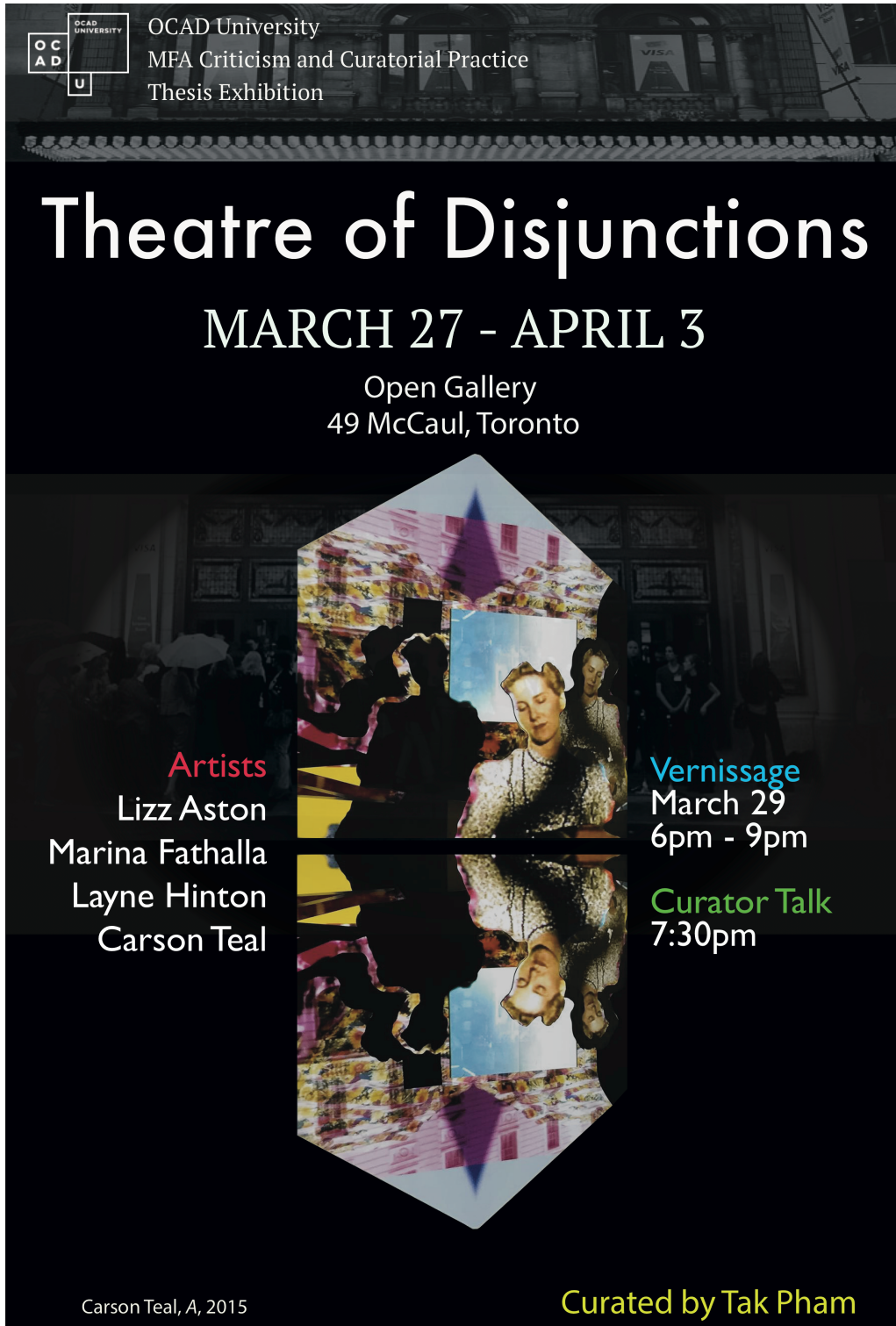
Figure 25. Tak Pham, *Theatre of Disjunctions* (2016), poster.

