

## Exhibition Documentation

# Plastic Heart: Surface All the Way Through

Organized by Synthetic Collective

September 8–November 20, 2021  
University of Toronto Art Centre

Works by Christina Battle, IAIN BAXTER&, Sara Belontz, Leticia Bernaus, J Blackwell, Amy Brener, Hannah Claus, Sully Corth, Heather Davis and Kirsty Robertson, Aaronel deRoy Gruber, Fred Eversley, Naum Gabo, General Idea, Kelly Jazvac, Woomin Kim, Kiki Kogelnik, Les Levine, Mary Mattingly, Christopher Mendoza, Tegan Moore, Skye Morét, Meagan Musseau, Claes Oldenburg, Meghan Price, Françoise Sullivan, Catherine Telford-Keogh, Lan Tuazon, Marianne Vierø, Joyce Wieland, Nico Williams, Kelly Wood

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All photos by Toni Hafkenscheid

Art  
Museum

The Art Museum gratefully acknowledges operating support from the Canada Council for the Arts, the Toronto Arts Council, and the Ontario Arts Council, with additional project support from the Social Sciences and Humanities Research Council and the Jackman Humanities Institute.



**Left:** Christina Battle, *THE COMMUNITY IS NOT A HAPHAZARD COLLECTION OF INDIVIDUALS*, 2021. Digital print on organic cotton, animated GIF, participatory project with seed packs (grass & wildflower seed, mycorrhizal fungi), instruction set, postcards, website.

**Middle:** Tegan Moore, *Permeations of a Dataset*, 2020–2021. Factory reject “mystery foam” sheet with anti-static agent, hail-damaged polycarbonate roofing, photodegraded corrugated plastic, plastic pellets, plastic fragments, biodegradable starch packing peanuts, mulberry paper, salvaged phone and sound track (15 min looped).

**Right:** Skye Morét, *Thank You to our Industrial Partners*, 2020. Hyperlocally recycled polyethylene (primarily bags and 6-pack tops) and polypropylene (caps, lids, and to-go containers), galvanized steel wire, cotton rope, and reusable steel screws. Almost none of the plastic material molded here can be collected by curbside municipal recycling programs; most would ultimately end up in a landfill.



Skye Morét, *Thank You to our Industrial Partners*, 2020. Hyperlocally recycled polyethylene (primarily bags and 6-pack tops) and polypropylene (caps, lids, and to-go containers), galvanized steel wire, cotton rope, and reusable steel screws. Almost none of the plastic material molded here can be collected by curbside municipal recycling programs; most would ultimately end up in a landfill.



Meghan Price, *New Balance 6*, 2020.  
Used athletic shoes, painted steel grid.

