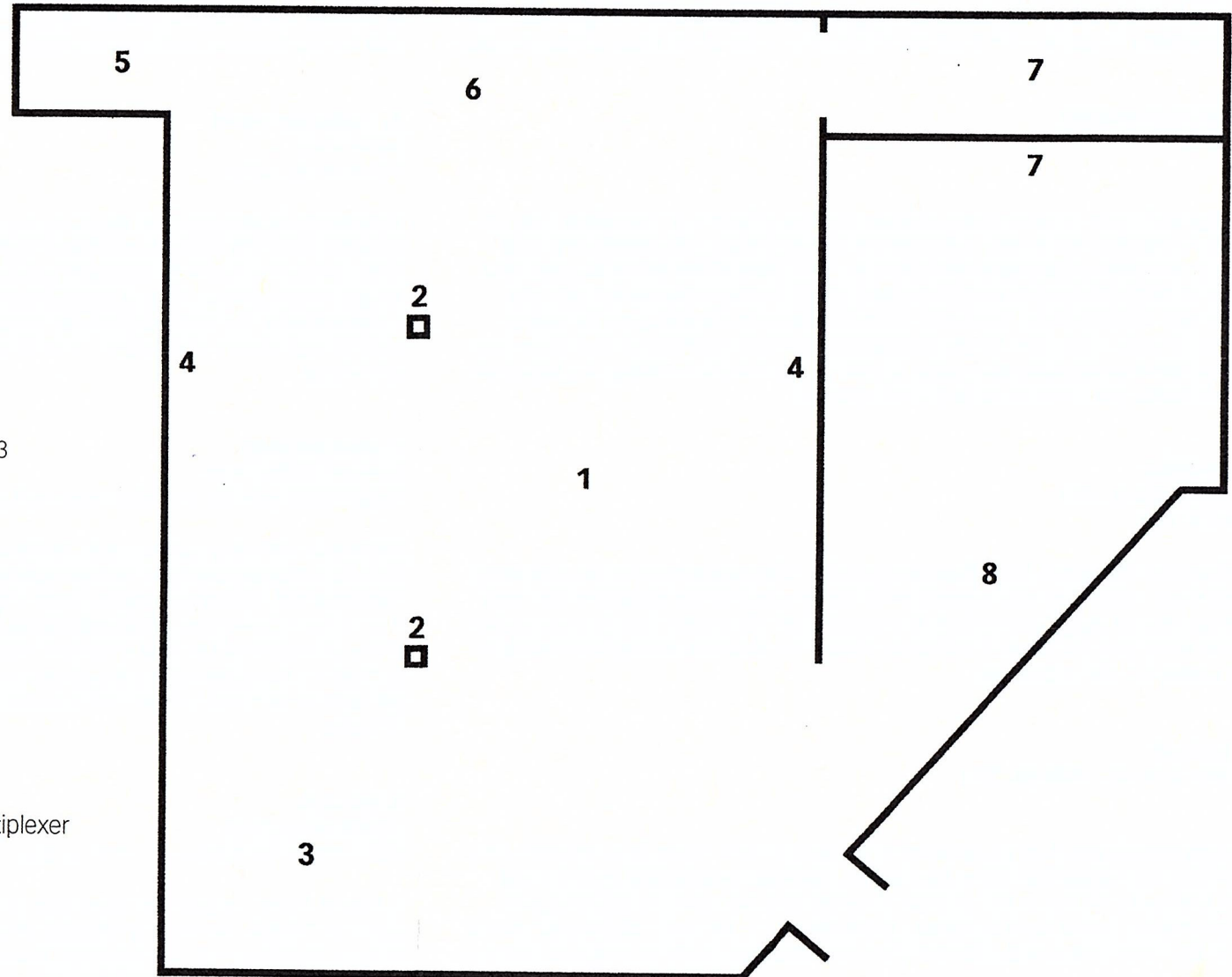




NetherMind

LIST OF ARTWORKS

- 1 **Mary Catherine Newcomb**
Ascension, 2013
Wheat, spruce
- 2 **Reinhard Reitzenstein**
Parasite, 2013
Beeswax
- 3 **Max Streicher**
Architecture of Cloud, 2010
Tyvek, electric fans
- 4 **Greg Hefford**
travel graphs: a version of things, 2013
Vinyl
- 5 **Tom Dean**
Mortal Torch series, 2013
Clay
- 6 **Catherine Heard**
Grave, 2013
Mixed media, video
- 7 **John Dickson**
Stormy Weather, 2013
Mixed media, live-feed video and multiplexer
- 8 **Lyla Rye**
Double Doors, 2013
Video projection, black vinyl



