

*all our days are full of breath: a record of momentum*

**Opening Reception**

March 24, 2017, 6 - 8 pm

Featuring performances by Jessica Karuhanga and Brandy Leary

**Performance times:**

**Jessica Karuhanga, *through a brass channel***

Wednesdays, Fridays and Saturdays, 1 - 4 pm

With Jazmine V Carr, Ahlam Mohammed, Maandeeq Mohamed, Kimberley Wint, Serene Husni.

**Brandy Leary, *Ephemeral Artifacts***

March 25, 28, 30 and 31, April 1, 4, 6, 7, 8, from 2 - 5 pm

March 29, April 5, from 5 - 8 pm

With Mafa Makhubalo, Supriya Nayak, Travis Knights, Nikola Steer. Nick Storrington - Sonic Design and Composition.

**Public Programming:**

All events are located in the gallery

**An evening with M. NourbeSe Philip, hosted by Jessica Karuhanga**

March 28, 7 - 9 pm

**Audience in Residence (AiR) salon hosted by Anandam Dance.**

April 5, 6 - 8 pm

**Tender Skeletons – Choreography in the cube. Panel Discussion with Jessica Karuhanga, Brandy Leary, Seika Boyce, Kim Simon and Cara Spooner, moderated by Jenn Goodwin.**

April 6, 7 - 9 pm

**Curator's Acknowledgements**

**Thanks to** Jessica Karuhanga & Brandy Leary, Barbara Fischer, Neville Quinlan, Jaclyn Quaresma, Henry Heng Lu, Rebecca Gimmi, Nina Bakan, Brittany Brooks, Sarah Robayo Sheridan, Marsya Maharani, The Dancer Transition Resource Centre, Kim Simon, Camilla Singh, Christine Shaw, Brendan Fernandes, Julia Paoli, Nikki Cesar Schotczko, Jennifer Fisher, Chantal Pontbriand, Dena Davida, Emelie Chhangur, cheyenne turions, Aisha Benthams, Zoja Smutny, Cara Spooner, Ellen Furey, Francisco-Fernando Granados, Ame Henderson, Charles Stankevich, Kim Tomczak, Lisa Steele, Seika Boye, Asad Raza, Joe Sellors, Images Festival, Amy Fung, Luis Jacob, Melissa Syme, Nathan Taback, Reesa Greenberg.

**all our days are full of breath:**

**a record of momentum**

March 24 – April 8, 2017

Curated by Jenn Goodwin

**all our days are full of breath: a record of momentum**

brings together two artists who foreground the body and movement as material in evolving choreographic and installation-based works. Jessica Karuhanga and Brandy Leary transform the gallery into a place of kinesthetic field work: part performance, part laboratory, part choreographed sculpture. The artists utilize bodies, gestures and reciprocal objects as their materials. Their work strives to mine personal, cultural, ancestral, and corporeal archives.

The spectrum of the new archive created in the process offers a multitude of exits from and entrances to the artists' work. It is not fixed and inert, but fluid and permeable, and constantly breathing. This exhibition explores endurance of the ephemeral and its transmission as a critical aspect of performance, and shows the subsequent creation of information and data that extend and enhance the experience. The performance lives on in the viewer. What we say, think, witness, and dance, leaves traces. Some visible. Some less visible. All real and none more or less actual than the other. The gap between live performance and physical traces of its movements draws attention to the presence and absence of the body, considering "how performance

comes off the body." \*

Working collaboratively with artists and objects to create a space of deceleration, Leary's work explores transmissive expanses of gesture through divergent dance and movement forms that offer spaces of effort and failure, expertise and unknowing, as well as curiosity through a post-disciplinary lens. In Karuhanga's work, objects and gestures will be collectively determined and negotiated by performers. Mining personal archives and collective digital data, performers utilize these materials as a channel, understanding that all matter carries weight and all objects are both their presence and weight of their history.

