Plastic Heart: Surface All the Way Through

Organized by Synthetic Collective

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


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All photos by Toni Hafkenscheid
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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.
Used athletic shoes, painted steel grid.
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.

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,

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.


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.

**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.


**Objects on plinth:** Aaronel deRoy Gruber


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.
Exhibition Documentation: *Plastic Heart: Surface All the Way Through*, 2021

IAIN BAXTER&, *PLASTIC*, 1965,
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.