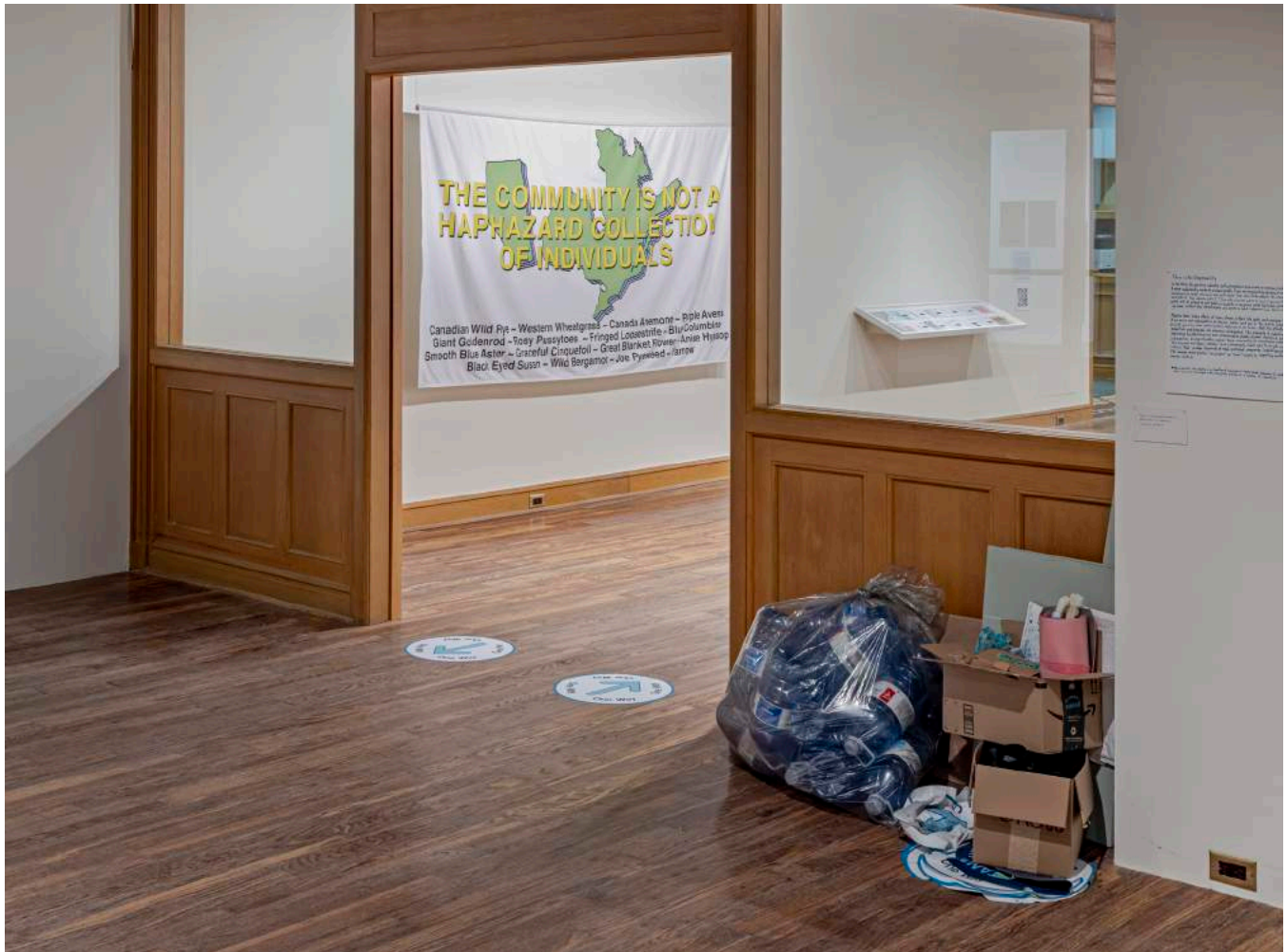




Lan Tuazon, *False Fruits* (detail), 2020.  
Found nested containers. Courtesy of  
Lan Tuazon.



Title wall of *Plastic Heart: Surface All the Way Through* using recycled plastic with solar infrastructure designed by Nicolas Lapointe and Shelley Ouellet.



**Front:** Garbage collected from the installation of the exhibition.

**Back:** Christina Battle, *THE COMMUNITY IS NOT A HAPHAZARD COLLECTION OF INDIVIDUALS*, 2021. Digital print on organic cotton, animated GIF, participatory project with seed packs (grass & wildflower seed, mycorrhizal fungi), instruction set, postcards, website.