\* from a conversation with Francisco-Fernando Granados



moon in the 12th house, Jessica Karuhanga (2017). Photograph by Xin Liu

**Jessica Karuhanga** I often wonder why, when asked to imagine an alterity to a present state, most are inclined to delve into their past and especially their origins. They dream of eons which precede their first breath. These holes harbour only certain bodies or fragments of themselves. Others will direct the channel's current into a futurity. These gestures echo modes of self-articulation. The subaltern, a body perpetually dispossessed and unperceivable, is encouraged to defiantly carve out space despite having always already existed - unwavering. We look back on the threads we a borne of and extend from to comprehend our presence. Regardless, if one chooses to move back or forth when they dream, both possibilities are forms of time-travel. Though far from utopic the future still remains most open and with greater possibility because it is yet to be known. We do not know how to exist here so we retreat in dreams. In the core brews a desire to grasp another world where a bent frame, a porous border, and a new body may materialize. through a brass channel is an allusion. A channel is the passage between two bodies of water. We will undulate between these spaces and harbour their forces. This conjuring will reveal the allure and dangers of time travel.

**Brandy Leary** I have always been deeply struck by the energetic traces and transmissions left in spaces; between the performer and an audience, between bodies and objects/architectures/landscapes, or in the mind-scape long after the initial encounter has passed. *Ephemeral Artifacts* attempts to unsettle notions of dance's ephemerality; the perception that it is momentary and fleeting, through the presence and absence of bodies, sculpture and a sonic field.

Examining the friction between ephemerality and tangibility this work unfolds as a collaborative examination of accumulated practice and accumulated presence through the material of the body. Bodies archive dance, history, ancestors and shared practices, collapsing time to render them always present and always contemporary through channeling and summoning. These bodies and gestures do not disappear the moment after they are performed; they transform into other things, holding a politic, a record, a resistance, and a discourse that continues to work on us long after the moment of contact.



*Ephemeral Artifacts* by Brandy Leary. Courtesy of the artist

In all our days are full of breath: a record of momentum  
 both artists take their own approach to expanded ideas of the archive. They show the connection between the body and performance and the traces left behind in their absence, and look to classify the transmission of gesture and choreography. They become incarnations of an archive; embodiments of past, present and future. As do you, as we invite you to consider the traces that you leave with, as you become a part of the momentum and an extension of the record.



**Jessica Karuhanga** is an artist, based in Toronto. She has presented her work at The Royal Conservatory, Trinity Square Video, Art Gallery of Ontario and Goldsmiths. She has lectured for The Power Plant, Royal Ontario Museum as well as Tisch School of the Arts at NYU's Black Portraits Series. She holds degrees from Western University and University of Victoria.  
 jessicakaruhanga.com Thanks to NourbeSe Philip, Xin Liu, David. Black Moore, Golboo Amani, Manolo Lugo, Francisco-Fernando Granados, Lido Pimienta, melannie monoceros and Brenda Begumisa, Angela and Stephanie Karuhanga

**Brandy Leary** creates contemporary performances through the body: active as a dancer, choreographer, aerialist, writer, arts advocate, community cultivator, space maker, Artistic Director, educator and curator. Her performance works have been produced and performed in Canada, Europe, India, South Africa and the USA in theatres, urban environments, festivals, museums, art galleries and isolated landscapes. www.anandam.ca Thanks to Buddies in Bad Times, Ontario Arts Council, Anandam Dancetheatre, Toronto Arts Council, Collective Space, Goutam Gupta, Soraya Peerbaye, Metcalf Foundation

**Jenn Goodwin** is a curator, dance artist, producer/programmer, and filmmaker, presently completing her Masters of Visual Studies Curatorial Studies program at the University of Toronto.

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Tuesday	Noon–5:00 PM
Wednesday	Noon–8:00 PM
Thursday	Noon–5:00 PM
Friday	Noon–5:00 PM
Saturday	Noon–5:00 PM
Sunday	Closed
Monday	Closed

Closed on statutory holidays. Class tours and group bookings by appointment.

Admission is FREE.

The galleries are wheelchair accessible.



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Curated by Jenn Goodwin  
3/24/2017 - 4/8/2017

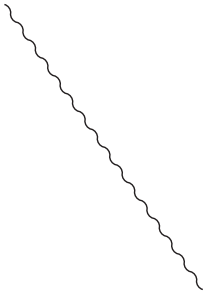


for there are many stories here

Curated by Jaclyn Quaresma  
4/20/2017 - 4/20/2017 .

The Art Museum at the  
University of Toronto  
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Far and Near:  
the Distances between Us

Curated by Henry Heng Lu  
5/9/2017 - 28/10/2017

This exhibition is produced as part of the requirements for the MVS  
degree in Curatorial Studies at the University of Toronto.