

University of Toronto
MVS Studio Art
Graduating Exhibitions
May 1–July 15, 2026

Art
Museum

Works by

Helio Eudoro, Rita Ferrando,
Pamila Matharu, Cullen Ritchie

Location

Architecture + Design Gallery
Daniels Building
1 Spadina Crescent

These graduate exhibitions are funded by and produced as part of the requirements for the MVS degree in Studio at the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto.

These exhibitions are generously supported by The Valerie Jean Griffiths Student Exhibitions Fund in Memory of William, Elva, and Elizabeth.

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Cover: Rita Ferrando,
Modern Nature, 2026.
Film still, colour, 1.33:1.
Image courtesy of the artist.

Right: Helio Eudoro,
Toybox, 2026. Assemblage,
dimensions variable.
Image courtesy of the artist.



Works by
Helio Eudoro
Rita Ferrando
Pamila Matharu
Cullen Ritchie

The Art Museum, in partnership with the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto, is pleased to present the graduating projects of the 2026 Master of Visual Studies Studio Art students Helio Eudoro, Rita Ferrando, Pamila Matharu, and Cullen Ritchie.

These exhibitions are produced as part of the requirements for the Master of Visual Studies in Studio Art at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto.



Left: Helio Eudoro, *Toybox* (detail), 2026. Assemblage, dimensions variable. Image courtesy of the artist.

Top Right: Cullen Ritchie, *Half Mile*, March 2026. Still, 16mm film print, digitized. 02:30 mins, looping. Image courtesy of the artist.

Middle: Rita Ferrando, *Modern Nature*, 2026. Film still, 1.33:1, colour. Image courtesy of the artist.

Bottom Right: Pamila Matharu, *Untitled 4*, 2025. Colour photograph, variable dimensions. Image courtesy of the artist.



Foreword

Human history, like all great movements, was cyclical, and returned to the point of beginning. The idea of indefinite progress in a right line was a chimera of the imagination, with no analogue in nature. The parabola of a comet was perhaps a yet better illustration of the career of humanity. Tending upward and sunward from the aphelion of barbarism, the race attained the perihelion of civilization only to plunge downward once more to its nether goal in the regions of chaos.^{7 1}

In his 1888 novel *Looking Backward: 2000–1887*, American author Edward Bellamy performed a subtle temporal inversion. By situating his narrator in the year 2000 and having him describe 1887 as though it were already past, already judged, already surpassed, Bellamy rendered his own present historical. The novel’s conceit is less a prediction than a displacement: clarity emerges from elsewhere and *elsewhen*.

The authorized Bulgarian adaptation of *Looking Backward* sharpened this gesture in its title, *The Present as Seen by Our Descendants and a Glimpse at the Progress of the Future*, making explicit what Bellamy implied: that the present would only become intelligible when viewed from another vantage point. History, in Bellamy’s formulation, does not move cleanly forward. It loops, arcs, doubles back. Progress reveals itself as cyclical rather than linear.

The work and exhibitions produced by the four MVS Studio graduating students this year were not conceived as a thematic suite. These are autonomous bodies of work, with distinct materials and urgencies. Yet when these artists’ works are viewed in proximity, a shared temporal maneuver surfaces. It emerges less as a coordinated program than as something ambient, something circulating.

Across these works, the present appears indirectly. Each artist turns elsewhere: to earlier texts, obsolete media, suppressed histories, discarded matter, private memory. Whether coincidence or response to shared conditions, the gesture repeats. Looking backward becomes method.

Rita Ferrando’s *Modern Nature*, shot on 35mm, stages subjects rehearsing a collective reading of collaged excerpts from Jeanette Winterson’s *Written on the Body* (1992) and Derek Jarman’s *Modern Nature* (1991).

Written within a year of one another, these texts emerged from distinct practices—fiction and experimental film—yet both confront queerness, desire, illness, and collective fragility in the shadow of crisis.