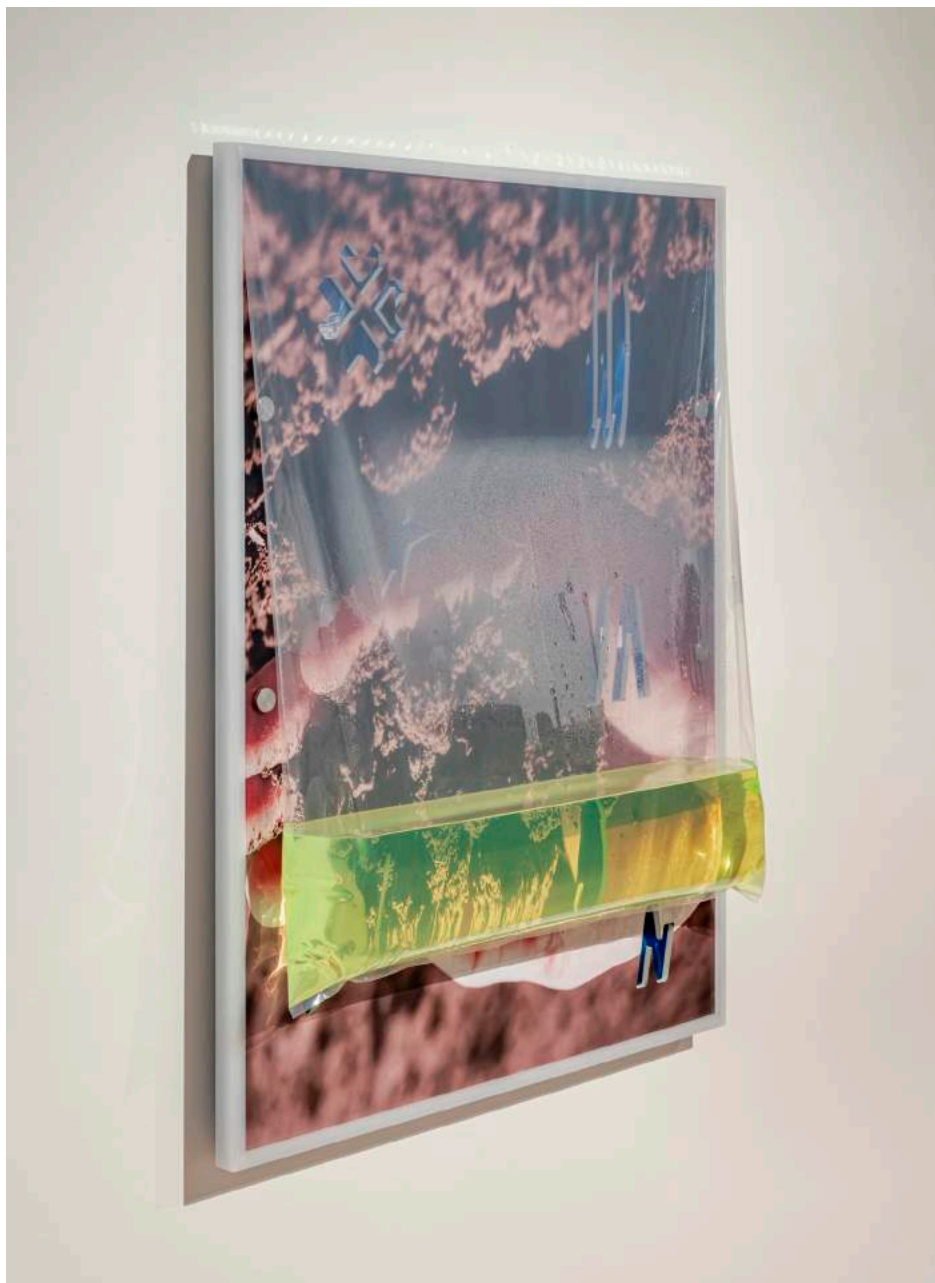




Meagan Musseau, *E'e for that Aunty magic, of the Intergalactic L'nu Basket series*, 2019. Black ash wood, sweetgrass, and plastic. Courtesy of Meagan Musseau.



Fred Eversley, *Untitled*, 1968.  
Polyester resin. Courtesy of the artist.



Catherine Telford-Keogh,  
*The democratic model of upward mobility saturated his fantasies of the good life, where Hal could languish in bed for years at the Holiday Inn watching National Geographic on piles of damp laundry and money*, 2017. Mr. Clean® Multi-Surface Antibacterial Cleaner with Summer Citrus, Honey-Can-Do® Vacuum Space Bag, Digital Print on Vinyl, Plexiglas. Courtesy of the artist.



Woomin Kim, *Steady Stream*,  
2012/2020. Silicone.





**Front:** Nico Williams ᐃᑦᑦᑦ, *naabibii'ige*, 2021. Glass beads, thread.

**Back:** Christopher Mendoza, *yet you dream in the green of your time*, 2019–2021. Ink made of buckthorn berries from the lower Don River Valley, alum, and gum arabic, museum wall.



**Left:** Fred Eversley, *Untitled*, 1968. Polyester resin. Courtesy of the artist.

Meagan Musseau, *E'e for that Aunty magic, of the Intergalactic L'nu Basket series*, 2019. Black ash wood, sweetgrass, and plastic. Courtesy of Meagan Musseau.

**Middle:** Amy Brener, *Flexi-Shield (Empress)*, 2018. Platinum silicone, pigment, larkspur and chrysanthemum, flowers, fern leaves, miscellaneous objects. Courtesy of Jack Barrett Gallery, New York.

**Right:** Sara Belontz, *Fragments and pellets from a 1x10m sample area, Bronte Beach, Oakville*, 2019. 2–7mm plastic fragments, pre-production pellets. Courtesy of Sara Belontz and Western University Earth Sciences.



