

VIEW to the U podcast #6
Featuring Dr. Christine Shaw
Transcribed

Christine Shaw (CS): We have a really big impact on contemporary artists and that's really important. We want to support cultural production. We believe we have an impact on learning here on campus positioning the gallery as a *classroom* and creating opportunities for students to come in and connect their coursework to other examples, and to be able to have conversations with people beyond the classroom.

These experiential learning opportunities, I think, are really important.

And then I think we have a really big impact in terms of mobilizing knowledge in unexpected ways. So visitors to the gallery might come in and encounter an exhibition that's circulating ideas in unexpected forms and creating encounters and creating, um, visual and bodily experiences that our publics might not have had otherwise.

And so I think that's another way that we have an impact, just people walk away saying, "Wow. I've never thought about that before. I've never thought about how I look. How do I look at things? How do I look at people? Do I need to change the way I look at things, and the way I look at people? So how can an exhibition do that? How can it ask questions?"

We aren't interested in producing exhibitions that make a statement or close down knowledge. We're interested in *opening up* knowledge.

Carla DeMarco (CD): Broad ambitions for the Blackwood Gallery. But this is something today's guest, Christine Shaw, on VIEW to the U takes very seriously with a decent amount of humour and playfulness thrown in for good measure. She sees the gallery on the U of T Mississauga Campus as a site of exploration and education, but also to serve as a place for inspiration, research and inquiry, sociality, and artistic and cultural inventiveness for all its participants and patrons.

On this edition of VIEW to the U podcast, Christine discusses the aims and ambitions of the Blackwood Gallery, its origins and recent exhibitions, and the research she undertakes in her academic role within the Department of Visual Studies. She also talks about the current three-part project the gallery is working on that has been funded by an unprecedented \$375,000 grant they recently received, the largest ever in the Blackwood's 48-year history.

Hello, and welcome to VIEW to the U, an eye on UTM Research. I'm Carla DeMarco at U of T Mississauga. VIEW to the U is a monthly podcast that will feature UTM faculty members from a range of disciplines

who will illuminate some of the inner workings of the science labs, and enlighten the social sciences and humanities hubs at UTM.

Dr. Christine Shaw is the Director/Curator of the Blackwood Gallery at the University of Toronto Mississauga, where she is also an Assistant Professor in Curatorial Studies and Contemporary Art. She officially joined UTM's Department of Visual Studies in 2013. Though previously she taught in the Visual Culture and Communications Specialist Program in the Institute of Communication, Culture, Information and Technology.

You have recently been awarded a significant grant from the Canada Council for the Arts, which we're all just delighted about. It's fantastic. And so I was just wondering, I know that there's a three-part exhibition and a publication series that you will be undertaking as part of this funding. So I just wondered if you could speak a little bit more about that.

CS: We're vibrating at the Blackwood Gallery right now about this award and the opportunity to be able to develop and present a project at the scale that we can.

The funding that you're speaking of is the Canada Council for the Arts New Chapter Program Fund, which was actually a special one-time-only fund that the Council created when the federal government invested a *substantial* amount of new funding for the first time in, ah, years. And the fund is designed to support exceptional projects that organizations and artists would otherwise be unable to do.

So we were awarded \$375,000. We have some fundraising to do because our ambitions even exceed that substantial amount of money. But the funding is to support, as you say, a three-part project, city-wide exhibition that will be distributed throughout the city meaning it'll be in multiple sites and not just sites that we normally understand as being places for contemporary art. But we're *really* interested in how the Blackwood Gallery can stage projects and places where we don't ordinarily expect to see art, and what that unexpected encounter can engender.

So, an exhibition in 13 parts, in 13 venues, both on the campus and in the city. The project is called The Work of Wind, Air, Land, Sea. So we're interested in exploring spaces from the forests of UTM Campus, to the shores of Lake Ontario, to the airwaves of Pearson International Airport, and really thinking about the relationship between air, land, and sea in the 21st century.

The other parts of the project include two book publications that I'm co-editing with long-time collaborators Anna-Sophie Springer and Étienne Turpin. Anna-Sophie is based in Berlin, and Étienne is a research scientist in Jakarta, Indonesia, who also spends time in Toronto. And those books are really interesting publications because they're neither an art catalogue, nor are they an academic book. They're a hybrid between,

and we actually are going to treat those books almost as exhibitions in themselves. So we'll commission and curate content that continues the questions and the field of inquiry that we're mobilizing through the exhibition, and that will help us have an international reach with the project.