Within Ferrando’s film, the writings operate as affective scaffolding rather than citation. Through collective reading, rehearsal—typically understood as preparatory—becomes constitutive. What is transitional becomes practice: a space in which alternative modes of living are tentatively enacted in the present. The script does not memorialize queer history; it activates it.

If Bellamy imagined clarity through speculative hindsight, Ferrando proposes literary proximity instead. Earlier queer writing becomes a provisional vantage from which the present is reoriented. Looking backward becomes rehearsal—not retreat, but the disciplined practice of worlds not yet fully possible. The past functions less as archive than as relational infrastructure.

Cullen Ritchie treats history not as record but as fabrication. Rather than reconstructing Toronto’s industrial past, the work exposes how memory is assembled—fractured, layered, reprojected. Fragment becomes structure; nostalgia is destabilized.

The decay of the Half-Mile Bridge that spanned the city’s Don Valley and the decline of celluloid film operate as parallel infrastructures. Both depended on skilled labour and synchronized time; both now stand partially abandoned. In bringing them together, Ritchie reveals a shared logic of obsolescence—collective systems displaced by outsourcing, automation, and efficiency. Infrastructure persists as trace even as the logic of its labour dissolves.

Cinema and rail travel share a common origin in industrial modernity: both structured perception through mechanical motion and synchronized time. Early spectators likened projection to the view from a train window, the landscape unspooling in rhythmic sequence. Ritchie’s return to optical printing intensifies this resonance. The medium itself becomes infrastructural and tactile, resistant to frictionless efficiency.

In his 1890 *News from Nowhere*, artist, designer, writer, social activist, and conservationist William Morris proposed

craft as resistance to industrial alienation. Morris’ utopia imagined not technological acceleration but intimacy between maker and tool. Ritchie’s engagement with the photochemical process is not nostalgic revival but material insistence. By reactivating labour-intensive image-making, the work foregrounds the distance contemporary capitalism has created between workers and tools, production and repair, image and industry. Looking backward becomes structural critique.

Pamila Matharu’s *GET RICH OR DIE TRYIN’* operates as temporal reconfiguration. Rather than recounting history, the installation assembles constellations of memory—fragments of testimony, inherited objects, architectural remnants—treating rupture as material. The result is not a linear archive but an embodied one, where grief and inheritance coexist without resolution.

Drawing on feminist research-creation methodologies, Matharu refuses historical distance. Trauma reverberates; history is carried in the body and sounded in space. Looking backward here is relational—a practice of remaining with what has not settled, rather than resolving it into narrative closure.

If Bellamy imagined the present judged from a future vantage, and Morris imagined renewal through revived forms of making, Matharu suggests a third orientation. *Sultana’s Dream* (1905), by Bengali author Rokeya Sakhawat Hossain, offers a feminist and anti-colonial model of speculative displacement. Rokeya did not simply invert the gender hierarchy; she exposed how colonial modernity structured knowledge and futurity itself. Her utopia reorganized epistemology, reordering what counts as history, authority, and progress.

Matharu’s practice resonates in that lineage. Through counter-archiving, the work unsettles the authority of official record. To look back is to refuse erasure and insist on continuity—to, as Matharu writes in this brochure, “look back in order to move forward.” The past is not restored; it is revoiced.

Helio Eudoro works through abandoned objects, repositioning materials whose meanings have eroded. What appears as inventory becomes unstable field: pleasure, guilt, religiosity, and desire without hierarchy. Accumulation is

theatrical rather than archival; devotion reads simultaneously as performance, confession, and play.

The body enters as instrument, imprinting, staining, and marking. Ritual gestures oscillate between irony and sincerity, purification and parody. Survival is enacted materially, neither dramatized nor concealed.

In *Queering Expectation*, a ceramic head rests upon a mirror, staging queer utopia as aspiration and illusion. The mirror reflects rather than projects. Hope becomes recursive—the future is encountered as self-confrontation, returned to the present rather than deferred.