**Front:** Kelly Jazvac, *Semon's Seaman*, 2020–2021. Salvaged billboard tarp, thread, sand, plastic pellets, aluminum. Courtesy of the artist.

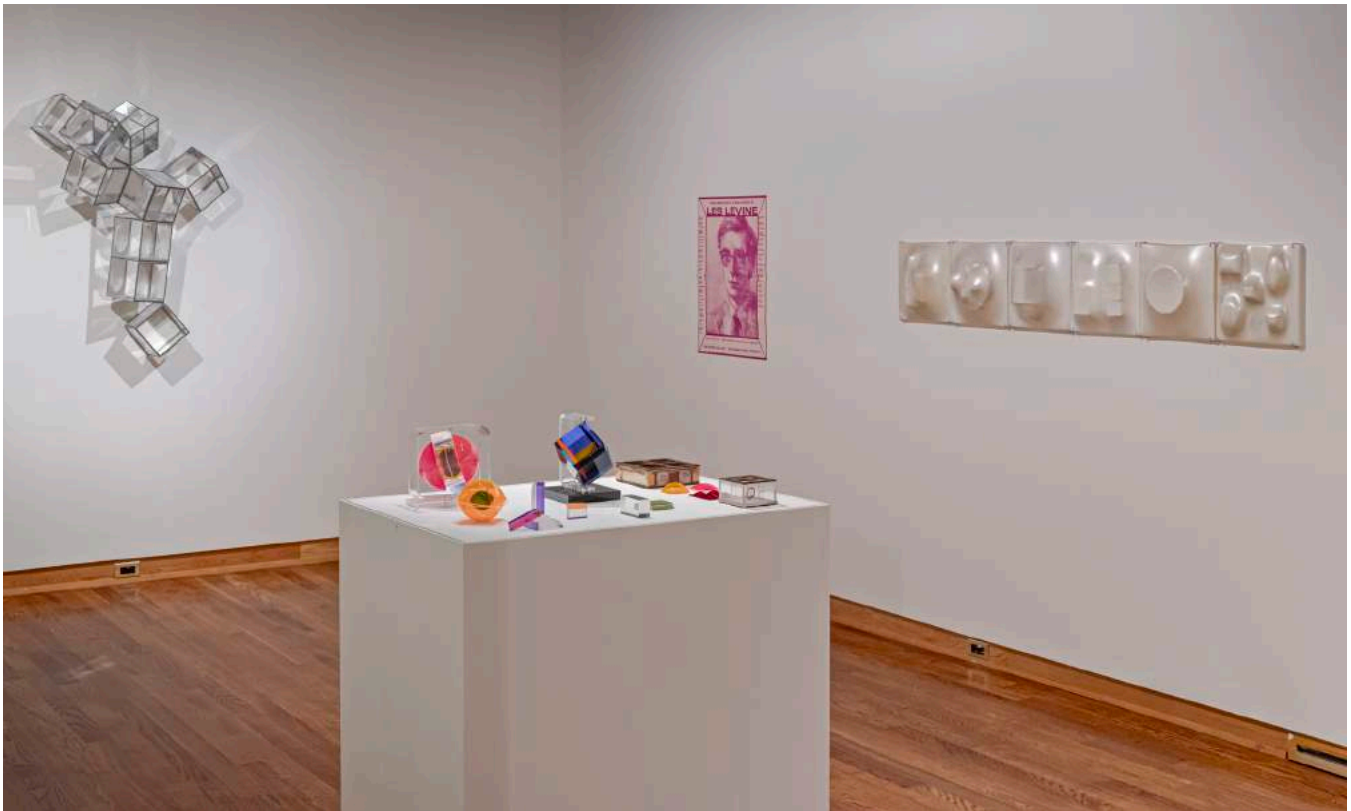
**Back:** Hannah Claus, *chant pour l'eau/water song*, 2014. Digital print on acetate, thread, PVA glue, plexiglass. Courtesy of the artist.





Naum Gabo, *Monument to the Astronauts*, 1966. Brass, plastic, and stainless-steel gauze. Collection of McMaster Museum of Art.





**Left:** Sully Corth, *Untitled*, 1971. Lucite cubes with metal joins. The University of Toronto Art Collection.

**Middle:** *The Plastic Arts 4 New Shows* by Les Levine. Exhibition Invitation. Courtesy of Maureen Smith.

**Right:** Les Levine, *Disposables*, 1964. Polyexpandable styrene. Courtesy of the artist.

**Objects on plinth:** Aaronel deRoy Gruber

Mini Cyclop-lexis, 1969. Vacuum-formed Plexiglas and acrylic of various thickness laminated on an acrylic core.