Figure 26. Tak Pham, *Theatre of Disjunctions* (2016), show card.

Figure 27. Tak Pham, *Theatre of Disjunctions* (2016), brochure (front).

Lizz Aston is a textile artist and designer. Taking forms of site-specific installation, her works encompass sculptural and interactive elements bridging gaps between traditional textile practice and contemporary art and design. Aston holds an Advanced Diploma in Crafts & Design from Sheridan (2009). She is the recipient of numerous grants and awards, including the 2012 RBC Emerging Artist Studio Setup Award and a three-year artist residency in Harbourfront Centre's Textile Studio. Aston has exhibited in Toronto, Montreal, Pittsburgh, New York, Atlanta, California, as well as Australia and South Korea. She currently works on an Industrial Design degree at OCAD University.

Capital Projects 1, 2, 3, 2016
Hand cutting on tyvek

Marina Fathalla works between the filmic and photographic to examine the relationships between architecture and the landscape—from architectural siting to urbanization processes. Her practice searches for alternative ways to 'feel' the land through a notion of 'haptic histories/geography' with modes of archival mining, geography, and archeology. Her work explores possibilities to re-draw the relationship between body, archivist and land by tracing the layered histories of the built environment, settling and dwelling onto the sites of inquiry. Fathalla holds an Architecture degree from Wentworth Institute of Technology. She is currently a MFA candidate at OCAD University.

Moments of Passage and Dwelling, 2016
Projection and film sheets on plexiglass

CRiver, 2016
Projection, two channel audio

Layne Hinton holds a BFA from OCAD University in Integrated Media, with a minor in Printmaking. She has received awards including the InterAccess Prize, OCADU Printmaking Award, OCADU Faculty Film/Video Scholarship, and O'Born Contemporary Best In Show for Romanticism Now. Hinton's work has been shown at the Art Gallery of Ontario, YYZ Artist's Outlet, O'Born Contemporary, L'Ecole des Beaux Arts Paris and the Hermitage Museum, St. Petersburg Russia. She recently completed a solo exhibition at InterAccess Electronic and Media Arts Centre.

Surface Model, 2015
Installation with bell jars, paper, plinths, overhead projector, wire mesh, masking tape
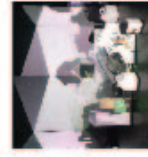

Shadow Machines (No. 1 and 2), 2013
Wire mesh, wood, metal, lamp and lens.

Sliding Shadow, 2014
Kodak projector, wire mesh, 16mm film slides

Carson Teal investigates the impacts of western culture on the current society. His work discuss the accumulation of psychic or somatic changes, and unveil the unmentioned parts of history that have silently influenced us over time, and come to shape what we know today. Teal's work consists of immersive, structural installations using found objects, projection mapping and sound. Installation art provides new ways for exploring the relationship between the maker and the audience, as well as discussing the unique perspective of the individual. Teal is currently enrolled in Drawing and Painting program at OCAD University.

Chapter 1, 2016
Projection on cardboards, wood boards and milk jugs

Figure 28. Tak Pham, *Theatre of Disjunctions* (2016), brochure (back).

APPENDIX E: List of Artworks

Aston, Lizz, *Capital Projects 1, 2, 3*
Various sizes, hand cutting on Tyvek.
2016

Fathalla, Marina, *CIRiver*
Looped video projection, two-channel audio.
2016

Fathalla, Marina, *Moments of Passage and Dwelling*
Looped video projection and film sheets on acrylic glass.
2016

Hinton, Layne, *Shadow Machines (No. 1 and 2)*
Wire mesh, wood, metal, lamp and lens.
2013

Hinton, Layne, *Sliding Shadow*
Kodak projector, wire mesh, 16mm film slides.
2014

Hinton, Layne, *Surface Models*
Installation with bell jars, paper, plinths, overhead projector, wire mesh, masking
tape.
2015

Teal, Carson, *Chapter 1*
3-minute looped-video projection on card and wood boards, acrylic glass case and
milk jugs.
2016