1. Mary Catherine Newcomb

Ascension, 2013

Wheat, spruce

The original, larger wheat field *Osiris' Advance (10,000 soldiers)* was conceived for installation at St. Anne's Church, Toronto in October 2012. My interest was to underline congruencies between the agricultural cycle, ancient agricultural deities and the Christian ecclesiastical cycle. Osiris, Egyptian god of the underworld was dismembered by his enemies and eventually resurrected by magical intervention. The harvesting of crop plants corresponds to dismemberment and death, planting to burial, and new growth to resurrection. My challenge was to adapt the piece for the time and space of the present exhibition. The size of the field was diminished and it was suspended to create a basement layer or underworld. The field is in mid ascension and the viewer has to climb into months to experience it, as they would be able to in the summer. In creating this piece I was imagining an experience for a single viewer, but was also interested to see how the presence of someone in the wheat cloud affects the piece.

2. Reinhard Reitzenstein

Parasite, 2013

Beeswax

Bracket fungi often grow in semi-circular shapes, on trees, columns or institutions. They can be parasitic or saprotrophic, or both. Some genera can grow large thick shelves that may contribute to the death of the tree or institution, and then feed off the debris for years after. Some plate or bracket fungi emit a sweet pungent odour, the more intense the odor, the deeper the level of decay within the matrix. Their hardness means they are very resilient and can live for quite a long time slowly disintegrating the host institution or tree. As content decomposes within an institutional medium in which a saprotroph is residing, the saprotroph breaks such matter down into its contextual composites.

3. Max Streicher

Architecture of Cloud, 2010

Tyvek, electric fans

I've always been interested in how inflatable structures reflect aspects of our physical being: breath and so on. I wanted to take viewers inside a work, but that has limitations. You need a door, an air lock, people get disoriented, they trip and fall. My solution was to make several objects that would give the sense of enclosure without the technical and logistical problems requiring people to enter a structure.

4. Greg Hefford

travel graphs: a version of things, 2013

Vinyl

These images were drawn during a residency in Bangkok in 2004. Primarily an account of my travel and time spent away from home they were an exercise in remembering and taking stock. The original 8 x 10 inch pencil on paper drawings also indicated the beginning and end of relationships. Tucked away in drawers and folders for a few years I discovered several versions of the same time periods. Different histories. Forgotten moments. Poignant omissions blurring.

5. Tom Dean

Mortal Torch series, 2013

Clay

In 1984 I used imprints of my own hand as the grips for a sword and a spoon, elements in the *Excerpts From A Description of the Universe series*. I was thinking about extensions of the hand and body; voice, appearance, tools, weapons, scent, cultural artifacts, all the means by which we affect our exteriors. I made a few club-like objects with the hand imprint of acquaintances, and towards the end of the nineties, while modeling penises in clay for *The Whole Catastrophe*, squeezed a clay scrotum to produce a little hand club, an eroticized cudgel. This was cast in bronze and kicked around the studio for years. It kept catching my eye, and when the opportunity presented I thought to arm members of the NetherMind collective with personalized clay hand clubs, handy biological weapons. Later I began to think of them as mortal torches, petrified fires that held aloft cast a light by which we might grope about in our exteriors, and hope to shape a significant trace.

6. Catherine Heard

Grave, 2013

Mixed media, video

Simultaneously attractive and repulsive, my sculptures and installations delve into primal anxieties about the body. My practice is inspired by my fascination with the uncanny aspects of the human form, and the contradiction of using fine craft techniques to create abject images. In *Grave* the sculptures are built from the inside out, reversing the normal logic of sculptural form. The concealed interior structures become "visually" more critical than the external appearance of the pieces, when the structures are revealed using digital CT scanning technology.

7. John Dickson

Stormy Weather, 2013

Mixed media with live-feed video and multi-plexer

Inspired by Hurricane Sandy, I have tried to capture the awesome force of a hurricane as seen from the periphery, mediated through television. Certain images assert themselves when thinking about hurricanes: satellite views of the cloud vortex from space, palms trees bent over in the wind, flooded streets with vibrating stop signs. *Stormy Weather* is a continuation of my exploration of live-feed video and miniature dioramas. Working with models has allowed me to explore large global issues in a manageable way. The addition of live-feed video perceptually places the viewer in the model, allowing for a lighter and more charming version of reality.

8. Lyla Rye

Double Doors, 2013

Video projection, black vinyl, 7 min. 25 sec.

In *Double Doors* I've gathered video clips of doors culled from the Internet, a new virtual space we inhabit. The video is reflected off a platform replicating traces on the floor from the gallery's industrial past. The distortion, inversion and transformation caused by the surface create an elusive architectural threshold