

Exhibition Documentation

Nations by Artists

Curated by Mikinaak Migwans
& Sarah Robayo Sheridan

February 8–April 2, 2022
University of Toronto Art Centre

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Works by Ruanne Abou-Rahme & Basel Abbas,
Sadie Barnette, Yael Bartana, Walter Battiss,
Jasmina Cibic, Decolonize This Place, Shawna
Dempsey and Lorri Millan, Demian DinéYazhi'/R.I.S.E.
(Radical Indigenous Survivance and Empowerment),
Pablo Helguera, Greg Hill, IRWIN, Iman Issa,
Christopher Kulendran Thomas, Will Kwan, Zoe
Leonard, Life of a Craphead, Divya Mehra, Alan
Michelson, Native Art Department International,
Majdulin Nasrallah, Hu'o'ng Ngô, Emma Wolukau-
Wanambwa.

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All photos by Toni Hafkenscheid

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We gratefully acknowledge operating support from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council, with additional project support from the Social Sciences and Humanities Research Council.



Back: Title wall of *Nations by Artists*.

Left: *Life of a Craphead* (Amy Lam and Jon McCurley), *King Edward the VII Equestrian Statue Floating Down the Don*, 2017. Laminated styrofoam, wood, sculpting putty, polyurethane casting resin, mild steel, acrylic paint, wax coating, shoe polish. Courtesy of the artists.



Back: Title wall of *Nations by Artists*.

Left: Greg A. Hill, *Kanata Project*, 2000-ongoing. Flags, t-shirts, ephemera, video, 5 min. Courtesy of the artist.

Middle: *Life of a Craphead* (Amy Lam and Jon McCurley), *King Edward the VII Equestrian Statue Floating Down the Don*, 2017. Laminated styrofoam, wood, sculpting putty, polyurethane casting resin, mild steel, acrylic paint, wax coating, shoe polish. Courtesy of the artists.

Right: Divya Mehra, *There are Greater Tragedies*, 2014. 70-denier high-tenacity nylon. Courtesy of the artist.



Greg A. Hill, *Kanata Project*,
2000-ongoing. Flags, t-shirts,
ephemera, video, 5 min.
Courtesy of the artist.



Front: *Life of a Craphead* (Amy Lam and Jon McCurley), *King Edward the VII Equestrian Statue Floating Down the Don*, 2017. Laminated styrofoam, wood, sculpting putty, polyurethane casting resin, mild steel, acrylic paint, wax coating, shoe polish. Courtesy of the artists.

Back: *Decolonize This Place*, *Untitled movement space*, 2022. Installation with movement-generated protest banners, digital prints on vinyl from "Decolonial Operations Manual" (2021), selection of zines (2016-2021).



Decolonize This Place, Untitled movement space, 2022. Installation with movement-generated protest banners, digital prints on vinyl from "Decolonial Operations Manual" (2021), selection of zines (2016-2021).



Front: Yael Bartana, *And Europe Will Be Stunned* (manifesto), 2007-2011. Offset printed poster. Courtesy of the artist and Petzel Gallery, New York

Middle: Will Kwan, *Flame Test*, 2009. Dye sublimation on Duralux fabric. Collection of the Art Museum at the University of Toronto, acquired by the Hart House Art Committee with the support of the Canada Council, 2010.

Back: Pablo Helguera, *The School of Panamerican Unrest*, 2003-ongoing. Courtesy of the artist.

Alan Michelson, *Blanket Refusal*, 2020. Dye sublimation on two fleece blankets. Courtesy of the artist.



Will Kwan, *Flame Test*, 2009. Dye sublimation on Duralux fabric. Collection of the Art Museum at the University of Toronto, acquired by the Hart House Art Committee with the support of the Canada Council, 2010.



Divya Mehra, *There are Greater Tragedies*,
2014. 70-denier high-tenacity nylon.
Courtesy of the artist.



Front: Native Art Department International (Maria Hupfield and Jason Lujan), *Far Beyond the Limits* (After Murakami), 2021. Paper, wood. Courtesy of the artists.

Back: Divya Mehra, *There are Greater Tragedies*, 2014. 70-denier high-tenacity nylon. Courtesy of the artist.

Life of a Craphead (Amy Lam and Jon McCurley), *King Edward the VII Equestrian Statue Floating Down the Don*, 2017. Laminated styrofoam, wood, sculpting putty, polyurethane casting resin, mild steel, acrylic paint, wax coating, shoe polish. Courtesy of the artists.



