



# Blackwood Gallery

University of Toronto Mississauga

## OPENING RECEPTION

Sunday June 27th, 1–4pm

A FREE shuttle bus departs from the corner of Dundas St. W. and Bloor St. W. at 12:30pm and returns at 3pm. Artists will be in attendance.

## OTHER EVENTS

Sunday June 27th, 12:30-1:30pm: *Mapping Port*

*Credit: A Bike Tour*

Join Cheryl Rondeau for a group bike tour starting at the Lighthouse (corner of Front St. and Lakeshore Rd.) at 12:30pm and ending at the opening reception.

Sunday July 11th, 11:30am–5pm: *ARTbus*

Tour will depart at 11:30am from OCAD (100 McCaul St.) for the Art Gallery of Mississauga, Blackwood Gallery at Port Credit and Oakville Galleries. Snacks will be provided. Cost: \$10. Reservations: 905.844.4402 ext.30 or [artbus@oakvillegalleries.com](mailto:artbus@oakvillegalleries.com) by Friday July 9th.

Friday July 16th, 6-7pm: *Curator's Tour*

Join us for a guided tour of the exhibition with the curator, Christof Migone.

Sunday July 18th, 12–5pm: *FREE Contemporary Art Bus*

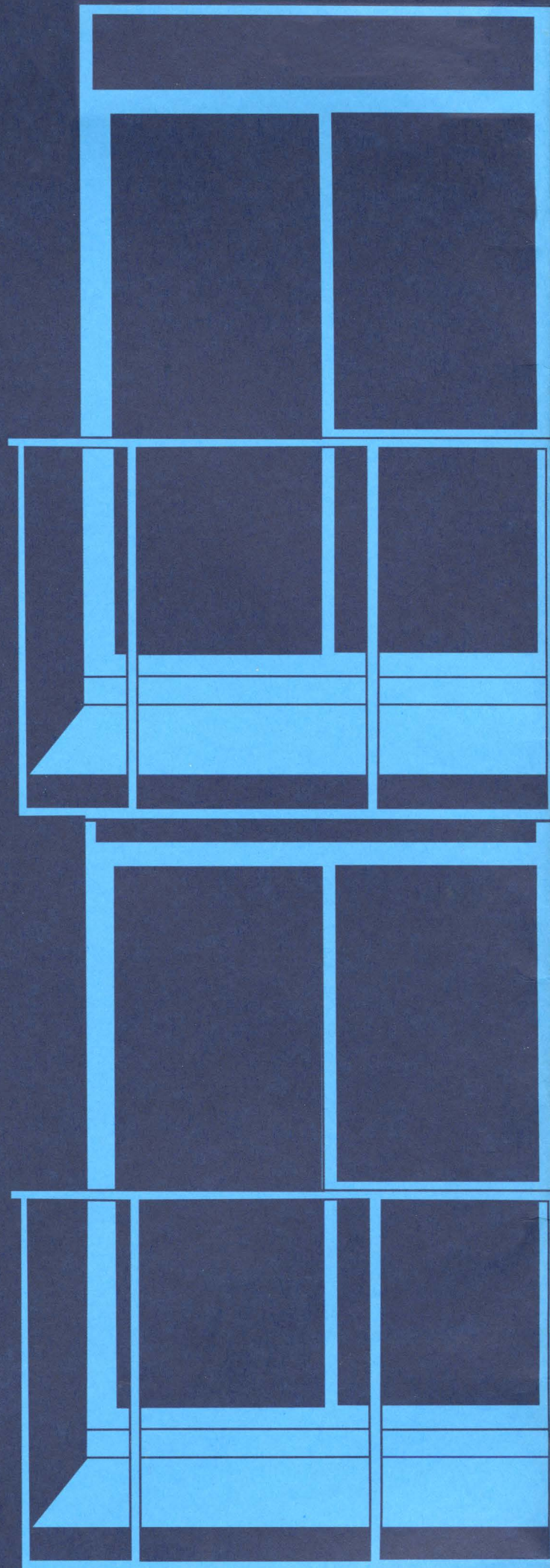
Starting with a tour of the Koffler Gallery offsite exhibition at the Mon Ton Window Gallery (402 College Street) at 12noon, the bus will depart at 12:30pm for the Blackwood Gallery at Port Credit, the Doris McCarthy Gallery (UTSC) and the University of Toronto Art Centre, and return to College/Bathurst by 5pm. Reservations: 416.287.7007 or [dmg@utsc.utoronto.ca](mailto:dmg@utsc.utoronto.ca) by Friday July 16th.