Eudoro recalls the realization that his search through discarded materials was a search for what he himself had left behind, a utopian attempt to fill interior absence. Looking backward here is psychic.

If Bellamy imagined judgment from afar and Morris imagined renewal through craft, Eudoro proposes intimate reconstruction: fragments assembled not to restore coherence, but to endure. The past becomes interior architecture.

It may be speculative to read these four seemingly disparate exhibitions through a common lens. They do not declare any affiliation with one another. Yet perhaps that is precisely the point. Without coordination, each turns backward—to literature, analogue technology, communal history, discarded matter—as a way of negotiating a present marked by acceleration, fragmentation, violence, and uncertainty. If Bellamy imagines the present as something our descendants will examine, and Morris imagines the future built through revived forms, these artists operate somewhere between the two. Their backward glances are neither nostalgic nor programmatic. They are gestures of orientation. In a moment when the present feels unstable and overdetermined, looking elsewhere may be less a choice than an instinct—something circulating, quietly, in the air.

—Gareth Long
Program Director, Visual Studies
John H. Daniels Faculty of Architecture,
Landscape, and Design, University of Toronto

¹ Edward Bellamy, *Looking Backward* (New York: Vanguard Press, 1926), 18.

Helio Eudoro

The Things I Left Behind

In this exhibition, Helio Eudoro works with abandoned objects, blurring the line between reality and fiction while reinterpreting these objects' original meanings to construct narratives around memory, pleasure, guilt, religiosity, and transformation.

In *Toybox*, the artist assembles hundreds of objects in a quasi-inventory, juxtaposing items from childhood and adulthood. Toys, matchboxes, cars, alcohol, drugs, medicine, and sex toys appear in jarring combinations. The installation creates a horizon where desire, play, and memory converge.

In *Shrine*, Eudoro brings together elements from diverse dogmas, myths, beliefs, and customs to form a space marked by a homoerotic undertone. Religious worship appears here as a form of devotion articulated through the accumulation of objects, symbols, and rituals.

In *The Pochade Box*, found objects selected for their archetypal resonance within the artist's personal history—such as the painting easel, mass-produced religious symbols, and references to Toronto (the raccoon) and Canada (the bear)—are assembled over homoerotic magazine imagery into a single composition that evokes layered memory, upbringing, and sexuality.

The Artist's Belly represents a personal dimension of Eudoro's practice. To produce this painting, he pressed his abdomen onto the canvas, revealing experiences of health and vulnerability in an alternative kind of X-ray.

In the series *1 John 1:7*, which combines

painting, text, and video, Eudoro engages with the biblical verse concerning purification through Christ's blood. As a survivor of HIV and blood cancer, Eudoro paints white canvases with red paint using his own ass, enacting a gesture of self-purification marked by humor and ritual.

The exhibition unfolds as an autobiographical record in which survival, struggle, and play coexist. Through objects, images, and bodily interventions, Eudoro's work reflects on the body, memory, religiosity, and pleasure with a sustained sense of irony and personal inflection.

About the Artist

Helio Eudoro (b. 1965) is a Brazilian-Canadian visual artist based in Toronto. Working across photography, sculpture, video, painting, installation, and performance, his practice employs discarded belongings to reimagine selfhood, queerness, illness, aging, diaspora, and spirituality. He holds a BFA with Honours from OCAD University and is currently a candidate for the Master of Visual Studies at the University of Toronto. Eudoro is the recipient of the 2022 Carmen Lamanna Award, the 2023 Toronto Arts Foundation Space Award, and the 2020 RBC Newcomer Arts Award, among other honours. His work is held in public and private collections and has been exhibited at major museums and international festivals across Canada, Brazil, and the United States, including the Museu Oscar Niemeyer, the Art Museum at the University of Toronto, and Luminato Festival.



Helio Eudoro, *The Pochade Box*, 2026. Assemblage, 24" x 24" x 20". Image courtesy of the artist.