The third part of the project is, um, what we're calling the Society for the Diffusion of Useful Knowledge. So, increasingly contemporary art galleries are interested not just in making exhibitions, but supporting other forms of knowledge production and public engagement. So that happens through workshops, performances, discussion groups, reading groups. And so our public outreach component for this project called The Society for the Diffusion of Useful Knowledge comes from Sir Francis Beaufort, who was a British Sea Admiral, who was part of a group that looked to circulate or diffuse knowledge across an increasingly reading public, who didn't have access to education.

So their projects included things like the Penny Cyclopedias, or Atlases and maps that they would circulate for free. And so we're interested in how we can circulate knowledge across communities and across different readers around a series of questions around environmental violence and economic exploitation, and the impact of humans on the earth. And the other connection, why I'm interested in Sir Francis Beaufort, is the overall project is organized around a system that he invented for ocean navigation called the Beaufort Scale of Wind Force.

So, um, some of us are familiar with the Beaufort Scale of Wind Force through weather reports that say 'it's gale-like winds today,' or 'we're sitting at about force four, or force six.' And so the Beaufort Scale of Wind Force was a system of observation that Francis Beaufort developed, um, where he *measured* the effects of wind both at sea and on land by looking at what wind did. So at sea it creates waves. And on land it decomposes, it blows leaves off of trees, it lifts shingles off of roofs; it leads to full-force destruction.

So I'm using that system of wind measurement from Beaufort Zero to 12 and turning it into a system of prediction and premonition of the human impact on earth. So the whole project will be organized through the 13 forces. That's why 13 artists, 13 venues. So each artist will take up the Beaufort force that I've assigned them and develop a project.

CD: I might've missed this, but then was Beaufort, was he an artist or, like, he is just a total scientist but you're sort of ...?

CS: Oceanographer, scientists, navy admiral. Um, so he was developing the Beaufort Scale of Wind Force while at sea around Montevideo so in nice warm waters, he's studying the effect of wind but we're looking at how maybe, um, you know the waters are in crisis. That warm wind has shifted. And so how can we engage scientists, artists, people working in the humanities and the public in a creative exploration of climate crisis.

CD: That's so interesting it sort of leads into another question I had about, that this project has a significant environmental focus. And that, uh, this was one of the things that I read, it 'aims to cultivate a deeper acknowledgement of the complex cultural entanglements that mediate human experiences of the earth.' And so I was wondering if you could tease that out a bit further, but I think you've sort of touched on that.

CS: So we started the project how we start to describe it is we recognize that we live in a time of global warming, environmental degradation, and radical transformations in the earth's ecosystems, to the extent that we're learning that future generations will have a difficult time living on the planet. Um, and so we're asking questions about how are we affected by this cancellation of future? Can galleries better address this increasing volatility and vulnerability of the earth's system? And what kind of curatorial practices can respond to ecologies of access and their effects? So, what role can art play in communicating the crisis but also helping to generate solutions to the problem?

And we're really interested in how contemporary art can make *visible* and *audible* some of those effects. I mean, that's a role that art does is it communicates, and publics learn how to read, and to listen, and to think alongside art.

But for this kind of project, obviously as curators and artists, we need to connect with researchers in other fields to support the research to support the inquiry. So we'll be collaborating with atmospheric scientists, geographers, geologists. Um, we have a relationship with paleontologists, we think poetry plays a really important role because we're bombarded by the data of climate crisis but how do we make sense of that data? And what role can other creative practitioners play in helping us understand and- and communicate?

CD: Yeah, I think language would really factor into this as well, right?

CS: Yeah, and- and that even takes us back to the Beaufort scale of wind force, while it's a mere 150 words. It's one of the most poetic text I've ever read. So that's part of where a scientist might apprehend the Beaufort Scale of Wind Force as a system of scientific knowledge, a curator sees it as this exquisite piece of poetry that has all kinds of potential for curatorial production. Right?
So language is a really interesting tool and resource for us.

CD: And I know you were talking about the collaborators that you're going to be working with, but also then your targeted audience for this exhibition would be... you just want to hit everybody?

CS: We do. (laughing)

CD: Yeah. (laughing) Academics and... yeah?

CS: And I think that's one of the really incredible advantages of being a university art gallery is we're housed in an institution that supports and mobilizes research and knowledge but we're embedded within a city. And so we're interested in connecting with the faculty across the campus from, really, we believe that this project has the potential to reach out to every faculty on campus, because we require people working in economics, and finance, and innovation.

But we also, um, want to look to the research and knowledge that's being produced in the hard sciences. So earth and chemical sciences will be a really important collaboration for us. The students that are studying within those departments, we really perceive the Blackwood Gallery as a classroom, and so we want to engage students through curricular connections but also, um, we work with students to support us in the production of these projects in the outreach, so we employ students. But then, also, moving beyond the campus, we're interested in connecting with publics across the city of Mississauga.

