

The Work of Wind: Air, Land, Sea

Produced by the Blackwood Gallery, University of Toronto Mississauga
in collaboration with the City of Mississauga
with support from the Canada Council for the Arts' New Chapter Fund

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Blackwood Gallery
University of Toronto Mississauga



**New
Chapter**
2017 and Beyond

We live in a time of global warming, environmental degradation, and radical transformations in the Earth's ecosystems to the extent that life for future generations will become increasingly difficult. How are we affected by this cancellation of the future? Can galleries better address the increasing volatility and vulnerability of the Earth system? What are the curatorial practices that might respond to ecologies of excess and their effects? Can artists facilitate observation of human impact on the Earth and make observation a truly public enterprise? How can observation lead to action?

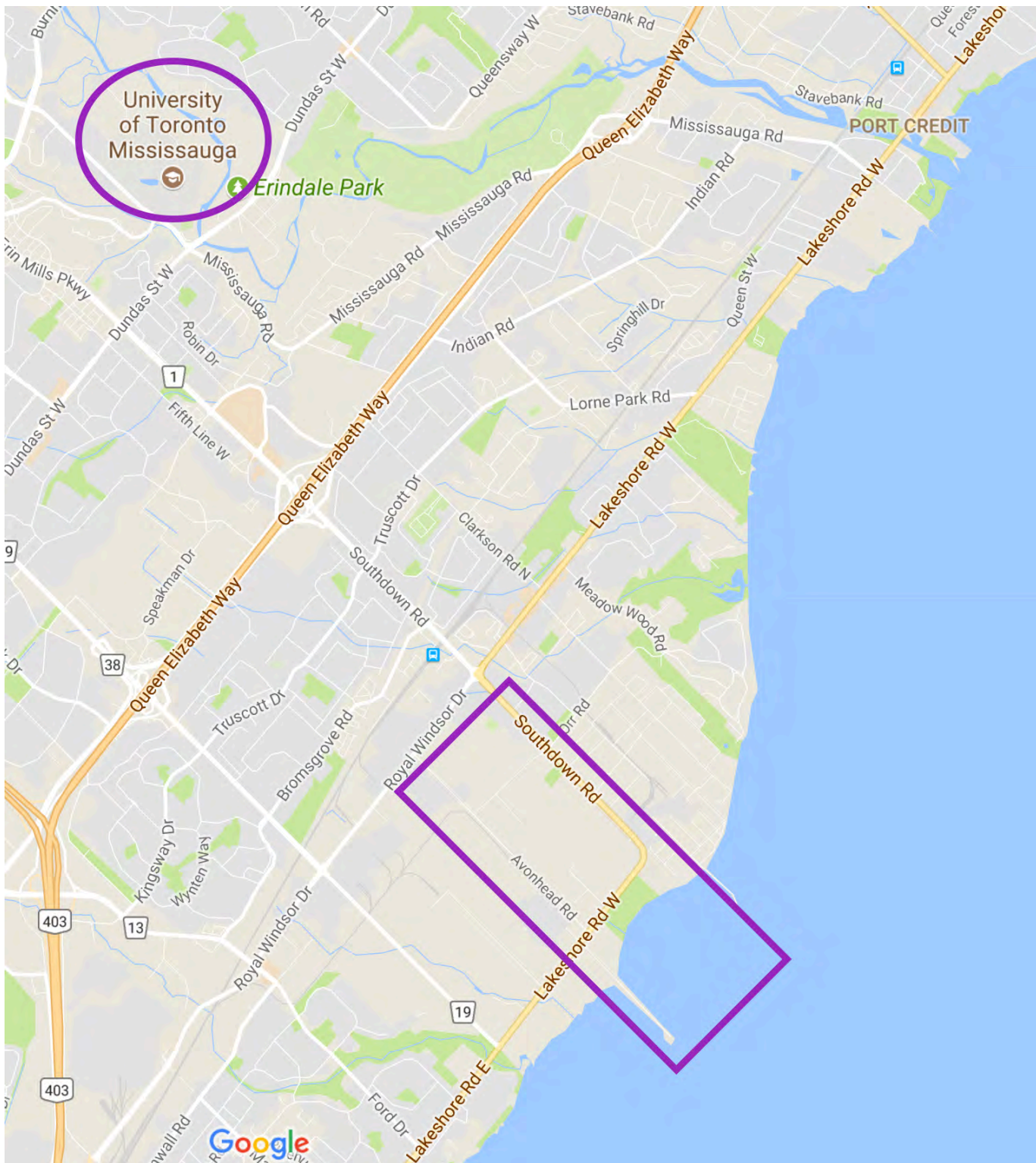
For Canadians to recognize the significance of global ecological events, and act to mitigate their most disastrous effects, a renewed culture of learning is urgently necessary. Through the transformative potential of arts and culture, this project engages citizens of Mississauga directly around local and global issues of climate change that will impact their lives, and generations, to come.