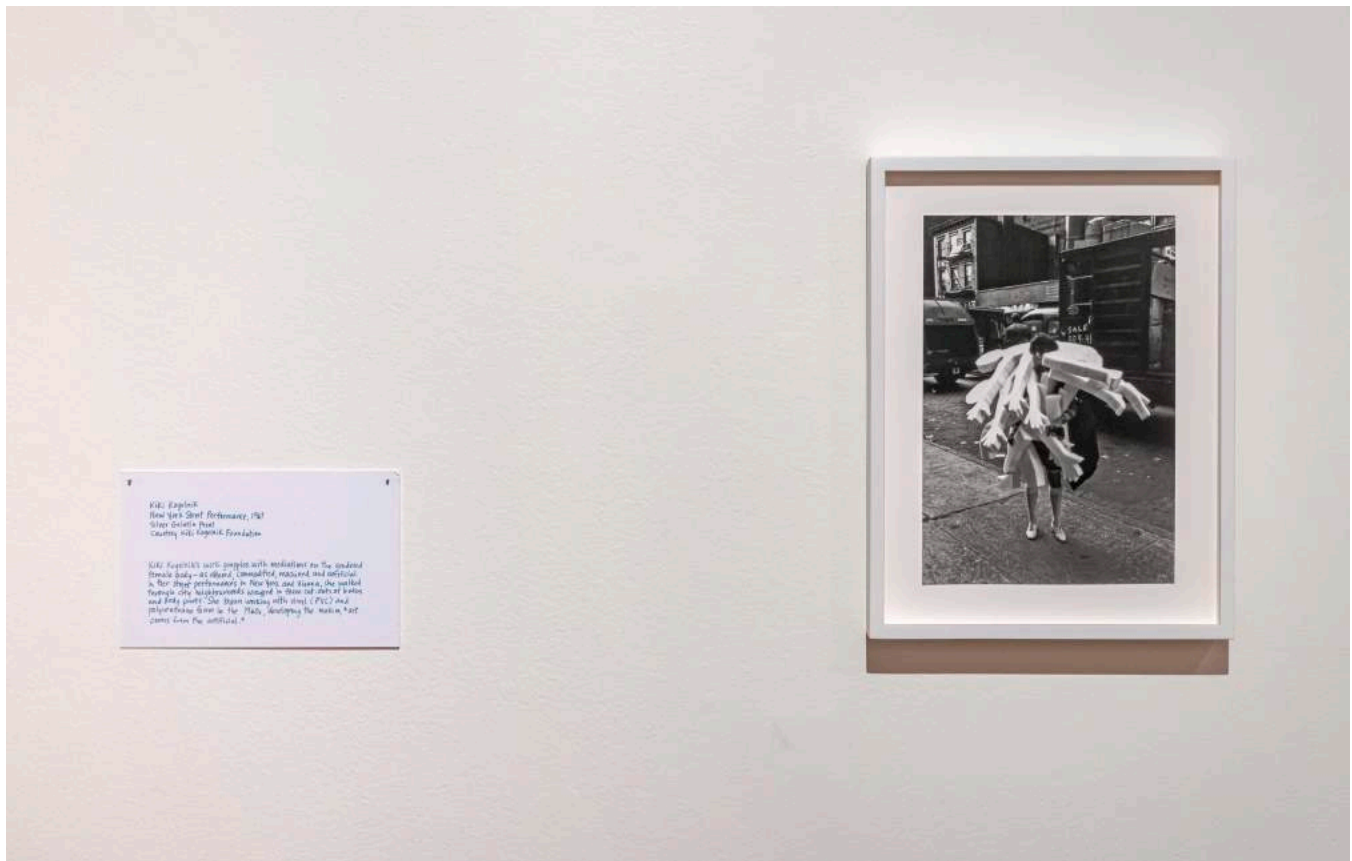
Component for a sculpture, 1969. Tinted Plexiglas, acrylic.

Molds and components for 2 1/2" bubbles and 1 1/4" bubbles.