And that will happen by meeting publics alongside the Credit River, where we might site a project, or in a public library where we'll distribute the broadsheet series that we're making, a shopping mall. I mean there are all kinds of sites that will be occupying for this project and the publics that come with those sites.

CD: Can you give me an example of one of the, you're talking about some of these sites, the airport and the Credit River, like, just maybe one example of one of the exhibitions that might be part of this?

CS: Yep. (laughing) So we're in development. So the relationships with artists are being formed. The invitations are leaving our offices. I can't speak to the specific details of projects yet, but I can give examples of previous, um, works that I've done in support of a very similar project. I curated exhibition C of the 10th edition of Nuit Blanche in Toronto, where I did a pilot run of this project.

It's a, uh, it's a big pilot run. Nuit Blanche is a massive event that draws a million visitors a year. And so for that project I staged 13 very large-scale installations. So I think that's what's interesting about this project is people can't expect to see paintings or small-scale sculptures and monuments. These are very large, immersive installations that create a very big, kind of material bodily impact on a viewer.

So for that project for instance, I worked with Robert Wazowski who is a sculpture professor at Syracuse University, and he developed a 12 hour lava pour. So he is the first person in the world to actually be making lava, and his lava lab at Syracuse University has been the subject of national geographic episodes. And scientists are going to the artist to study his lava. So we actually had a 12 hour lava pour. I worked with Anandam Dancetheatre directed by Brandy Leary who commissioned 75 dancers

and movement artists to move like a human glacier for 12 hours along the 1.5 kilometer stretch of the exhibition site.

Or with Heather and Ivan Morrison, who we partnered with the city of Toronto's tree graveyard it's where trees go to die when they've been cut down from disease or urban development. And we repurpose those trees and created a massive sculptural installation called the "Cleaving," where people passed through a space that had been forged by hundreds and hundreds of full sized tree trunks. So that's the kind of scale and material. We're interested in looking at the materials that either are impacting the earth or are being impacted by our human intervention.

CD: That's very cool.

CS: Yeah.

CD: And I have to laugh when you say lava, (laughing) because right now my nine-year-old is all about the slime and so, maybe that could be part of an installation one day (laughing)

[Crosstalk]

CS: But we really, no, absolutely. So there's an, um, everyday kind of connection that people have with some of the materials that artists use or they're surprised by how a space has been transformed by a piece of contemporary art. So we do believe in the kind of "awe" factor or the physical, emotional, psychological response people can have to contemporary art. And then what can we do with that reaction, right? And what kind of impact, long term impact, can it have on a public to think act and do otherwise?

CD: I love, love this stuff.

I know you do research and if you could do, uh, like just a broad overview of your general program of research.

CS: Mm-hmm (affirmative).

That's what's interesting about being a curator is some curators specialize, right? So they might work on Inuit printmaking. Uh, my practice is a bit more diverse, interdisciplinary and collaborative. So there isn't a research topic that I work on. What I do is I support long term research projects by artists but always in tandem with other people.

So maybe the best way for me to answer that question is to offer some examples of recent programming at the Blackwood Gallery that is supported by expanded fields of inquiry, and I think creates cultures of learning on campus.

So a few examples include an exhibition we did in the summer of 2015, it was supported by a creative residency we hosted at the Blackwood Gallery with artists Sameer Farooq, who's here in Toronto, and his collaborator Mirjam Linschooten, who's in the Netherlands. And their practice is really interested in decolonizing ethnographic and musicological practices.

And so they developed a really incredible exhibition called *The Figure in the Carpet* that we developed in partnership with the Department of Anthropology, and they worked alongside Trevor Orchard, who works in the Department of Anthropology, and with Heather Miller, who at the time was the chair.

And in the end, we actually featured the Department of Anthropology's faunal collection, which, interestingly, the way it was restaged and presented by the artists in a nonscientific way but looked very scientific, a lot of people actually thought a number of the bones were human bones. Right? So how do we present subjects in a museum? What are the questions around race that emerge in terms of those musicological practices? So it was a really fantastic experience for us.

Another example was, um, last summer we presented Emily Mast's project *The Cage Is A Stage*.

Emily is a Los Angeles-based performance artist, and I collaborated with her in a *very deep* long way for a year and a half on this project called *The Stage Is A Cage*, which was a multi-part project comprised of two gallery exhibitions, a commissioned billboard project, and a gallery performance here at the Blackwood Gallery, and also an evening length performance at the Power Plant's Harbourfront Center Theatre.