The Work of Wind: Air, Land, Sea will encourage citizens to talk about environmental and social issues on local and global levels and will demonstrate the use of City spaces in innovative ways that allow citizens to see their environment from different perspectives. To do so, we will:

- visualize, observe, and promote understanding of environmental crisis
- circulate artistic, academic, and civic research
- promote community action and citizen dialogue
- cultivate community and stakeholder involvement
- increase access to cultural experiences
- raise the profile of contemporary art in Mississauga

EXHIBITION & FESTIVAL: September 15–23, 2018
Southdown Industrial Area, Mississauga

PUBLIC ENGAGEMENT PROGRAM: April 2018 to February 2019
All wards in Mississauga



Exhibition Site:
Southdown Industrial Area



Southdown Rd

Praxair Canada Inc.

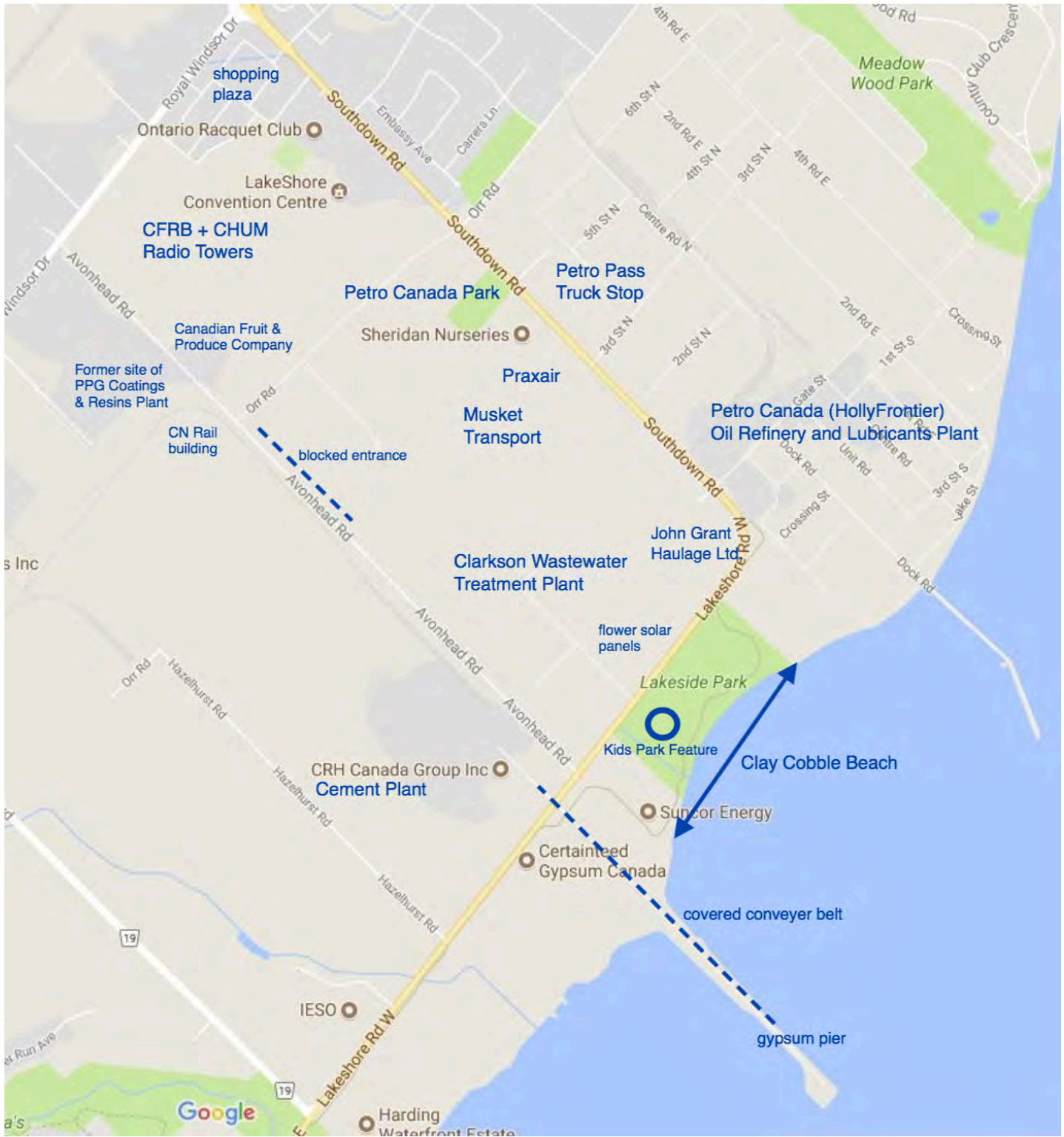
Lakeshore Rd W

Lakeside Park

Lakeshore Rd W

19

a's
park



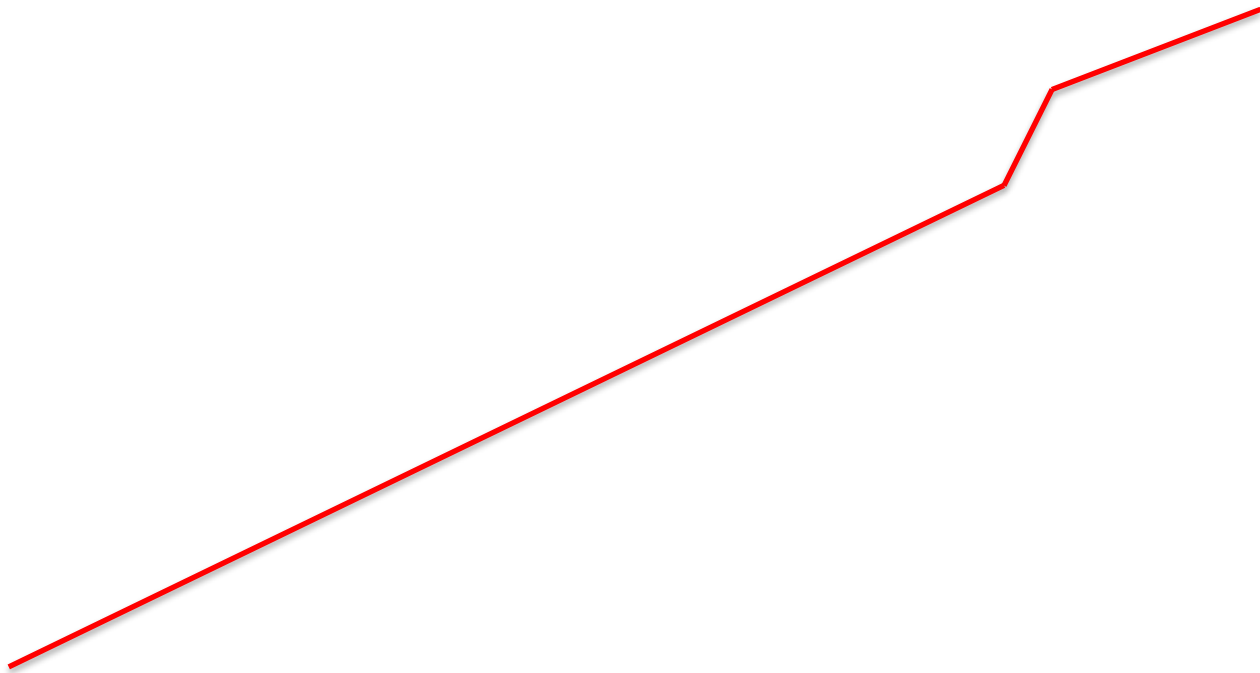
The Beaufort Scale of Wind Force

Beaufort Number	Knots	Kilometres per hour	Description of wind	Specifications for use at sea	Specifications for use at land
0	<1	<1	Calm	Sea like a mirror	Calm, smoke rises vertically
1	1-3	1-6	Light air	Ripples with the appearance of scales formed but without foam crests	Direction of wind shown by smoke drift , but not by wind vanes
2	4-6	7-12	Light breeze	Small wavelets, still short but more pronounced; crests have a glassy appearance and do not break	Wind felt on face; leaves rustle; ordinary vane moved by wind
3	7-10	13-19	Gentle breeze	Large wavelets; crests begin to break ; foam of glassy appearance; perhaps scattered white horses	Leaves and small twigs in constant motion ; wind extends light flag
4	11-16	20-30	Moderate breeze	Small waves, becoming longer; fairly frequent white horses	Raises dust and loose paper; small branches moved