Helio Eudoro, *Toybox*, 2026.
Assemblage, dimensions
variable. Image courtesy of
the artist.



Helio Eudoro, *Shrine*, 2026.
Assemblage, 30" x 28" x 24".
Image courtesy of the artist.

Rita Ferrando

Modern Nature

Modern Nature presents a series of portraits of couples and individuals filmed in the public spaces of an academic campus. Here, performers collectively rehearse a script comprising passages from Jeannette Winterson's *Written on the Body* (1992) and Derek Jarman's *Modern Nature* (1991). Written within a year of one another during the 1980s culture wars, a period marked by the hostilities of Thatcherism and government denial of the AIDS epidemic, Winterson's and Jarman's texts provide a framework for reflection in the present, engaging with the bifurcation of politics and illness and the exploration of spaces for queerness and desire as respite.

As sources for a moving-image work, these writings offer a vantage for scripting, production and on-screen performance filtered through attention, interpretation, and relation. As a poetic recording of this collective reading, the film constructs a provisional space of textual re-articulation and approaches rehearsal as a form of worldmaking with feminist, queer, and socialist lineages. Although rehearsal in theatre and filmmaking is conventionally understood as a preparatory phase, in *Modern Nature* it takes on a different form. Rehearsal becomes a generative site of practice—a transitional and oppositional system set in tension against institutional structures and received knowledge.

The installation of *Modern Nature*, with its large-scale projection against the concrete walls

of a university gallery, situates this tension. The film is viewed in tandem with a series of Polaroids made during a visit to Jarman's home in Dungeness (UK), Prospect Cottage. Within these pictures landscape appears like the edge of the world, a horizon, changing and endless. These images of Jarman's garden become threshold, proposing ideas of worldmaking, reprieve, deliberation, and transformation.

About the Artist

Rita Ferrando is a Canadian-Argentinian writer and filmmaker whose work spans experimental and narrative forms. Central to her practice are explorations surrounding worldmaking, collective processes, and desire as a site of transformation. She holds a BFA from Toronto Metropolitan University and is a candidate in the Master of Visual Studies program at the University of Toronto, Daniels Faculty (2026). Her recent films have been presented internationally at film festivals and institutions, including the International Film Festival Rotterdam, the Toronto International Film Festival, Anthology Film Archives (New York), the Sheffield Documentary Film Festival, the Beijing International Film Festival, True/False (Columbia), the Festival du Nouveau Cinéma (Montréal), 25 FPS (Zagreb), Centre A (Vancouver), the McEvoy Foundation for the Arts (San Francisco), and the Clemente Center (New York).



Rita Ferrando, *Untitled 1, 2, and 3*, 2026, Polaroid, colour, 4.2" x 3.5". Images courtesy of the artist.



Rita Ferrando, *Modern Nature*, 2026. Film stills, colour, 1.33:1. Images courtesy of the artist.

Pamila Matharu

GET RICH OR DIE TRYIN': STORIES FROM MY GRANDMOTHER'S HANDS FOR MY FATHER'S HOUSE

This installation weaves together multiple layers of grief and loss surrounding key historical events held within the memory of the Sikh diaspora on Turtle Island.

Matharu explores both personal and political memories, considering three historical events—the partition of British India (1947), the anti-Sikh pogroms (1984), and the bombing of Air India Kanishka Flight 182 (1985)—alongside two significant personal losses, both by suicide: that of their father Resham Singh Matharu (1989) and their former student Breana McGroarty (2017). While navigating recently diagnosed chronic illnesses, Matharu connected the dots. With an intentional focus on counter-storytelling, Matharu explores their own embodied archive, interrogating their settler complicity as a form of wake work as theorized by writer and Black Studies scholar Christina Sharpe. Their work examines personal and collective tragedies, thinking through what physician, activist, composer and writer Dr. Rupa Marya describes as “the residual inflammation of it.” Starting with their Dadima’s (paternal grandmother) handcrafted panja dhurrie, gifted to Matharu’s mother and father for their 1969 marriage, Matharu traverses through events in ancestral time.