And for this work, Emily was *really* interested in art historian John Berger's critical comparison between zoos and art galleries, and how people in art galleries move through spaces the way they do at zoos. We move from cage to cage and look at the specimen inside that cage, and she used that as a starting point to develop a massive project about human and animal interactions. And so she's scrutinized animality to think about some of our deep-seated compulsions to control, tame punish, and play.

So the project was organized around 20 stylized vignettes. She collaborated with a cast of five including a, believe it or not, a professional ape emulator. A Butoh dancer, a child actor who's a horse fanatic, a ballerina turned circus performer, and we staged all of these projects across the campus and in Toronto at the Power Plant Contemporary Art Gallery.

That whole exhibition had a really large outreach program including this incredible public forum we co-organized with the Jackman Humanities Institute's Working Group, Animal in the Humanities, and the forum was

called "Why Look At Cages." And that event examined the juxtapositions and intersections of the human and animal. We did so by inviting 10 people working across disciplines including sociology, law, music and filmmaking who are studying human animal relations.

The event also included a really great public discussion with Phillip Goodman, who teaches here in sociology and he runs the Walls to Bridges program, and that program brings together students referred to as "inside students" and "outside students." So, students who are studying at the university, and students who are incarcerated, and they actually study together in the correctional facilities. And so we invited them to discuss that program from the context of the question "Why look at Cages?" Right?

CD: Mm-hmm (affirmative).

CS: So that's an example of how working with an artist, who's exploring a set of ideas in a very undisciplined matter, but it connects with multiple disciplines.

CD: Yeah.

CS: Right?

CD: And you- as you were talking you just reminded me of the exhibit that I saw but I thought it was very sort of related to I think scientific inquiry because it was the one that was staged in the e-gallery, and I'm not sure who- who was behind of it. It was like they looked at eye tracking and where your eye goes when you looked at a certain exhibit, and I thought, you know, so much I hear about eye tracking in psychology and even in the ICCIT, but I thought that was such a fascinating way to sort of incorporate what people are looking at, and then to turn that into this piece of art.

CS: Art.

CD: Yeah.

CS: Yeah. That was, uh, an exceptional experience for us at the Blackwood and I think for many people here at UTM. That was a part of a project by French artist Julien Prévieux for his exhibition *The Elements of Influence (and a Ghost)*.

CD: Mm-hmm (affirmative).

CS: Mm-hmm (affirmative), which what a beautiful title.

CD: Yes.

CS: But even that idea of what are the elements of influence on publics, and on knowledge, and on systems of production, management, economics, control systems? These are things that, uh, he investigates, and he does so in a pretty clever, sometimes cheeky way.

So just a bit about that exhibition: He presented four different bodies of work in the Blackwood Gallery, one of which was a full-wall installation that included a book display.

Those books were actually the books of Bernie Madoff's personal library. So Julien Prévieux purchased Bernie Madoff's books through the FBI auction once Bernie was incarcerated for the world's largest financial fraud. Or at least America's largest financial fraud. And what Julien has been doing for the last number years is conducting what he calls a forensic analysis of the interior pages of that library, looking for relics of financial crisis.

So what was Bernie Madoff reading? What was he buying when he went to a Sotheby's auction, and why would he keep that catalogue? What novels was he reading? What annotations did he make in the margins? What words did he highlight? And can we find relics of financial crisis through somebody's personal practice of reading. Another piece in that exhibition is this exquisite, um, video installation where Julien worked with the dancers of the Paris Opera to reinterpret through dance the history of motion study.

So, of course scientists have been studying motion often in connection with economics. How can we render the body (laughing) more efficient by studying how it moves and what it can do? So it leads to things like Fordism and the factory line. So these dancers re-performed those motion studies, and it's presented in the Blackwood Gallery as a beautiful video installation.

So to your example, what Julien did while in residence at the Blackwood for three weeks this past January in 2017, is we, um, had conducted outreach to a number of faculty staff and students, including faculty from economics, communication, culture, information and technology, uh, cinema studies, *students* in those programs as well. But then also staff, including a corporal from the campus police, somebody who works in the office of advancement, the site of commerce on campus. (laughs)

CD: Mm-hmm (affirmative).

CS: Or a custodial service, a caretaker, who we have a deep relationship with in the Kaneff Center.

And they were invited to come to the gallery, meet with Julien one on one, and to do a gaze-recording workshop. So this is what you were describing. Julien has a very special infrared camera that's connected to his computer. And so each of these individuals was asked to look at a

work in the Blackwood Gallery, and their movement was tracked by this infrared camera and captured in a computer software program that produces some, to quote Julien, “very fine drawings.”