Front: Yael Bartana, *And Europe Will Be Stunned* (manifesto), 2007-2011. Offset printed poster. Courtesy of the artist and Petzel Gallery, New York.

Left: Jasmina Cibic, *All That Power Melts Into Noise*, 2020. Acrylic on snare drums. Courtesy of the artist.

Right: Native Art Department International (Maria Hupfield and Jason Lujan), *Far Beyond the Limits* (After Murakami), 2021. Paper, wood. Courtesy of the artists.



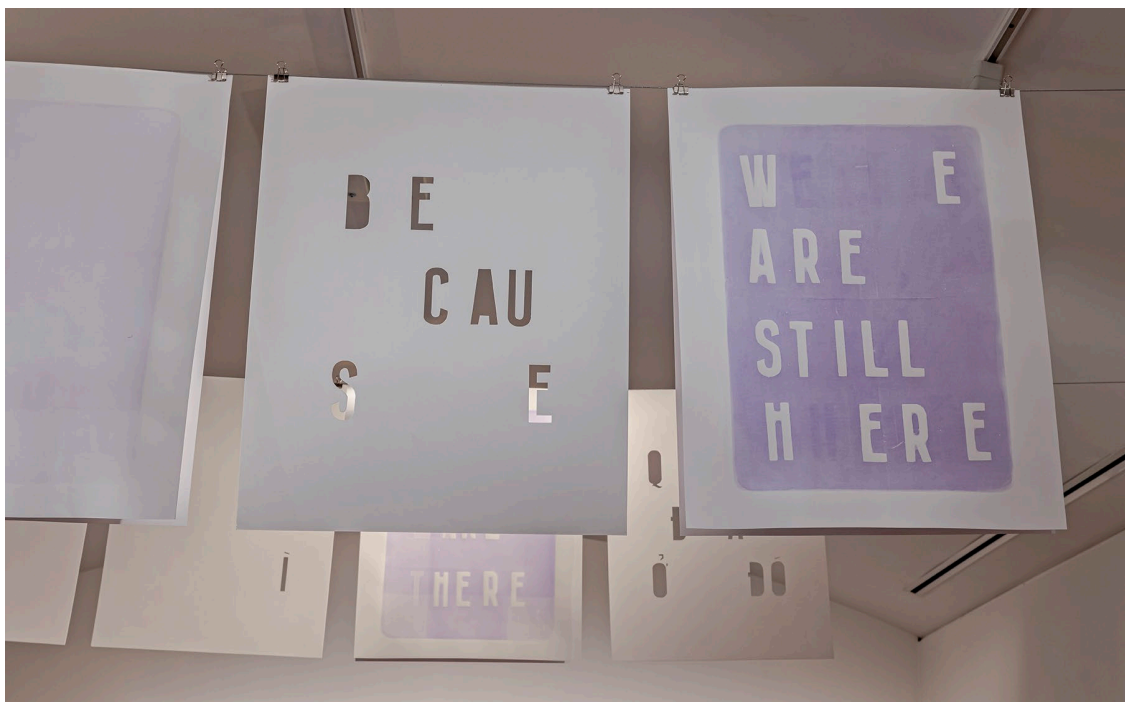
Jasmina Cibic, *All That Power Melts Into Noise*, 2020. Acrylic on snare drums.
Courtesy of the artist.



Up: Pablo Helguera, *Welcome to Panamerica*, 2006. Ink on fabric banner.

Down: *Panamerican Pedagogical Suitcase*, 2003. Chalkboards and wooden suitcase.

From *The School of Panamerican Unrest*, 2003-ongoing.
Courtesy of the artist.



Hu'o'ng Ngô, *We are here because you were there. Chúng tôi ở đây vì quý vidã ở đó. Nous sommes ici parce que vous étiez là-bas*, 2016. Installation of hectograph prints and hand-cut paper with custom typeface. Courtesy of the artist.

