

*Sorry, I'm busy*

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*Sorry, I'm busy*

December 22 - January 19, 2019

Kotama Bouabane

Susanna Browne

Aryen Hoekstra

Shane Krepakevich

Maryse Larivière

Anna Madelska

Trevor Mahovsky

Kim Neudorf

Johnathan Onyschuk

Niloufar Salimi

With a text by Jacquelyn Ross



Sakuracolor Print Envelope. 1984. Hong Kong.

*CONTROLE SU HOMBRE CONTROL YOUR MAN  
POWDER - CAMALEON (1/2oz (14g) Envelope)  
Put CONTROL YOUR MAN POWDER - CAMA-  
LEON on a wandering mate to keep him or her  
home.*

*Also, great to put on your children's shoes to  
keep them at home.*

*Is your man straying from your relationship?  
Sprinkle a small amount of Control Your Man  
Powder in his shoes so that his heart and mind  
will not stray.*

*Sold as a curio only*

**CON NADIE MAS PODRAS  
- 1/2 oz POLVO - NOBODY  
BUT ME POWDER  
This powder will make the  
one you desire yours and  
no one else.**



Armand Spitz, (title unknown), 1952, oil on canvas

Hi  
i DONT TOTALLY REMEMBER BUT ABOUT 4 OR 5 IN THE MORNING dO YOU BELIEVE IN HOROSCOPES NOW!! m0M  
...

## *On Anxiety*

Her ears muffed in dust speckles,  
she walks across the muted carpet, that  
draws the horizon to  
the super puff.  
She couldn't care less  
about the strident constructions of living surrounding her.  
With both hands,  
she squeezes it;  
each thing, one by one, a puffer.  
Looking away,  
her conversation flails in the air.  
Her attention back on,  
her body idles the words away.  
Touch the matter, the fiber, quilted layers.  
The conversation recedes  
she touches while she listens.  
Handmade  
Hand touched  
Hand felt  
Hand up  
Flip off.

It's the middle of winter and I am waiting for the disaster that will tell me what I believe. Air, thin and bare as a rake. A picture so wretched it takes your breath away. Through binoculars I watch a finger-shaped rock way out there in the middle of the ocean. A peninsula piled high with bibles, nice paintings and manifestos. An asteroid will land there, and soon. So I watch it, all winter long, patiently and without feeling, sending particles of looking-wishing in its direction. It's very windy—I do not know anything for certain but this. Is it warm there, on the side of belief? My compositions always come out cloudy, too soft around the edges.

## *On Ambition*

I work very hard to avoid disappointment. And to keep from falling ill. I want to be full and kind and smart and bright and reasonably good-looking. Is it possible to re-learn how to write with my left-hand, I wonder, even though I am right-handed? I wonder this even when there is no time. When other members of the family are sleeping.

What can I do, what is the hardest thing. A diamond, a hammer, a frying pan. The day is churned; it does not unfold. What can be willed. What can be made butter.

I work very hard at dishes and plug the sink. I work very hard at math and chap my lip. I work very hard at art—but the funny thing about art is that it doesn't always want to be worked. I stare at art until it's ready. Until it's ready to form stiff peaks.

## *On Survival*

At the house party hosted by the best-selling novelist, I have the option of drinking punch from this, or that, bowl. One bowl promises flawed epiphany and the possible deferral of my depression; the other, a prolonged and awkward state of awakesness that may nevertheless result in a better epiphany tomorrow. It's easy to choose between the two, given what we know about survival.

Persistence and the finding of water. Fire, friends. Sleep, light. Myths about myself that I broadcast so self-assuredly that I'm no longer sure that the air I've exhaled bears any resemblance to what came in. Is this what they refer to as a personal brand? The cult of personality that guarantees one's aliveness in each copy?

On the porch, I share a cigarette with the best-selling novelist. "Fiction is serious," he says, "and so is dying in dreams." "...Mirrors make a good room too spacious for writing..." "...The difference between experts and amateurs is illusory..." "...Hunting large game is less critical than the gathering of small berries..."

I ask him for advice on the problem of art and survival, to which he replies, "In the face of imminent, life-threatening danger, all the brave, drunk artists will gather up the waffling sober ones..."

And I feel secretly afraid.

