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CRITICAL
DISTANCE
CENTRE FOR CURATORS



Sarah Nasby, Living Things (Dorothy Hafner vessel, kombucha, lines pattern), 2017

Critical Distance is pleased to present *Fermenting Feminism*, curated by Lauren Fournier and featuring works by Sharlene Bamboat, Hazel Meyer, Leila Nadir and Cary Peppermint, Sarah Nasby, Kayla Polan, Walter Scott, Agustine Zegers.

Kombucha, guts, bacteria, vessels, vitalism, effervescence, degradation, and decay. *Fermenting Feminism* brings together artists whose work fleshes out the intersections between fermentation and intersectional feminisms. As the process of microbial transformation, fermentation becomes both a metaphor and material practice through which to approach feminist practices in the contemporary. Is feminism a relic of the past, something that has soured? Or is feminism still a vital imperative? This exhibition positions fermentation as a vital and viable space to re-conceive feminisms's pasts, presents, and futures. Working across art, science, performance, and design, the works in *Fermenting Feminism* make space for multidisciplinary experimentation and conceptual play. Fermentation symbolizes bioavailability and accessibility, preservation and transformation, interspecies symbiosis, sustainability and futurity, harm reduction and care. Spanning the speculative and the literal, the embodied and the ephemeral, the works in this exhibition revisit questions of importance to feminists—consumption, colonialism, hygiene, wellness, agency, ritual, sexuality, transformation, and tradition—through the theory and practice of fermentation.

Fermenting Feminism is a multidisciplinary project that takes different forms: beginning as a publication in collaboration with Lauren Fournier and the Laboratory for Aesthetics and Ecology, it has evolved into site-specific exhibitions, installations, and screenings in Toronto, Berlin, Copenhagen, and Kansas City. This exhibition at Critical Distance Centre for Curators marks the Canadian launch of this project. The site-specific evolution of *Fermenting Feminism* instantiates the context-specificity of microbes and fungi, of fermenting bodies, and of feminisms.

Lauren Fournier (Regina, Saskatchewan) is a writer, curator, artist, and PhD candidate currently based in Toronto. In addition to her art and curatorial practices, she has worked as a frontline mental health and harm reduction worker. She has exhibited her work in galleries, artist-run centres, and screenings across Canada and in Berlin, Athens, and Houston. Her writing has been published in Canadian Art, Magenta, Kapsula, The Journal of Comparative Media Arts, Milkweed, Canadian Journal of Woman Studies, and West Coast Line. Recent curatorial projects include The Sustenance Rite at the Blackwood Gallery and Out of Repetition, Difference at Zalucky Contemporary.

CRITICAL DISTANCE CENTRE FOR CURATORS | CANADA

180 SHAW STREET / SUITE 302 / ARTSCAPE YOUNGPLACE / TORONTO / ONTARIO / M6J 2W5 / CRITICALDISTANCE.CA / INFO@CRITICALDISTANCE.CA
EXHIBITION ON VIEW FRIDAY THROUGH SUNDAY FROM 12–5 PM AND BY APPOINTMENT / OFFICE HOURS BY APPOINTMENT ONLY

FERMENTING FEMINISM

FEATURING

Sharlene Bamboat
Hazel Meyer
Leila Nadir and Cary Peppermint
Sarah Nasby
Kayla Polan
Walter Scott
Agustine Zegers

CURATED BY

Lauren Fournier

SEPTEMBER 14–NOVEMBER 26, 2017

Opening Thursday, Sept 14th from 6–9 pm

Sharlene Bamboat works predominantly in film, video and installation. Based in Toronto and Pittsburgh, she has exhibited at galleries and festivals internationally, including *Les Complices** (Zurich), the *Images Festival* (Toronto), The Art Gallery of Windsor (Ontario), and *Vasakh Film Festival* (Lahore).

Sarah Nasby works primarily in sculpture and drawing. She holds an MFA from NSCAD University and a BA from the University of Guelph. Selected exhibition venues include Mercer Union, DNA Artspace (London), and Dunlop Art Gallery (Regina). Nasby acknowledges the support of the Toronto Arts Council for her work in this exhibition.

Hazel Meyer works with installation, performance, and textiles to investigate relationships between sport, sexuality, feminism, and material culture. Drawing on archival research, she brings various troublemakers—lesbians-feminists, gender outlaws, leather-dykes—into the performative space of athletics.

Leila Nadir and Cary Peppermint investigate food, ecology, media, and memory, creating social sculptures that facilitate recovery from a cultural memory disorder they call “industrial amnesia.” Nadir is an Afghan-American critic, scholar, artist, and lecturer in Sustainability and Environmental Humanities; Peppermint is an Associate Professor in the department of Art and Art History—both at University of Rochester.

Kayla Polan is a multidisciplinary artist whose practice melds feminism and popular culture to explore sexuality, fetishism, domesticity, queer identity, autobiography, and consumer culture. She holds a BFA in Drawing & Painting from OCADU and her work has been exhibited in group exhibitions in Canada and Europe.

Walter Scott is a Kahnawake-born artist currently based in Montreal and Toronto. His practice includes writing, video, performance and sculpture, through which he explores questions of representation, cultural production, popular culture and narrative construction. His work has been exhibited in Japan, North America, and Europe.

Agustine Zegers is a Chilean visual artist and bacterial community, currently finishing a BA at NYU Abu Dhabi. They have exhibited work in Santiago, Dubai, Sharjah, Abu Dhabi, and New York



CRITICAL DISTANCE CENTRE FOR CURATORS (CDCC) is a not-for-profit space and initiative devoted to the support and advancement of curatorial practice and inquiry in Toronto, Canada, and beyond.

Part gallery and publisher, part professional association and community, CDCC exists to provide opportunities and resources to curators and artists for the production of exhibitions and projects within a critical framework; to foster curatorial inquiry and discourse between practitioners at all levels of their professional development; to promote education, sustainability, and best practices in curating and exhibition-making; and more. With a focus on critically engaged, collaborative, and cross-disciplinary practices, underrepresented artists and art forms, and community outreach and education in art and exhibition-making, Critical Distance is an open platform for diverse curatorial perspectives, and a forum for the exchange of ideas on curating and exhibition-making as ways to engage and inform audiences from all walks of life.

CDCC considers proposals, portfolios, and partnerships from curators, artists, and peer organizations on an ongoing basis. All exhibitions produced as part of our annual program are accompanied by curatorial essays and full documentation of the project through our ongoing publication series. Other opportunities include special projects such as site-responsive public artworks, installations, and events including workshops, performances, and screenings. On an individual level CDCC provides mentorship and educational opportunities to a participants such as interns, residents, and volunteers, and we actively support emerging and underrepresented practices through donation of space and staffing support for student exhibitions and collaborative events.

Visit us in Suite 302 at Artscape Youngplace in Toronto's west end. For hours, current exhibitions, and more information, visit our website at www.criticaldistance.ca, subscribe to our newsletter there, and/or follow us on Facebook (@criticaldistance), Instagram (@critical.distance), or Twitter (@CuratorsCentre).

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