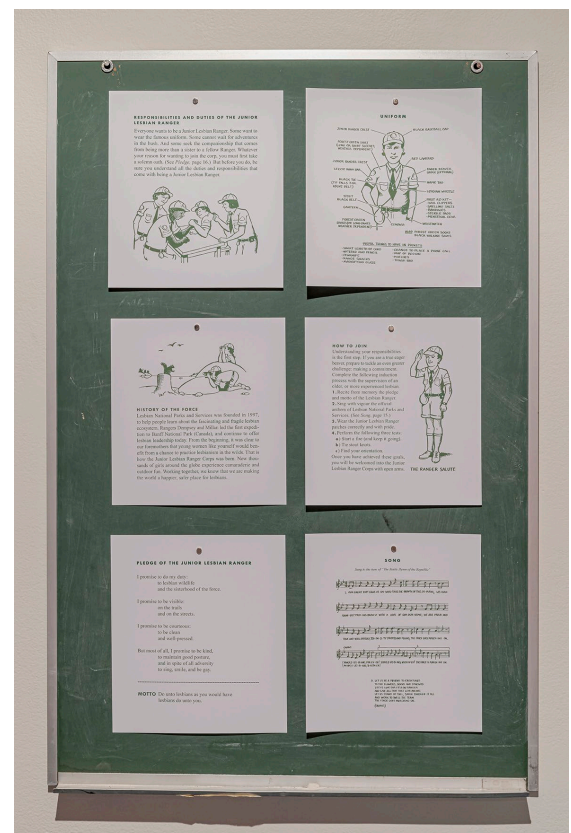


Sadie Barnette, *Untitled (dad, 1966/68)*, 2016. C-print diptych.
Special Agents, 2021. Printed adhesive vinyl.
Courtesy of the artist and Jessica Silverman Gallery, San Francisco.



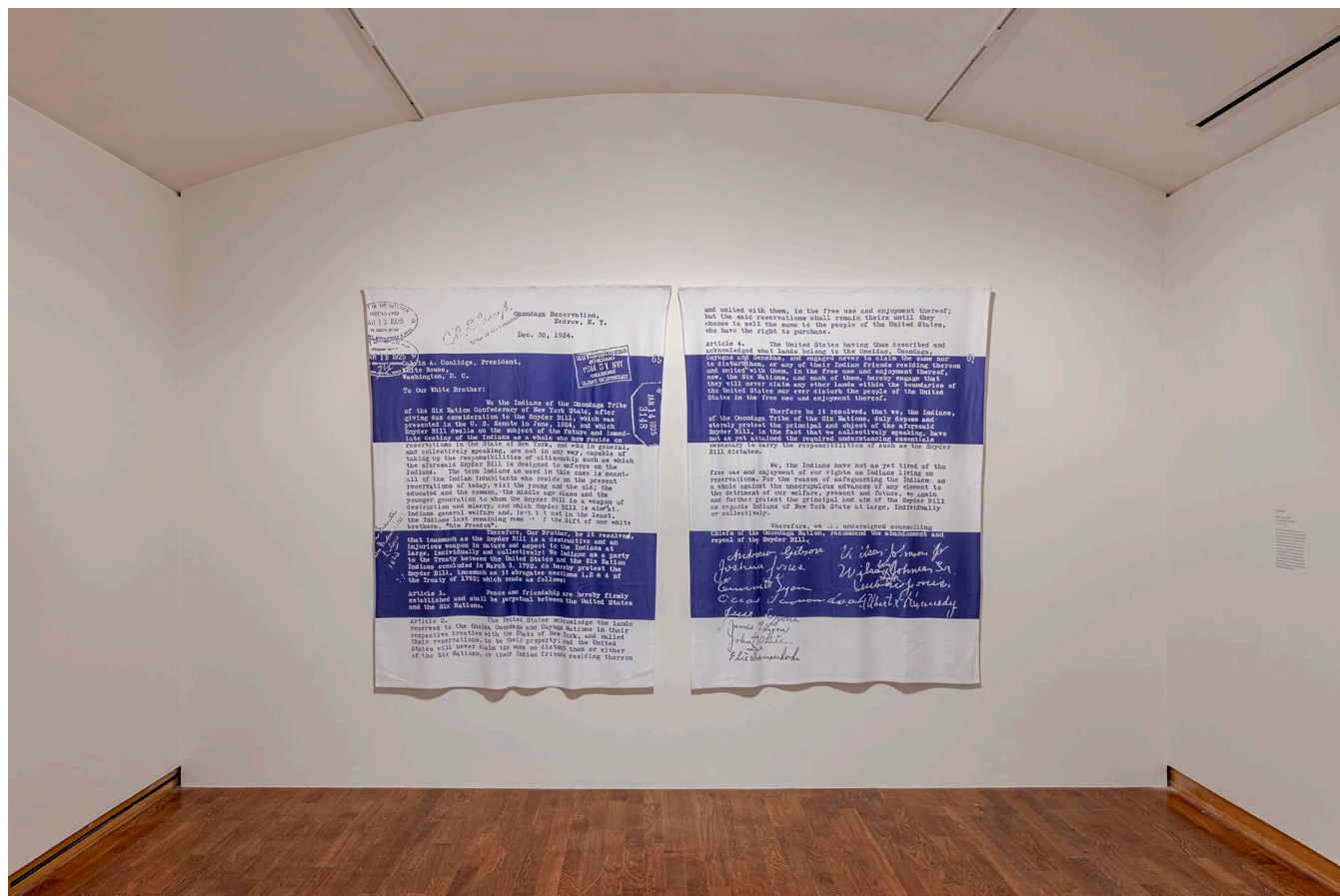
Shawna Dempsey & Lorri Millan,
*Lesbian National Parks and Services:
 A Force of Nature*, 1997. Video, 27 min.
 Courtesy of the artists and Video Pool,
 Winnipeg.