Through sound installations augmented with poetic texts, photographs, personal effects, and sculptural interventions, Matharu looks back in order to move forward. Their work memorializes grief and enduring loss, inviting the viewer to witness the lasting impacts of

historic events that have otherwise faded from public memory. Matharu selects highly evocative fragments to narrate the story, whether referencing the destroyed fuselage of Kanishka (Air India Flight 182) or their father’s unrealized dream of building a home in Panjab.

Does history remain in the land as it remains in the body? Land being a repository for cultural identity, spirituality, and a sense of belonging, Matharu travels between three significant homes—Canada, England and India—ultimately landing back in their first home, their body.

About the Artist

Pamila Matharu is a visual artist, cultural producer and educator. A settler of Panjabi Sikh descent, they were born in Birmingham, England, and raised in Tkarón:to (Toronto), and they now live between Tkarón:to and London, England. Their practice explores a range of transdisciplinary feminist issues through a multimedia approach that combines object-based art installation, collage, analog and new media art, organizing, social practice, and, more recently, somatics. They hold a BA and a BEd from York University (2002) and are currently completing their Master of Visual Studies in Studio Art at the University of Toronto’s Daniels Faculty of Architecture, Landscape, and Design.



Pamila Matharu, *Untitled 2*, 2025. Colour photograph, variable dimensions. Image courtesy of the artist.



Pamila Matharu, *Untitled 5*, 2025. Colour photograph, variable dimensions. Image courtesy of the artist.



Pamila Matharu, *Untitled 7*, 2025. Colour photograph, variable dimensions. Image courtesy of the artist.

Cullen Ritchie

Half Mile

Like memory, history fragments and jars. The broken reproduction of an image from the early 80s jogs a fabricated memory, inspiring nostalgia for a city in a time of technological innovation and a rapidly changing landscape. Computer-generated mattes and photographs of the Canadian Pacific Railway Half Mile Bridge over the Don Valley are woven into mythic grid systems through the process of optical printing, producing a film in which disparate fragments collide to fabricate new memories. The motion of the grid system aims to obliterate time, in stark contrast with the systems depicted that defined the need and adoption of standardized time systems. A fabrication of memories which capitalize on the nostalgia and romanticization of aged systems, and a past era which projects itself forwards.

The abandonment of the railway over the Don Valley parallels the steep decline in the industrial use of celluloid film. Photochemical film processing and localized railway operations, along with the infrastructure and skilled labour both require, lie in analogous states of decay. This decay is representative