5	17-21	31-39	Fresh breeze	Moderate waves, taking a more pronounced long form; many white horses are formed; chance of some spray	Small trees in leaf begin to sway ; crested wavelets form on inland waters
6	22-27	40-50	Strong breeze	Large waves begin to form; the white foam crests are more extensive everywhere; probably some spray	Large branches in motion; whistling heard in telegraph wires; umbrellas used with difficulty
7	28-33	51-62	Near gale	Sea heaps up and white foam from breaking waves begins to be blown in streaks along the direction of the wind	Whole trees in motion ; inconvenience felt when walking against wind
8	34-40	63-74	Gale	Moderately high waves of greater length; edges of crests begin to break in spindrift ; the foam is blown in well-marked streaks along the direction of the wind	Breaks twigs off trees; generally impedes progress
9	41-47	75-87	Strong gale	High waves; dense streaks of foam along the direction of the wind; crests of waves begin to topple, tumble and roll over; spray may affect visibility	Slight structural damage occurs (chimney pots and slates removed)
10	48-55	88-102	Storm	Very high waves with long overhanging crests; the resulting foam, in great patches, is blown in dense white streaks along the direction of the wind; on the whole, the surface of the sea takes a white appearance; the tumbling of the sea becomes heavy and shocklike; visibility affected	Seldom experienced inland; trees uprooted ; considerable structural damage occurs
11	56-63	103-117	Violent storm	Exceptionally high waves (small and medium-sized ships might be for a time lost to view behind waves); the sea is completely covered with long white patches of foam lying along the direction of the wind; everywhere the edges of the wave crests are blown into froth; visibility affected	Very rarely experienced ; accompanied by widespread damage
12	>64	>118	Hurricane	The air is filled with foam and spray; sea completely white with driving spray; visibility very seriously affected	—