## DIRECTIONS

From Toronto

*By car:* Take the QEW West and exit at Hurontario St. Go south to Lakeshore Rd. East.

*By transit:* Take the GO to Port Credit Station. Walk south to Park St. East, walk east to Hurontario St. and south to Lakeshore Rd. East.



## CURATORIAL STATEMENT

Last summer, the Blackwood Gallery presented its first ever off-site exhibition. Titled *The Projects: Port Credit*, it presented creative stagings and reflections on the myriad futures to be imagined in Port Credit, Mississauga. The second edition of *The Projects: Port Credit* builds on the first by moving from an empty architect's office to a condo showroom. From an empty shell where plans are no longer conceived to an overdetermined space where plans are foregone conclusions. The ten invited artists participating in *The Projects* insinuate themselves in the showroom and in the surroundings of the building in ways ranging from anodyne to grating. But to intertwine remains the shared modus operandi. In other words, they favor understatement, they poke cunningly rather than crudely. The ten projects presented do not point in a single direction, they each propose idiosyncratic paths and develop unique slants. Some of the areas under scrutiny are commuter trains, bicycle routes, commemorative displays, architectural models, resonant frequencies, water parks, public sculpture, vanishing chairs, descriptive language, and graffiti on glass. Throughout, there is a clear intent and conviction that contemporary art in Port Credit has a place in the daily fabric of the community. Imagine, if you will, a cultural boom to accompany the construction boom. Imagine this formidable pair, yes, but let's also act on its translation to realization. In this context, *The Projects* might function like a timely prod, an inciting nudge, a flash forward in that direction.

Christof Migone, Director/Curator, Blackwood Gallery

## PROJECT DESCRIPTIONS and ARTISTS' BIOS

### **Adam Bobbette & Seth Porcello**

***This space and that over there right here, let's celebrate!***  
**(2010)**

What size is the present, here, right here? We are lived by our models. Have you ever felt like you are living in a very big architectural model, like you are the model of the little model people that occupied your exact place now but at a smaller scale? The old starch factory smokestack is being carried off in an ambulance. Things are out of place, or are we in their place? The old starch factory smokestack is imploding right over there amidst celebration. The future is as big as the building across the street and as small as the bathroom, here, right here, in the showroom. The past too is getting bigger and smaller at the same time. And it appears to be in the wrong place.

Adam Bobbette is a researcher and designer based in Toronto.  
Seth Porcello is a researcher, designer and audiophile based in Charlottesville, Va.

### **Sarah Febraro**

***No Place Good Place*** (2010)

For *The Projects*, I have created a flower memorial/'garden' on the fence that surrounds the outside of the exhibition site. Saturating the fence with wreaths and bouquets of mostly artificial flowers transforms the public space and acts as a symbol to consider the notion of loss and growth in an area that is undergoing rapid development. Beautiful and gaudy, *No Place Good Place* intends to draw people in and act as a possible site of reflection for the Port Credit community.

Sarah Febraro's art practice incorporates performance, video, photography and drawing. She recently received her MFA from the School of the Art Institute of Chicago. She often invites people to collaborate or participate in her projects. Most recently, she facilitated a month long project at Mess Hall in Chicago where she hosted a neighborhood talk show.