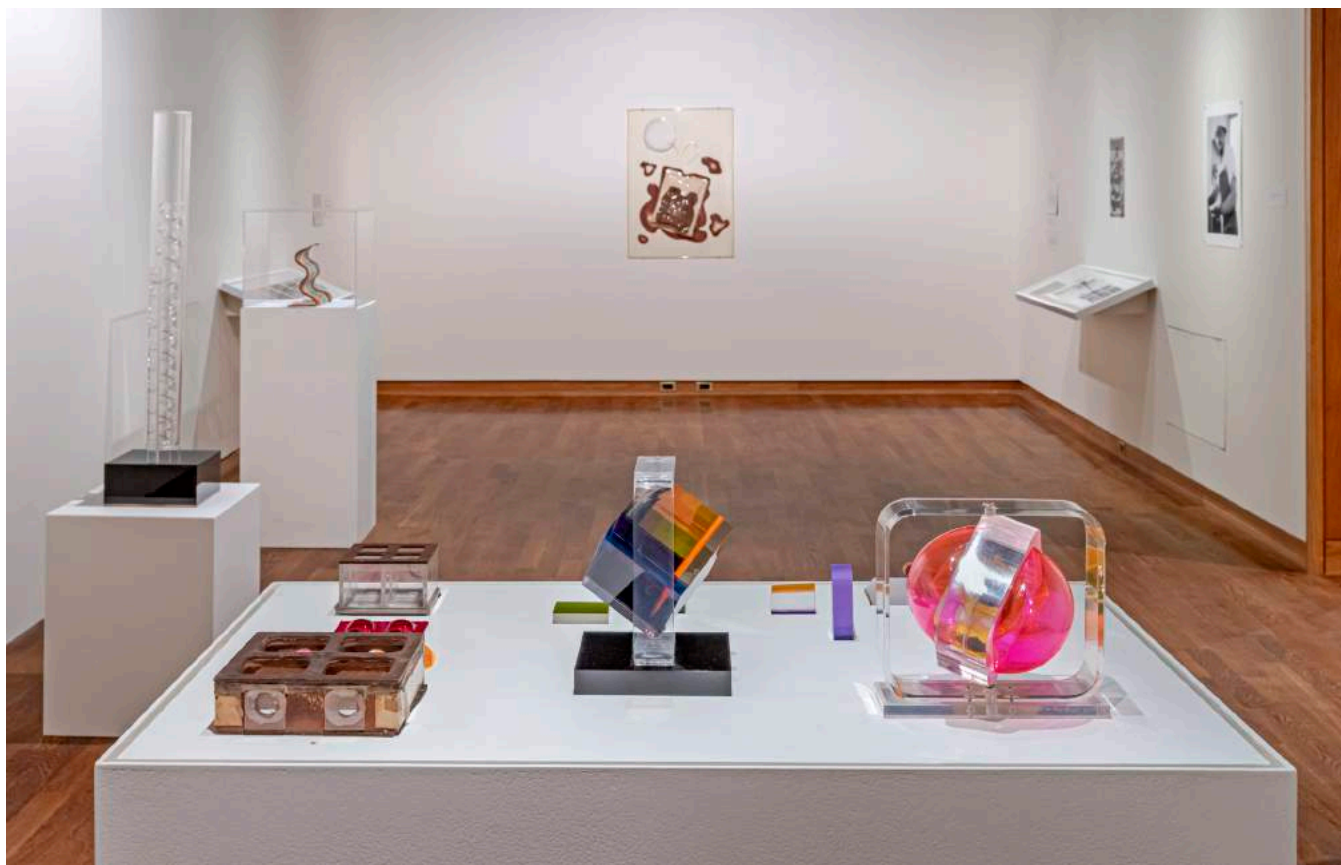
Multiplex 4, 1971  
Solid acrylic (Lucite)

Acrylic (Lucite) samples  
Solid acrylic (Lucite)

Courtesy of Irving and Aaronel deRoy Gruber Foundation.



Kiki Kogelnik, *New York Street Performance*, 1967. Silver gelatin print.  
Courtesy Kiki Kogelnik Foundation.



Works by Aaronel deRoy Gruber,  
Fred Eversley, Les Levine, and  
Françoise Sullivan.



Hannah Claus, *chant pour l'eau/water song*, 2014. Digital print on acetate, thread, PVA glue, plexiglass. Courtesy of the artist.





IAIN BAXTER&, *PLASTIC*, 1965,  
Plastic. Collection of the artist.



A selection of plastic objects from the Special Collections Research Centre at Syracuse University Library in various states of decay, paired with plastic objects from the personal collection of Synthetic Collective members.

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