- 0 – Calm
- 1 – Light Air
- 2 – Light Breeze
- 3 – Gentle Breeze
- 4 – Moderate Breeze
- 5 – Fresh Breeze
- 6 – Strong Breeze
- 7 – Near Gale
- 8 – Gale
- 9 – Strong Gale
- 10 – Storm
- 11 – Violent Storm
- 12 – Hurricane

PREVIOUS ITERATION OF EXHIBITION

The Work of Wind
Nuit Blanche, Toronto
October 1–2, 2015



Exhibition area: Queens Quay
from Parliament (Victory Silos) to Simcoe (The Power Plant Contemporary Art Gallery)

Beaufort 0, Calm
sea like a mirror



Tomás Saraceno, *Cumulus*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Toni Hafkenscheid.



Tomás Saraceno, *Cumulus*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Toni Hafkenscheid.

Beaufort 1, Light Air

Direction of wind shown by smoke drift



Tim Knowles, *Dispersal Zone*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Sam Javanrouh.



Tim Knowles, *Dispersal Zone*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Sam Javanrouh.



Tim Knowles, *Dispersal Zone*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Sam Javanrouh.

Beaufort 3, Gentle Breeze

Crests begin to break; leaves and small twigs in constant motion



Anandam Dancetheatre, *Glaciology*, Nuit Blanche, October 3-4, 2015. Photo: Toni Hafkenscheid.



Anandam Dancetheatre, *Glaciology*, Nuit Blanche, October 3-4, 2015. Photo: Toni Hafkenscheid.



Anandam Dancetheatre, *Glaciology*, Nuit Blanche, October 3-4, 2015. Photo: Sam Javanrouh.



Anandam Dancetheatre, *Glaciology*, Nuit Blanche, October 3-4, 2015. Photo: Sam Javanrouh.

Beaufort 4, Moderate breeze

Small waves, becoming longer; fairly frequent whitehorses



Robert Wysocki, *Lava Field No. 2*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Toni Hafkenscheid.



Robert Wysocki, *Lava Field No. 2*, Nuit Blanche, Toronto, October 3-4, 2015. Photo: Toni Hafkenscheid.

Beaufort 10, Storm

*The tumbling of the sea becomes heavy; seldom experienced inland;
considerable structural damage occurs*



Los Carpinteros, *Frío estudio del Desastre (Frozen Study of a Disaster)*, Nuit Blanche, Toronto, 2015.



Los Carpinteros, *Frío estudio del Desastre (Frozen Study of a Disaster)*, Nuit Blanche, Toronto, 2015.



Los Carpinteros, *Frío estudio del Desastre* (*Frozen Study of a Disaster*), Nuit Blanche, Toronto, 2015.

Beaufort 11, Violent Storm

Everywhere the edges of the wave crests are blown into froth; very rarely experienced; widespread damage



Heather & Ivan Morison, *The Cleaving*, Nuit Blanche, Toronto, 2015.



Heather & Ivan Morison, *The Cleaving*, Nuit Blanche, Toronto, 2015.



Heather & Ivan Morison, *The Cleaving*, Nuit Blanche, Toronto, 2015.



Heather & Ivan Morison, *The Cleaving*, Nuit Blanche, Toronto, 2015.

Beaufort 12, Hurricane

The air is filled with foam and spray; visibility very seriously affected



Carlos Amorales, *Black Cloud*, Nuit Blanche, Toronto, 2015.



Carlos Amorales, *Black Cloud*,
Nuit Blanche, Toronto, 2015.



Carlos Amorales, *Black Cloud*, Nuit Blanche, Toronto, 2015.