Lesbian National Parks and Services,
 1997-2001. Performance ephemera
 and artists' publications.
 Courtesy of the artists and Artexte,
 Montreal.

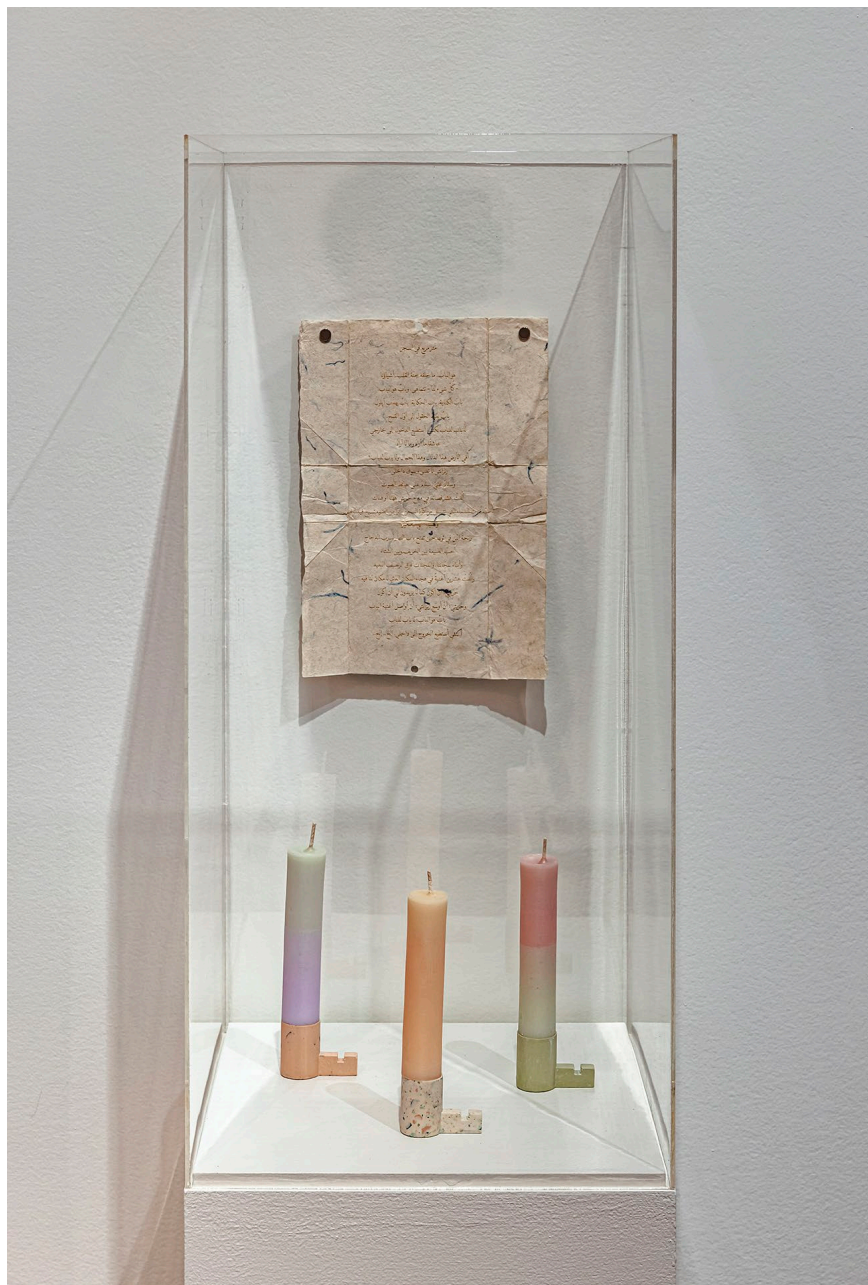




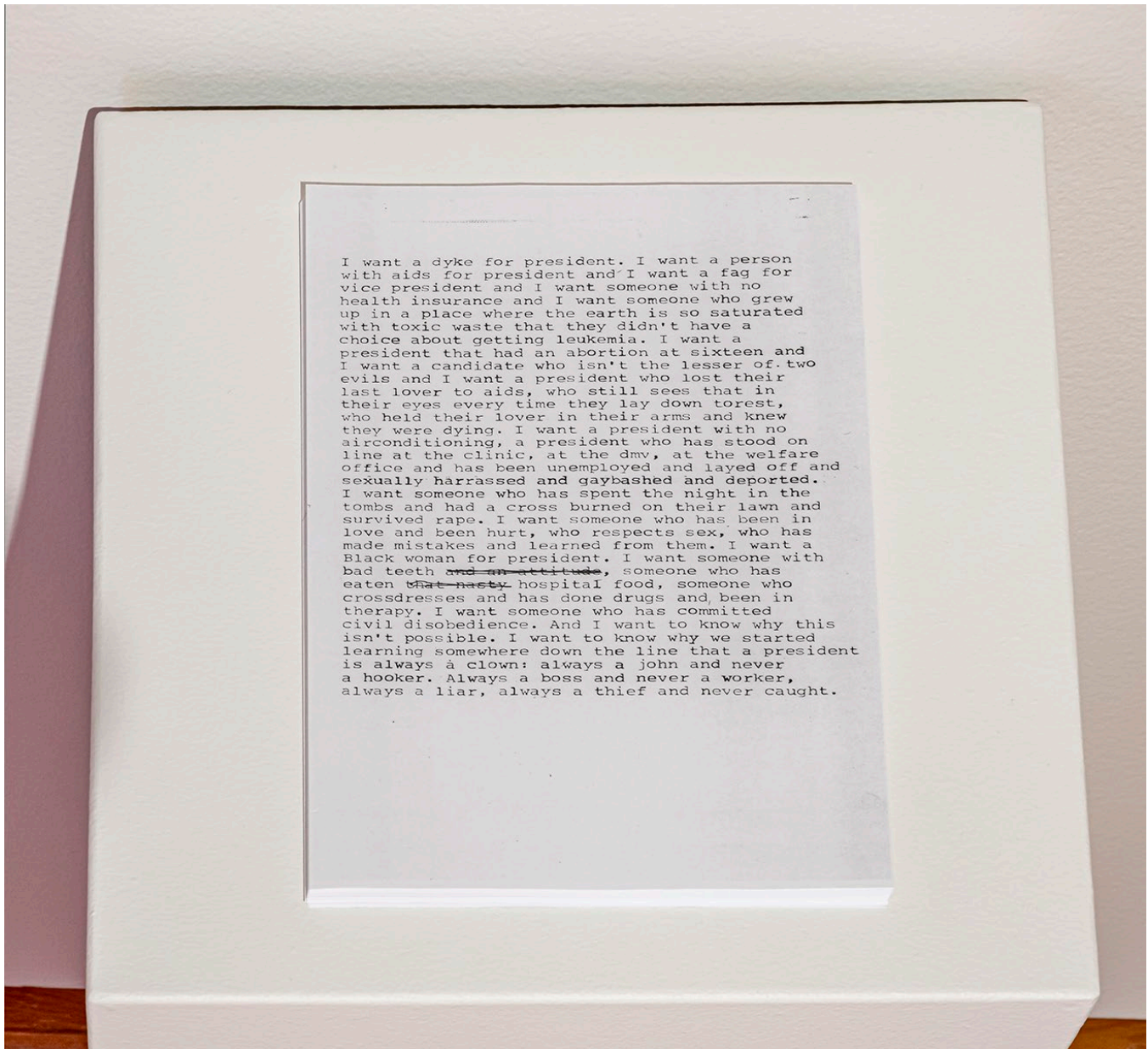
Walter Battiss, *Fook Island*, selections spanning 1972-1979. Various ephemera, original drawings, prints, passport, correspondence, artist's publications.
Collection of the Wits Art Museum, Johannesburg.