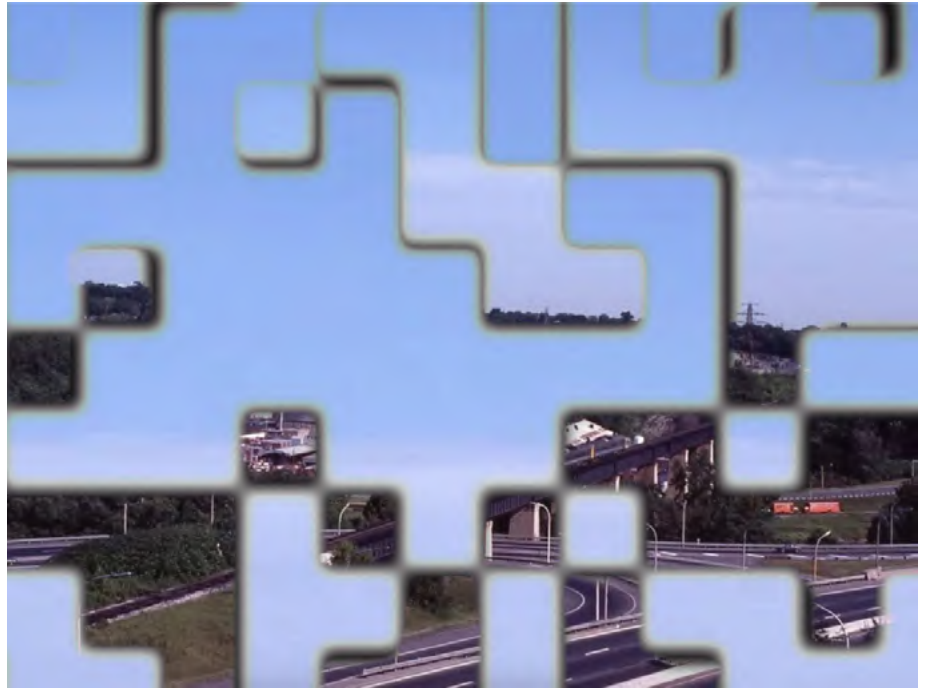
not only of the changing landscape of dense residential cities, but also of the outsourcing of labour and the alienation that follows—the deskilling of a workforce, a forced reliance on goods designed for obsolescence, and distance from the once-standard tools and techniques of everyday life. Capitalism abandons repairability—and, in turn, human satisfaction and self-sufficiency—in favour of maximum gain and efficiency for corporate entities.

About the Artist

Cullen Ritchie is an artist from rural Ontario currently operating in Toronto. His work is influenced by experimental cinema and his own infatuation with technological archaeology, as well as, by extension, the preservation of technical histories. A key aspect of their commitment to analog film technologies is their belief in the importance of the right to repair and the renewal of skilled labour. He holds an honours BFA from Toronto Metropolitan University and is a Master of Visual Studies candidate at the University of Toronto.



Cullen Ritchie, *Half Mile*,
March 2026. Stills, 16mm
film print, digitized. 02:30
mins, looping. Images
courtesy of the artist.



From the Artists

Helio Eudoro: I would like to express my heartfelt thanks to my principal advisor, Luis Jacob, for his guidance and generosity throughout this process. I am deeply grateful to my panel, Gareth Long, Emmanuel Osahor, and Katie Lyle, and to my external adviser, Dr. Tamara Toledo, for their encouragement and engagement with my research. I gratefully acknowledge financial support from the University of Toronto, the Government of Canada, and the Ontario Student Assistance Program (OSAP), as well as fellowships, grants, bursaries, and awards received during my studies. Finally, I thank Tania Registro and Ronei Fernandes for their friendship, support, and generosity throughout.

Rita Ferrando: I would like to acknowledge the following individuals and institutions for their contributions to the development and production of this work. Julia Hendrickson, Saffron Maeve, Mauricio Diaz, Iman Bundu, Chloe Leblanc, Susannah Height, and Camille Rojas, for their generosity and performance. Candice Napoleone, for her guidance and commitment to the project's production. Jackie Knight, for their incredible costume design. Andrea Franco, for her editorial sensitivity. John Ker, for shaping the film's visual language and colour. Stefana Fratila, for their immersive sound design. Elisa and Sebastian Ferrando, for their encouragement. Jean-Paul Kelly, for his care and mentorship as my advisor. Gareth Long, Jeannie Kim, and Brett Story, for their thoughtful feedback and belief in the project as members of my graduate panel.

Pamila Matharu: Thank you: Mitchell Akiyama, Leah Ataide, Noor Bhangu, Zach Blas, Elaine Chang, Patrick Cruz, Alana DeVito, Nivie Singh Dhami, Micah Donovan, Marilyn Fernandes, Roxanne Fernandes, Amy George, Rosalind Hampton, Daniel Hunt, Maria Hupfield, Tanya Hyland, Liz Jeffrey, Chris Johnson, Serena Keshavjee, Amarjit Kocchar, Larissa Lai, Tanya Lukin Linklater, Lucas Lu, Sue Lloyd, Gareth Long, Sanaz Mazinani, the late Breana McGroarty, Reza Nik, Emmanuel Osahor, the late Amrita Pritam, Sarah Robayo Sheridan, Charles Stankieveh and Alize Zorlutuna. Big love and deep bows to my family: Mum (Surinder), Kanwaljit Bhaji, Gurminder Bhabiji, Rasna, Taran and my Dad—the late Resham Singh Matharu.