PUBLIC ENGAGEMENT PROGRAM

SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE

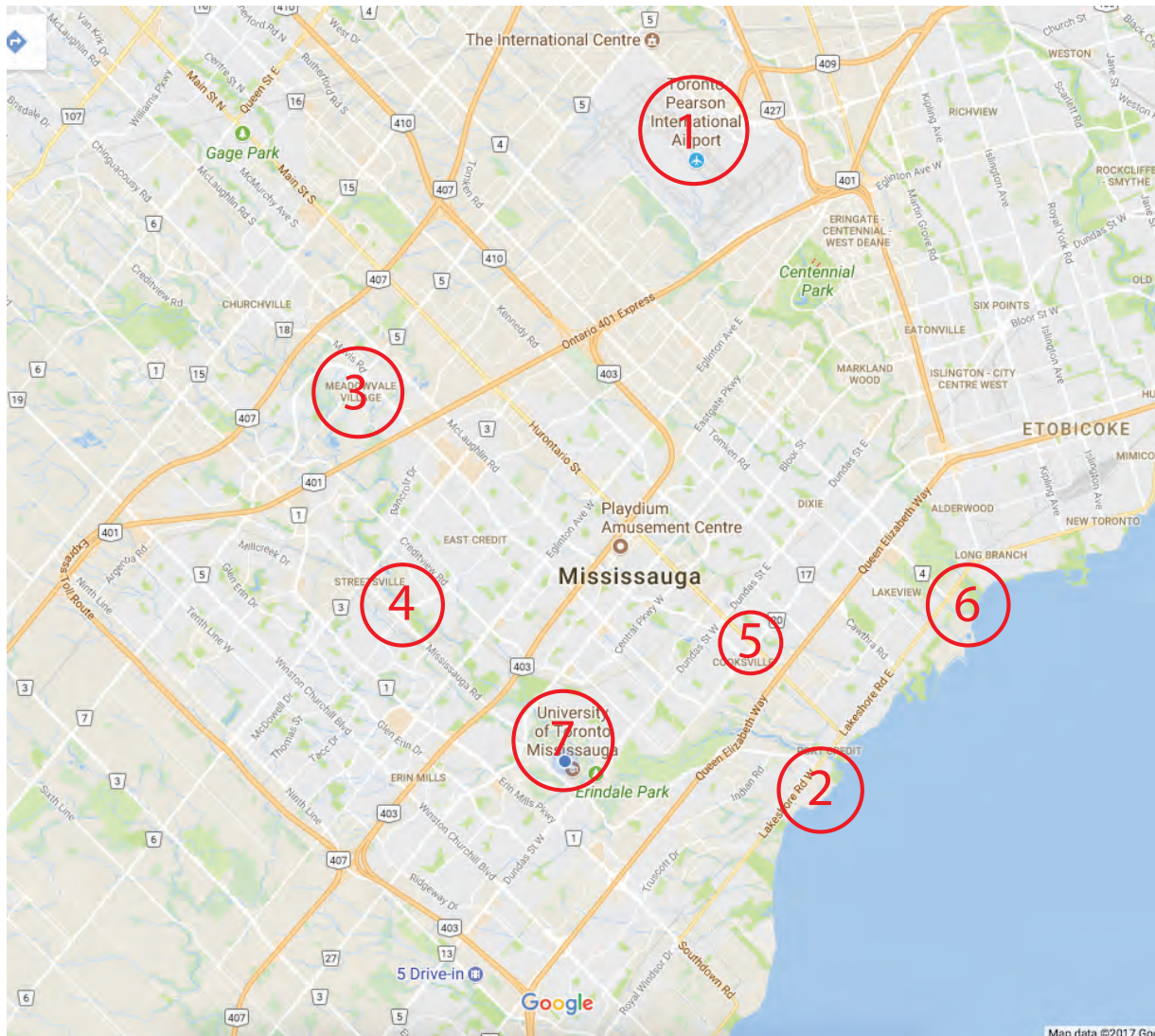
April 2018 to February 2019

All wards in Mississauga

Society for the Diffusion of Useful Knowledge (SDUK) 1826–1848



Potential SDUK Event Sites



1. Airport Megazone - Pearson Airport
2. Imperial Oil Development site - Port Credit West Village
3. SKIDS (Suburban Knowledge Intensive Districts) - Meadowvale Business Park
4. Green Belt Plan - Credit River, Streetsville
5. Tower Renewal Project Site - Cooksville
6. Small Arms Society
7. Lislehurst, UTM

The Penny Magazine

published by the SDUK every Saturday from 31 March 1832 to 31 October 1845

THE PENNY MAGAZINE

OF THE
Society for the Diffusion of Useful Knowledge.

123.]

PUBLISHED EVERY SATURDAY.

[MARCH 1, 1834.]

THE MANGO TREE.



[Mango Tree.]

The Mango-tree is a native of India and the south-western countries of Asia, and also grows abundantly in Brazil and the West Indies. It was introduced into Jamaica in the year 1782. It is a large tree, attaining

skin; and upon removing that, a pulp, which has some appearance of consistency, but which melts in the mouth with a cooling sweetness that can hardly be imagined by those who have not tasted that choicest of nature's

THE PENNY MAGAZINE

OF THE
Society for the Diffusion of Useful Knowledge.

243.]

PUBLISHED EVERY SATURDAY.

[JANUARY 16, 1836.]

IBRĀHIM PASHA'S PALACE.



[Palace of Ibrahim Pasha as seen from the River Nile.]