Alan Michelson, *Blanket Refusal*,
2020. Dye sublimation on two fleece
blankets.
Courtesy of the artist.



Majdulin Nasrallah, 1948: *Souvenir from Palestine*, 2017. Candle sticks scented with coffee, jasmine, sage and za'atar, key-shaped candle holders, ink on handmade paper. Courtesy of the artist.



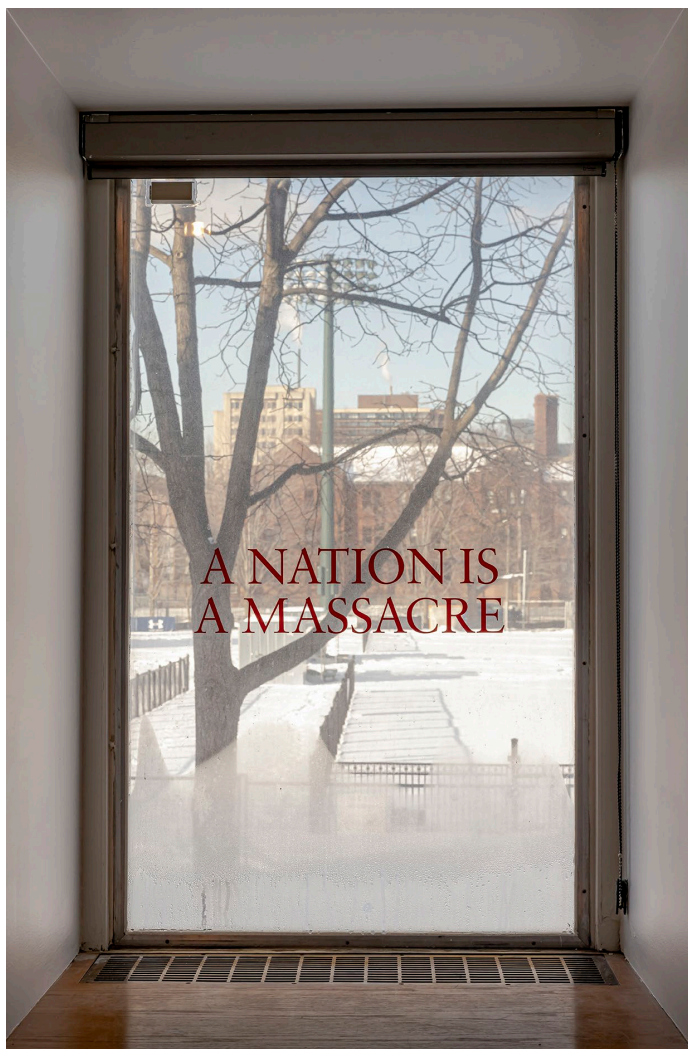
Zoe Leonard, *I want a president*, 1992.
Ink on paper.
Courtesy of the artist, Galerie Gisela
Capitain, Cologne, and Hauser and
Wirth, New York.



Native Art Department International
(Maria Hupfield and Jason Lujan),
Wall Drop (After Stoerchle), 2021.
Plaster slab, iridescent paint.
Courtesy of the artists.