## *On Failure*

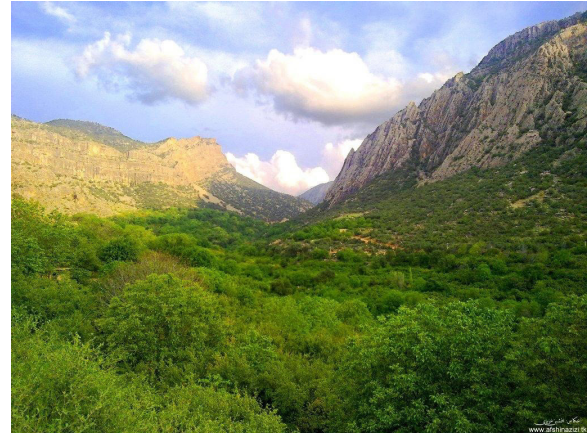
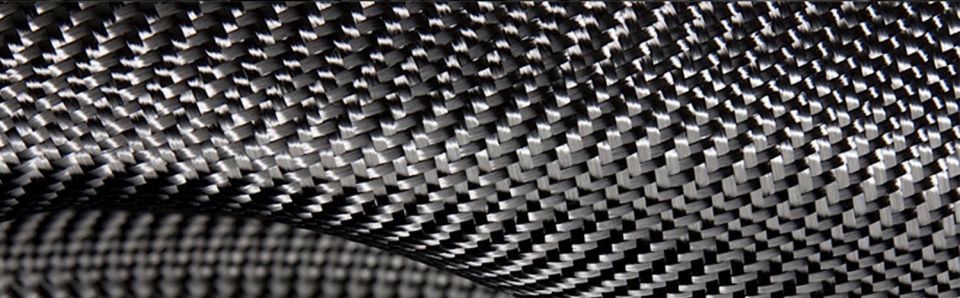
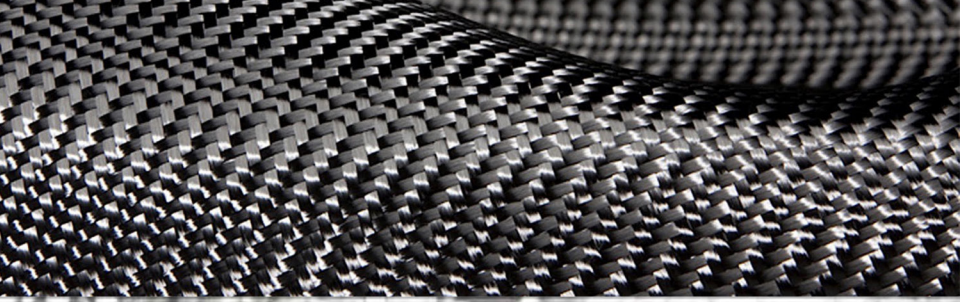
Not the falling, not the weight of it, not the crushing, not the loss of speech, not the hardness, not the disrupted rhythm, not the danger, not the impossibility, not the cause-and-effect, not the linearity, not the dislocation, not the absoluteness, not the dark, not the telling of it, not the immobility, nor lack of agency.

What I fear most is being found perfectly well and with everything I should have ever needed—my emergency blanket and water supply, my canned food and wind-up radio, my map and compass, help ready in my throat—having personally attempted, and failed, something invisibly.









this is how she remembers it

daughter

mother

نار دونه دونه  
لغات ضدونه  
رازو ريبا  
ناب ارزونه  
نار سلونه  
بال کوبه  
از گل ناکه  
اسد دار  
گل سلی سلی  
گل سلی سلی

grandmother (s)

## Works Exhibited

### Kotama Bouabane

*Stereo Quality Photo Finishers. 1989. Hong Kong* (2018)

21.5 x 15 inches

digital print and plastic

*KFC* (2018)

18 x 12 x 6 inches

paper, plaster mirror

### Susanna Browne

*Polvos* (2017 - 2018)

11 x 14 inches

inkjet print

### Maryse Larivière

*Flip Off* (2018)

12 x 16 inches

collage

### Anna Madelska

*Water for America* (2018)

7 x 23 x 10 inches

wooden dowel and fur covered object

### Trevor Mahovsky

*Maquette for Unrealized Monument* (2013)

6 x 6 x 6 inches

plastic

### Aryen Hoekstra

*The loneliness factor* (2016)

13:39 min

HD video loop

### Shane Krepakevich

*The Book of Sand, p.18,022* (2018)

15 x 21 inches

inkjet print

### Kim Neudorf

*Untitled* (2018)

15 x 15 inches

oil on canvas

### Johnathan Onyschuk

*Loadout* (2018)

28 x 14 x 30 inches

powder coated aluminum foil, WW1 barbed wire and silicone

### Niloufar Salimi

*how she remembers it* (2018)

1:45 min

audio loop

**Support** is a project space based in London, Ontario. It is organized by Liza Eurich, Tegan Moore, and Ruth Skinner.

**Support** *v.* hold up, carry, prop up, keep up, reinforce; give assistance to, give comfort to, care for, suggest the truth of, advocate, to keep going: *n.* a thing bearing the weight of another thing; material assistance, maintenance, upkeep, sustenance.