**Peter Flemming**  
***Vibrations and Waves* (2010)**

All materials have resonant frequencies at which they most naturally vibrate. *Vibrations and Waves* is a series of site-specific experiments in oscillatory phenomena. The experiments are arranged in such a way to make a connection between a small maintenance closet and the main display area. In these adjoining spaces, vibrating electro-magnetic fields are applied to diverse found materials and building elements in order to sonically activate them. Ductwork, water pipes and panes of glass are wired up to resonate. The sound created is mechanically produced and amplified, not pre-recorded or electrically amplified. The vibrations are emitted by small electro-magnetic coils each controlled by a solar powered circuit. There are multiple coils throughout the space. Each operates independently, the frequency and character of the sound produced by them is determined by the amount of light feeding the solar panels. The overall effect is of a soft choir, richly resonant in changing dissonances and harmonics. A complex drone that never repeats itself is created, which hopefully opens up a small space for contemplation into which the audience can become temporarily absorbed.

Peter Flemming is an artist who makes machines. He sees the machines he makes as the electro-mechanical equivalents of short stories. Instead of words, sentences and paragraphs, he uses bolts, batteries, metal and custom electronics. These machinic texts create tension by mixing natural and technological systems. Flemming currently resides in Montreal, where he teaches electronics for artists at Concordia University. He has held workshops in electronics and programming at artist-run centers around the world.

**Claudio Ghirardo**  
***CONSIDER* (2010)**

As an artist living in Port Credit for the past 4 years, I am curious to know how local residents approach art: What do they consider to be art? What is their experience with it? Are they open to various artistic processes? Do they consider art part of their cultural environment? My intervention will take place on the windows of the FRAM building and will therefore be visible by the passersby driving or walking along Lakeshore and Hurontario. *CONSIDER* will utilize graffiti and quotes by Thomas Merton, a Trappist Monk who was devoted to poetry and social activism, and Joseph Beuys, a 20th Century artist who was deeply committed to humanism and social philosophy. I want to engage the public with ideas and thoughts about the possibilities for art within their everyday environment.

Wanting to draw comics since he was young, Claudio Ghirardo attended the Joe Kubert School of Cartoon and Graphic Art, Inc. in Dover, New Jersey. After moving to Toronto, Ghirardo began working as a freelance illustrator. At the 2007 Venice Biennale, Ghirardo saw the wall drawings of Dan Perjovschi and realized he wanted to use the same strategy for his drawings. Ghirardo divides his time between paintings and installation drawings.

**Sonja Hidas**  
***Large Items* (2010)**

The Region of Peel's waste management guide catalogues large items such as furniture and appliances as a specialty collection. These items are acceptable for curbside collection under special allowances. In the context of *Large Items* they temporarily take up a spot on a parking lot to become public art on private property. The installation is used as the canvas for text-based interventions which meditate on domestic life and discuss the issue of public art within the cultural development of Mississauga.

Sonja Hidas graduated from Dawson College's Illustration and Design program in Montreal. In 2009, Hidas was awarded Mississauga visual artist of the year. Her current work explores meditation and reflection where barriers separate and disappear regardless of differences in race, religion, sex or abilities. Presently, Hidas directs HotBox Joshua Creek, an outdoor educational program at the Joshua Creek Heritage and Arts Centre in Oakville, Ontario.

**Gwen MacGregor****The Joint Federal/Provincial Public-Private Partnership Proposal for a Port Credit Water Park (2010)**

To better utilize Lake Ontario as a Port Credit asset, a new office has been established to research the feasibility of transforming Port Credit into a water park. Suggestions for possible themes and enquiries welcome during office hours: Wednesday through Friday 11 - 7, Saturday 10 - 9, Sunday 10 - 6.

Gwen MacGregor is a Toronto artist working in installation and video. Her art reflects her close observation of time and how its passage shapes small dramas or uncannily familiar situations. In 2003 she was the recipient of the Artist of the Year Award from the Friends of the Visual Arts, Toronto. MacGregor is represented by Jessica Bradley Art + Projects. She recently completed an undergraduate degree in Cultural Geography from the University of Toronto.