In ascending the Nile from Boulaq, the port of Cairo, we behold a large irregular edifice of imposing dimensions: this is the Palace of Ibrahim Pasha, son of Mohammed Ali, the viceroy of Egypt. This has been the constant residence of his harem during the absence of that successful warrior in Syria (1835). Immediately opposite this princely dwelling in the Island of Rhoda, which likewise belongs to Ibrahim. Active preparations are making for building a new palace on this fertile island, a great part of which has been already converted, by his direction, into delightful gardens; and these, stocked with European and tropical plants, both useful and ornamental, have already been brought into a high state of culture under the superintendance of Mr. Trail, a scientific and highly intelligent horticulturist, who was engaged in England at the desire of Ibrahim. The woodcut at the head of this article is taken from a beautiful drawing in water-colours, made on the spot by a young Armenian, a subject of the viceroy of Egypt, who was educated in England at the expense of the Pasha. We may venture to anticipate, from his taste for the arts and proficiency in our language,—which he speaks like a native,—together with his various other useful acquirements, that this prince will hereafter

become a valuable contributor to the improvement of his country. It is gratifying to record, among other proofs of Ibrahim Pasha's superiority to Oriental prejudices, that he has for some time constantly employed persons at his own expense in Upper Egypt to excavate for antiquities, with the avowed intention of forming a museum at Cairo; and has forwarded to that city a considerable collection of books originally belonging to the great mosque at Acre, with an order that they may be appropriated to the foundation of a public library.

THE KNIGHTS TEMPLARS.—No. II.

It was on Friday the 13th of October, 1307, that the Grand Master and all the Knights Templars who were found with him in his residence at Paris were arrested there by command of King Philip, while at the same time all the members of the order in the other parts of France were treated in the same manner. As soon as they were seized they were put into irons; the Palace of the Temple was taken possession of by the king; a proclamation was issued denouncing the unhappy men as monsters of wickedness, whose deeds, and even whose

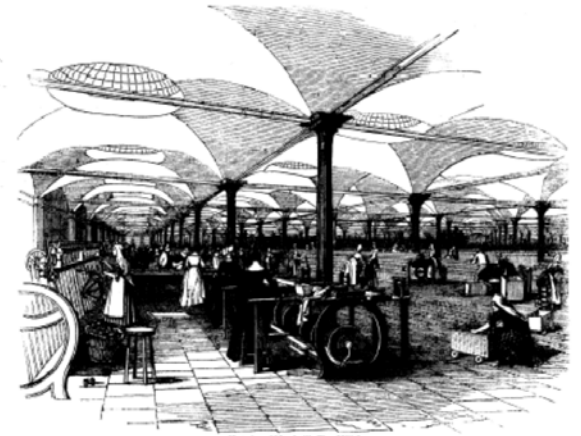
Vos. V.

SUPPLEMENT.]

THE PENNY MAGAZINE.

501

A DAY AT A LEEDS FLAX-MILL.



[Picture of Marshall's Flax Mill.]

Every one knows of what materials cotton, silk, and woollen goods are made; but the same cannot perhaps be said respecting flax, because the latter, unlike the three former, is not expressed by the same term that expresses the raw material from which it is made. In the Latin language the name for flax is 'linum,' and in all the languages of the south of Europe, derived from the Latin, the name is somewhat analogous, such as 'lin,' 'lino,' 'lino'; but in the north the name is totally different, being presented under the three forms 'flax,' 'flachs,' and 'vlasch,' in English, German, and Dutch. It will be seen, therefore, that our common name for the raw material is derived from the Gothic name for flax, while that for the manufactured goods is derived from the Latin name for flax. This may appear a trifling matter; but we believe it has been the means of preventing many persons from being able to answer the question, "From what is linen made?"

A description of one of the immense flax-factories of modern times will give us an opportunity at the same time to glance at the arrangements by which flax is worked up into linen and other woven fabrics. The linen-manufacture, considered as distinct from flax-spinning, is an example rather of domestic than of factory operations, and therefore we may not have a better opportunity than the present to notice it. As the flax, too, is partially prepared before it reaches the flax-mill, it may be well to speak briefly of the flax-grower and his operations; in short to trace the history of a piece of linen cloth from the seed to the loom.

The flax-plant has a green stem from a foot and

a half to two feet high; and the flaxen fibres are derived from a kind of inner bark to this stem. It is cultivated more or less in a great number of countries, but Holland and the district around Riga are those whence we obtain our chief supply. The soil (a rich loam) being carefully prepared, the lin-seed (that is, the seed of the 'linum,' or flax-plant) is thrown on broadcast, about a hundred and seventy pounds to the acre, and slightly covered with earth by a harrow or burdie. The surface is next rolled, trodden, or pressed flat and smooth, and in a short time the plants appear above the surface. As soon as the flax is a few inches high, the weeds are carefully taken out by women and children; and when the flax begins to get yellow at the bottom of the stem, it is ripe for plucking. If fine fibres for lace and cambric be required, but is too young if the seed be required to be preserved; and the cultivator therefore decides on the proper time for getting in his crop. The pulling is done carefully by small handfils at a time, in fine weather; and the handfils are laid upon the ground to dry, two and two, obliquely across each other. Soon after this they are collected in larger bundles, and placed with the root-end on the ground, the bundles being slightly tied near the seed-end, and the other end being spread open for the access of air. When sufficiently dry, they are tied more firmly in the middle, and placed in long narrow stacks on the ground, eight or nine feet high and twenty or thirty long. Several of these stacks are built up in the same field, and thatched at the top.