Cullen Ritchie: I would like to thank the following individuals for their roles in the production of this work. Mark Loeser, for his generous and continual support in my development as a filmmaker. Niagara Custom Lab, for their continued commitment to the preservation and execution of photochemical processing, and for the processing and printing of this work. My parents, for their continued support. Gareth Long, Charles Stankieveh, Morris Lum, and Karen Kraven, for their support and belief in my work.

From the Faculty

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The 2026 MVS Exhibitions would not be possible without the broader Daniels community, especially Acting Dean Robert Levit; Associate Dean, Academic Brady Peters; and the staff who support our students' practices and research. We are grateful to Gaby Aviad, Jelena Porovic, and Sarah Whitehouse for their invaluable assistance in presenting work at 1 Spadina Crescent as a satellite of the Art Museum.

Our ongoing collaboration with the Art Museum remains central to the MVS Studio and Curatorial Graduating Exhibitions. We extend sincere thanks to Director Barbara Fischer and the museum's curatorial and technical team, especially Micah Donovan, Marianne Rellin, and Daniel Hunt.

About the Art Museum

The Art Museum is one of the largest gallery spaces for visual art exhibitions and programming in Toronto. Comprised of the Justina M. Barnicke Gallery (Hart House) and the University of Toronto Art Centre (University College), the museum organizes and presents an intensive year-round program of exhibitions and events that foster—at a local, regional, and international level—innovative research, interdisciplinary scholarship, and knowledge of art and its histories befitting Canada's leading university and the country's largest city.

Justina M. Barnicke Gallery
7 Hart House Circle
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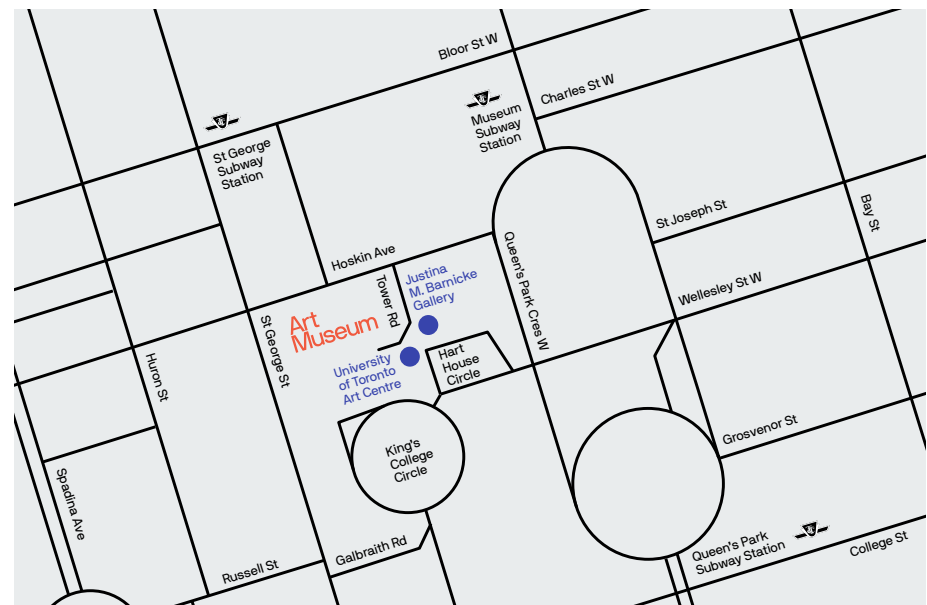
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