**Fedora Romita  
regarding (2010)**

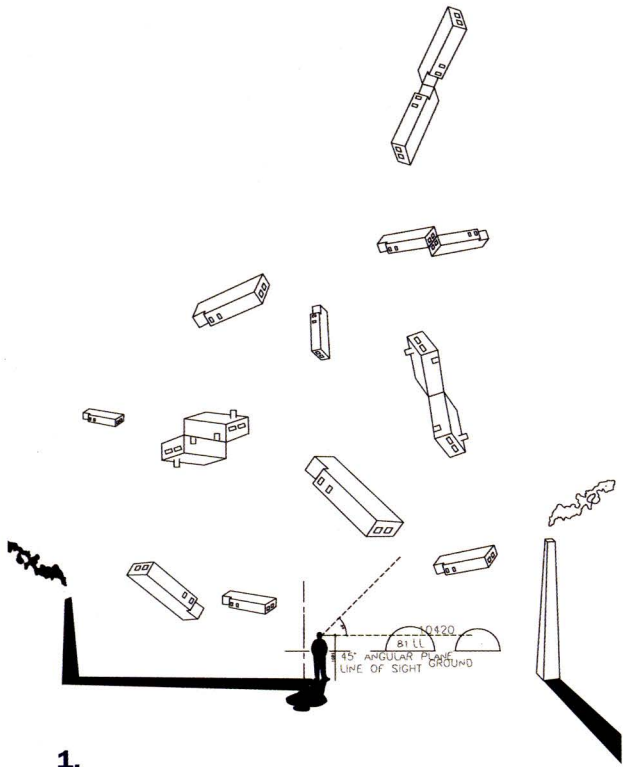
In the centre of the FRAM Building Group's presentation site sits an aerial view image that captures the company's rejuvenated Port Credit properties. From such a distance an observer can perceive the spatial relationships among the buildings, trees, roads and sidewalks. They can visually determine and through language produce a description that can easily be communicated to a listener. Another feature of the presentation site are three video screens embedded in a wall, their primary function is to present and communicate an accurate description of the architectural concepts designed by the company. Romita repurposes them in order to screen a series of videos produced with the participation of members of the Port Credit community. During video recording sessions, participants are asked to describe an image in as much detail as possible and for as long as possible. The image is connected to Port Credit's history but its exact identity and location are not disclosed to the participant, nor is it discussed directly. This piece is an exploration of the potential for and the limitations of description.

Fedora Romita is an interdisciplinary artist. Her practice includes performance, interactive drawing projects, video, installation and dance/choreography. Her work concentrates on process and can be understood through its construction over time. She has exhibited in solo shows at the Agnes Etherington Art Centre and Sleepwalker Projects as well as in group shows at Western Front, Xpace, YZY Artists' Outlet, Spin Gallery, Gallery 1313 and Latitude 53. She was recently commissioned for a web-based group exhibition entitled *In Site* through Year Zero 1.

**Cheryl Rondeau****43°33'27"N 79°35'24"W : Port Credit (2010)**

For *The Projects: Port Credit*, Cheryl Rondeau proposes a new local cartography through the creation of a meandering cycling route that retraces history and borders. The artist revisits these frontiers and boundaries in an effort to examine the transition from then to now and old to new. Rondeau remaps a configuration of the old Village, physically and kinetically linking it with the various communities and requisite components that eventually comprise Port Credit as it is now known. The project mines history, it embeds the former within a current geography and thereby emphasizes the process of ongoing change. A detailed map highlighting the artist's exploration, including statistical information and historical references, will be made available to visitors of the exhibition. In addition, the project includes a virtual element in the form of a blog where the artist chronicles her cycling explorations and tribulations: [www.cherylrondeaucycles.com](http://www.cherylrondeaucycles.com).

Cheryl Rondeau is a visual artist who works with both still and moving imagery to transform moments of transition and quotidian into the monumental with the intent of exposing influences and mechanics that mediate representation and identity. Born in St. Catharines, Cheryl Rondeau studied art at York University, the Ontario College of Art & Design and has a Bachelor of Arts degree in Social/Cultural Anthropology from the University of Toronto. Her work has been included in exhibitions and festivals internationally.