When the flax has dried in the stacks, the seeds are

No. 754.

Vol. XII.—3 T

The Blackwood
Society for the Diffusion of Useful Knowledge
6 issues (April 2018–February 2019)



Cover of *The Blackwood*, Issue 01, July 2017



Chloé Roubert and Gemma Savio, *It Takes Work to Get the Natural Look*, *The Blackwood*, Issue 01, July 2017, p. 18-19.

The Work of Wind: Air, Land, Sea aims to cultivate a deeper acknowledgement of the complex cultural entanglements which mediate human experiences of the earth. It sets out to develop durable visual-cultural literacies to discuss and respond to environmental, social, and economic transformation in the 21st Century. Specifically, the project will:

- facilitate observation of human impact on the Earth and make observation a public enterprise
- advance artistic practice and stage a large-scale exhibition
- bring artists, scientists, humanities scholars, policy researchers, and publics into an interdisciplinary dialogue
- assess the history of capitalism and colonialism and their environmental legacies in the present
- advance hybrid methodologies to explore geopolitics and climate change
- produce new geographical and physical encounters
- support intercultural approaches to knowledge production
- cultivate intergenerational learning environments
- invest in our local communities
- produce new social relations
- make these processes and outcomes public

Topics include:

- climatic events and landscape alterations
- global networks of resource extraction and distribution
- accumulation and industrial infrastructure
- climate change and corporate social responsibility
- food scarcity and local food sustainability
- environmental racism and postcolonial ecologies
- Indigenous futurity in the face of extreme weather events
- species extinction
- soil displacement
- uneven urban development and land use planning
- renewable energy
- airborne pollutants and atmosphere as political force
- energy mapping and energy battlefields
- environmental degradation, panic, anxiety, and loss
- planetary futures

The Work of Wind: Air, Land, Sea

Curated by Christine Shaw

Produced by the Blackwood Gallery, University of Toronto Mississauga

In collaboration with the City of Mississauga

2018–2019

Project Description

The Work of Wind: Air, Land, Sea is a three-part exhibition, public education, and publication series, hosted by the Blackwood Gallery in partnership with the City of Mississauga. Taking place across Mississauga, this massive project is an invitation to various publics to create new encounters in the common struggle for a future. *The Work of Wind: Air, Land, Sea* explores the potential of contemporary art to visualize, observe, and promote understanding of contemporary environmental crisis. Bringing a bold, innovative exhibition and public engagement model to Mississauga, the project enfoldes the Mississauga community, local and international artists, policy makers, and researchers in a global conversation about the environment.

Several related activities make up our transdisciplinary curatorial strategy. We see *The Work of Wind: Air, Land, Sea* as an opportunity to use contemporary art as a cultural lens through which a plurality of perspectives on environmental violence can influence Canadians' comportment on global environmental issues. Activities include:

1. A ten-day, multi-site group exhibition in the Southdown Industrial area of Mississauga
2. An innovative dissemination platform titled *Society for the Diffusion of Useful Knowledge*, including a bi-monthly broadsheet publication series, an extensive public education program, and a digital platform
3. Two books in the *intercalations: paginated exhibitions* series: *The Work of Wind: Land* and *The Work of Wind: Sea*

Exhibition

Over the course of ten days, the Southdown Industrial Area in Mississauga will be transformed into an exhilarating contemporary art exhibition and festival curated by Christine Shaw. With commissioned works by Canadian and international artists, *The Work of Wind: Air, Land, Sea* will create an operatic experience of the elemental forces, geopolitical processes, and environmental disasters impacting the planet. Unfurling 13 large-scale contemporary artworks in 13 sites ranging from 0 (Calm) to 12 (Hurricane), the exhibition is an invitation to its various publics to create new encounters in the common struggle for a future. Using the Beaufort Scale of Wind Force as the organizing device for the exhibition, the project aims to make visible the invisible forces rumbling below and flowing across the surface of the earth.

With works by Canadian and international artists that address both the fragility and the urgency of our time, the exhibition seeks to connect the affective dimensions of climate change with the politics of everyday life. Each of the artists assembled in this project tackles the nature of our changing world, cataloguing major shifts in the environment, technology, and sovereignty that have become emblematic of our contemporary condition.