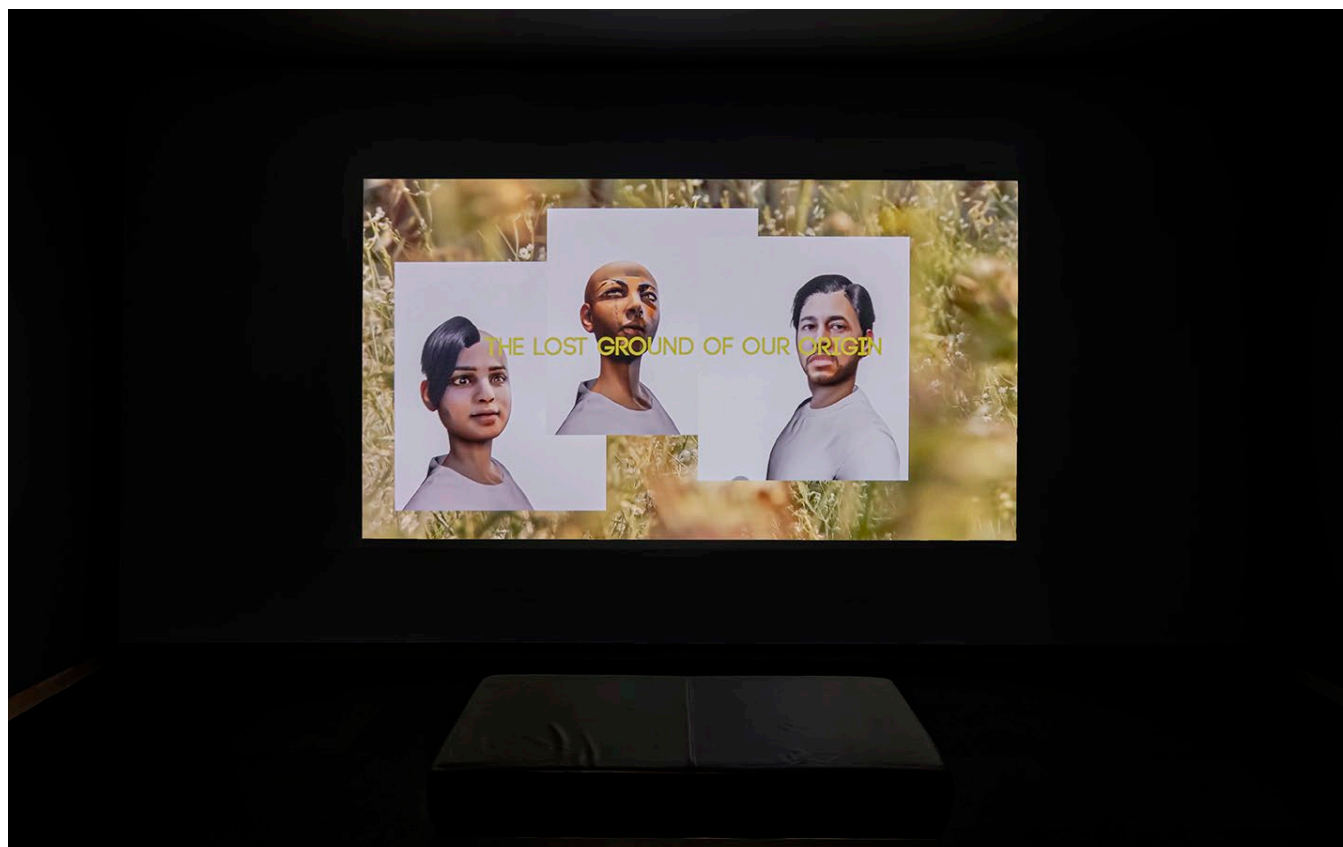
Iman Issa, *Proposal for an Iraq War memorial*, 2007. Video, 5 min.
Courtesy of the artist and Rodeo
Gallery, London.



Demian Dinéyazhi' / R.I.S.E. (Radical Indigenous Survival and Empowerment). *A Nation Is a Massacre*, 2018. Installation of risographic prints, adhesive vinyl letters on window pane, ink on paper. Courtesy of the artist.



Emma Wolukau-Wanambwa, *Promised Lands*, 2015. Video, 20 min.
Courtesy of the artist and LUX, London.



Basel Abbas and Ruanne Abou-Rahme, *At Those Terrifying Frontiers Where the Existence and Disappearance of People Fade into Each Other*, 2020. Video, 10 min.
Courtesy of the artists.



IRWIN (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogeljik), *An Apology for Modernity: The NSK State in Time pavilion at the 57th Venice Biennial*, 2017. Courtesy of the artists and Gregor Podnar, Berlin.

Colour inkjet photo: Jaka Babnik, 2017
Information desk: IRWIN and Ahmet Ögüt, 2017.

Documentary: IRWIN and Igor Zupe (director), 1 h 10 min, 2019.



Left: IRWIN (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogeltnik), *An Apology for Modernity: The NSK State in Time pavilion at the 57th Venice Biennial*, 2017. Courtesy of the artists and Gregor Podnar, Berlin.

Right: Christopher Kulendran Thomas, *Vistas of Prosperity and Splendour*, 2022. Giclée prints, ink on paper. Courtesy of the artist and made in collaboration with Annika Kuhlmann and Jan-Peter Giesecking.



Will Kwan, *Flame Test*, 2009. Dye sublimation on Duralux fabric. Collection of the Art Museum at the University of Toronto, acquired by the Hart House Art Committee with the support of the Canada Council, 2010.

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