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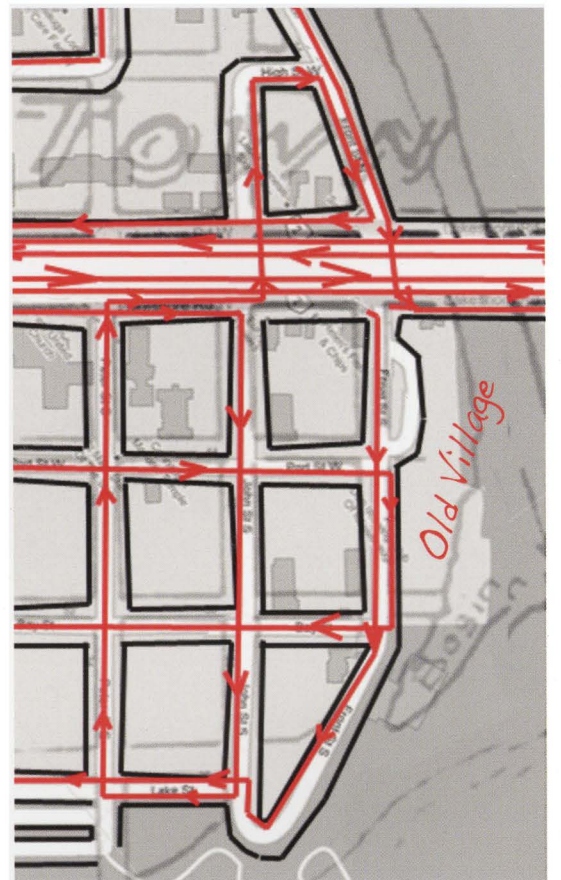
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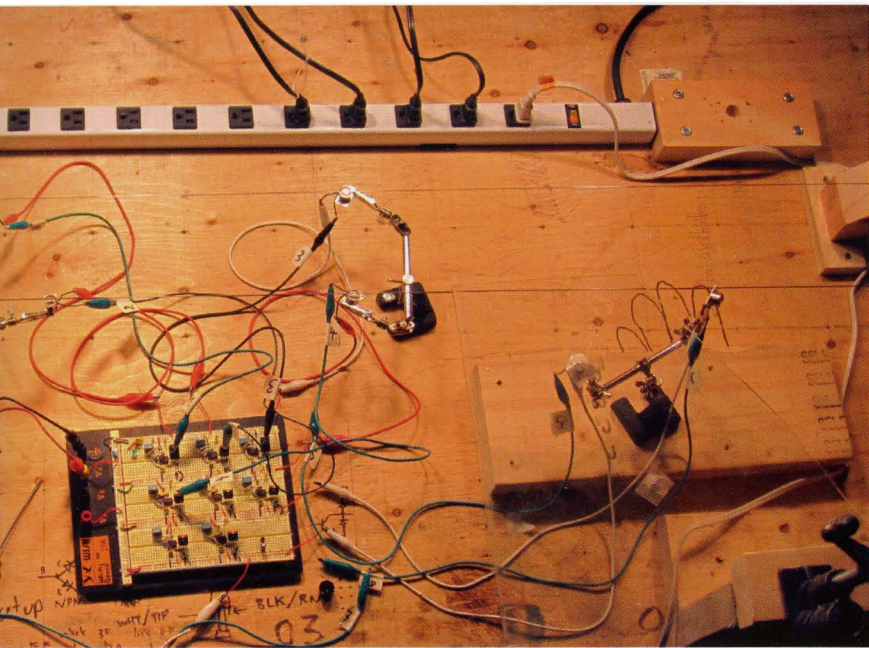
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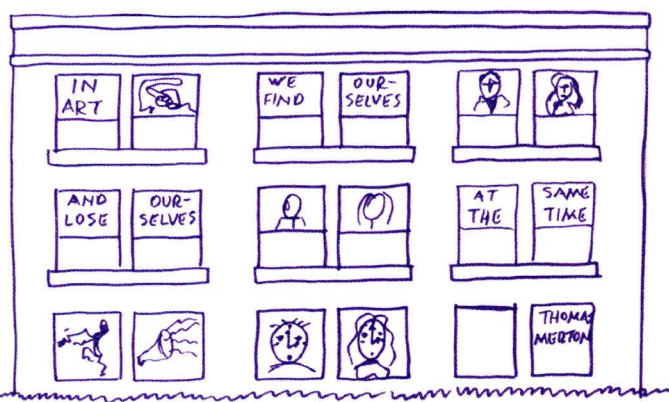
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10.