Paginated Exhibition Series (Books):

Christine Shaw, Anna-Sophie Springer and Etienne Turpin will co-edit two editions of the *intercalations: paginated exhibition* book series. *intercalations* is an experimental foray exploring

the structure of the book as a potential curatorial space. Entitled *The Work of Wind: Land* and *The Work of Wind: Sea*, the books will expand upon the curatorial strategies and aesthetic practices mobilized in the exhibition. For each book, we will commission 13 writers and artists to contribute textual and visual materials (essays, images, poems, data visualization, illustrations, interviews, scores, and scripts) in response to the 13 forces of the Beaufort Scale. Contributors will include artists, curators, atmospheric scientists, designers, poets, oceanographers, architects, anthropologists, art historians, media archaeologists, sociologists, economists, physicists, geographers, and more.

The Society for the Diffusion of Useful Knowledge

Three major activities of knowledge-production and public engagement will fall under an innovative platform titled *Society for the Diffusion of Useful Knowledge* (SDUK). The name is borrowed from a non-profit society founded in London in 1826 whose efforts focused on publishing inexpensive texts (of which Captain Francis Beaufort led the map and atlas section), aimed at spreading important world knowledge among the working class and anyone seeking to self-educate.

The SDUK broadsheet newspaper will be published bi-monthly for six months leading up to and six months following the exhibition and include commissioned texts, artist projects, data visualizations, maps, poems, illustrations, and field notes relating to the exhibition and the broader concepts surrounding it. It will be physically distributed for free across Mississauga and the GTA: in bookstores, libraries, coffee shops, community centres, shopping malls, online, and in other public gathering places where casual and curious audiences will have ample opportunity to learn more about the project and engage with its broader concerns.

The SDUK's rigorous outreach program will connect the local community to various facets of the project, building literacy and engagement between an art audience and non-typical audiences beyond. Developed in partnership with the City of Mississauga's Climate Change Action Team (Environment Division), these public programs will activate varied sites across the city: from the forests of the University of Toronto Mississauga, to the shores of Lake Ontario and the Credit River Watershed, within the public infrastructure of the City of Mississauga and up in the airways of Pearson International Airport.

The digital platform (project website and social media) of the *Society for the Diffusion of Useful Knowledge* will serve as a continuous feed and a dedicated multi-media archive of the project, capturing sound and video from the exhibition, visitor observations, materials produced in workshops, images, and materials also published in the broadsheet publication of the same name. In addition, the books will be uploaded to the online platform as open access publications. Ensuring their reach across geographic borders, the website will function as both an archive of the project and a place of departure for visitors (both physical and digital) seeking additional information on the exhibition and books and their broader geological and meteorological contexts.

Environmental and Community Issues

We live in a time of global warming, environmental degradation, and radical transformations in the Earth's ecosystems to the extent that life for future generations will become increasingly

difficult. *The Work of Wind: Air, Land, Sea* asks: How are we affected by this cancellation of the future? Can art and culture better address the increasing volatility and vulnerability of the Earth system? Can artists facilitate observation of human impact on the Earth and make observation a truly public enterprise? How can observation lead to action? For Canadians to recognize the significance of global ecological events, and act to mitigate their most disastrous effects, a renewed culture of learning is urgently necessary. Through the transformative potential of arts and culture, this project engages citizens of Mississauga directly around global issues that will impact their lives, and generations, to come.

From varied perspectives rooted in local and global communities, the projects included in the exhibition, public outreach program, and publications address a myriad of environmental concerns all conceptually related to climate change and environmental violence. Artistic projects tackle Indigenous futurity in the face of extreme weather events; soil displacement and urban development in the global south; global networks of resource extraction and distribution; food scarcity and local food sustainability; species extinction; industrial infrastructure, renewable energy, and urban transformation; environmental degradation, panic, anxiety, and loss. *The Work of Wind: Air, Land, Sea* will present work by Canadian artists and artists from across the globe, including countries as diverse as China, South Africa, Belgium, Nigeria, and Argentina, creating opportunities to focus on Mississauga's unique civic identity as a multi-ethnic, multi-lingual, multicultural city. Recognizing that environmental issues manifest on both local and global levels, this project strives to connect observation and action across local and global scales.

The project will reach across all of the City's wards through the SDUK public programs, and the exhibition and festival will be localized within a walkable, 1 kilometre square zone in the Southdown Industrial area in Ward 2, bordered by Clarkson to the north and Lake Ontario to the south. The area offers residents the unique experience of visiting spaces that are visible to a driving public but that few will have experienced first-hand, including a cement plant, an oil refinery, heritage sites, a nursery, a fruit company, a commercial transport hub, and a radio transmission field. These are in addition to the popular recreational sites of Lakeside Park and the Petro Canada Park and cricket field. Using contemporary art to temporarily transform sites that are normally inaccessible, *The Work of Wind: Air, Land, Sea* provides chances for publics to see everyday sites of leisure, landscape, industry, and commerce as parts of a global story about our changing environment.