1. Adam Bobbette & Seth Porcello
2. Sonja Hidas
3. Gwen MacGregor
4. Jessica Vallentin
5. Cheryl Rondeau
6. Peter Flemming
7. Fedora Romita
8. Claudio Ghirardo
9. Sarah Febraro
10. Derek Sullivan

**Derek Sullivan**

***Proposal for a painting to occupy bars, restaurants, libraries, universities, offices, dining rooms, board rooms and museums around the world (after Poul Gernes) (2006)***

A collection of chairs, functioning as a sitting area in the exhibition. Visitors are encouraged to use them, to move and sit on them as they please. At the close of each day they are collected and placed together in an informal cluster, ready for the following day. The eight chairs were designed by Danish architect Arne Jacobsen in the 1950s, and subsequently this design (known as Model 3107) became one of the ubiquitous chairs of the post-war era. Official production by the Fritz Hansen company has produced well over 5 million of them, and this does not take into account the countless knock-offs in circulation. At two times in the chair's history Fritz Hansen has approached artists to design a palette for these chairs. Verner Panton introduced a psychedelic palette of bright solid colours in the late 1960s. In the 1980s the company had Poul Gernes contribute a palette, a strange collection of pastels. At the time, Gernes' work was often in the form of murals and colour schemes for interiors, and I was struck by the way his painting practice was able to vanish with the interior scheme of a building. The step of introducing his palette to a design chair with world-wide distribution ultimately generated a painting that was passively consumed throughout the world in the various interiors to which it was included. This passive or invisible painting is the basis for my project. I photographed Gernes' palette and then had paints mixed to match how his colours appear on a photographic negative. I posit my palette as a possible one for the Fritz Hansen company to use, extending the vanishing of Gernes' painting by further hiding it.

Employing formal and textual elements that frequently contradict and alter relationships with one another, Derek Sullivan draws upon overlapping histories of modernist design, abstraction and conceptual art to unsettle notions of meaning and authorship. Sullivan uses drawing and sculpture to explore his interest in reinterpreting familiar forms in order to open up new areas of inquiry. Recent solo exhibitions include Jessica Bradley Art + Projects; Southern Alberta Art Gallery, Lethbridge; Galerie Florence Loewy, Paris; and White Columns, New York. Derek Sullivan holds a BFA from York University and an MFA from the University of Guelph.

**Jessica Vallentin**


***The Acts of Genna Davis (2010)***

Genna Davis' project is to stage a series of events that would occur in/on/around the GO, with a particular focus on the trains and stations in the section of the line that runs between Union Station and Port Credit. The events are centered around notions of social and spatial activation. They are ephemeral, sometimes even undetectable performances that reside outside of the usual 'performance' cues provided by a gallery space. Because of this, the events are able to come across as 'real' experiences for those that happen to witness them. By orchestrating these shared experiences Davis hopes to create a new level of awareness and a questioning of social codes. Ranging from the subtle to the obscure, these events are always connected to everyday actions. Remnants, traces, fragments of these grassroots (non)performances are made tenuously present in the exhibition space.

Jessica Vallentin was born in Cayuga, Ontario. She has recently completed a Bachelor of Arts in Art and Art History at the University of Toronto Mississauga, and a Diploma in Art and Art History from Sheridan Institute of Technology and Advanced Learning.

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**[blackwood.gallery@utoronto.ca](mailto:blackwood.gallery@utoronto.ca)**



ADAM BOBBETTE &  
SETH PORCELLO  
SARAH FEBBRARO  
PETER FLEMMING  
CLAUDIO GHIRARDO  
SONJA HIDAS  
GWEN MACGREGOR  
FEDORA ROMITA  
CHERYL RONDEAU  
DEREK SULLIVAN  
JESSICA VALLENTIN

CURATED BY CHRISTOF MIGONE

# The Projects: PORT CREDIT

**JUNE 27 - JULY 25, 2010**  
141 Lakeshore Road East  
(at Hurontario St.)  
Wednesday - Friday: 11-7pm  
Saturday: 10-9pm  
Sunday: 10-6pm  
FREE ADMISSION