So those drawings were then reproduced in our second gallery, the e-gallery, to scale. So you know these *gorgeous* black yarn drawings that track the movement of how somebody looked at one of the pieces in the Blackwood Gallery, and it's to scale. So some of these line drawings were 30-feet long and 12-feet high.

It was really amazing. So what we loved about that project is it was a collaborative representation of the vision of members of the University of Toronto Campus. So, instead of inviting people to come look at the work, they're coming to look at the work of people having already looked at the work.

CD: I love that!

CS: I love it! (Both laugh.)

So that's where the ghost, right – *The Elements of Influence (and a Ghost)* [name of exhibition] – because those visions were ‘ghostly’ imprints in our gallery.

CD: Yeah. I saw it and I just, I was so amazed by the thought behind it, but just then to see the representation, it was incredible, and then they had the people that participated, at least some of them, just talking to their experience and what their eye might have been drawn to. But I, I thought it was so well done.

CS: Yeah, and I think what's really great about that piece is it actually asks us to think about technologies of surveillance, and how we organize people and how we organize through vision. And that whole project for us was part of something we've been thinking about since the Blackwood is now housed by the Innovation Complex. We're curious to know why society *has* an innovation complex, and what are the potentially disastrous effects of innovation. Right?

They're not all good. This is something that another one of our exhibitions looked at, the one prior called, “I Stood Before the Source” was an exhibition that brought together 16 artists who were producing representations of capitalism, and the pressures exerted by unfettered accumulation of work, time, environment, and social reproduction.

So, how can we actually make visible the effects of capitalism on bodies and on the earth? And so the exhibition traversed varied contemporary scenes of accumulation from data centers to tar sands, airports, prisons, trading bots, factories, mobile-telephone communication, vacant offices inhabited by speculation, the earth's atmosphere. These are sites that are affected by our compulsion to innovate.

And so how do we make that visible when we pick up an iPhone? Do we think about lithium extraction when we renew our iPhones every year? Do we think about lithium extraction? No. Do we think about those who are producing those cell phones? What are the effects on bodies and time through our compulsion to innovate and accumulate?

CD: Coming up UTM at 50. Christine talks about the history of the Blackwood Gallery, which has been a part of the Mississauga campus since 1969 when it first opened as the Erindale College Art Gallery, the first public art gallery in Peel region. She also discusses the role of the gallery and its impact on visitors, artists and thinkers.

And I understand that the Blackwood Gallery was one of the oldest public art galleries in Mississauga. So I am just wondering if you could tell me a little bit about its history, but also, um, its current place or relevance on the campus, and how it functions within the context of the Visual Studies Program at UTM.

CS: So the Blackwood Gallery was established in 1969, and in 1992, the gallery acquired its own space in the Kaneff Center, and appointed its first full-time curator in 1999, and that was Barbara Fisher. And Barbara did a *phenomenal* amount of work establishing the Blackwood Gallery as a site of contemporary art on campus, and in the country, and staged very significant exhibitions that were then circulated actually across the globe.

So it was, um, with Barbara Fischer that we really established the Blackwood Gallery. In 1995, a collection of art was established on campus through the gift from the family of David Blackwood, the namesake of our gallery. And that collection has grown to include 464 works of Canadian art including works by Carl Beam, Rebecca Belmore, Tom Dean, Vera Frenkel, Charles Pachter, Michael Snow, and a really, um, remarkable collection of Inuit prints and sculptures that will actually be featured for the first time in years in an exhibition that's coming up next year, which is really exciting.

In 2005, the gallery gained a second exhibition space on campus known as the e-gallery, and it was part of the newly constructed CCT building on campus. And that gallery space is always programmed in conjunction with the exhibitions we present in the Blackwood Gallery. So we actually have two spaces that are connected through our programming.

Following Barbara Fisher's departure in 2008, Christof Migone was appointed to the newly formed position of Director/Curator and Lecturer. That was a *really* important shift in that position here at UTM because it included added teaching responsibilities that have helped foster a closer connection between the gallery in the department of visual studies, which is the academic unit to which the Blackwood Gallery belongs.

I joined the Blackwood in 2013. I've particularly focused my energies on re-emphasizing interdisciplinary connections between the exhibitions we

produce, and what is being taught, learned and researched by our students and faculty across the campus. To that end, we program approximately three to four major exhibitions of international contemporary art each year. We support two graduating exhibitions by students from our joint program with Sheridan College our Art and Art History program. And sometimes we support one exhibition by a graduating masters of curatorial studies students from the University of Toronto.

We celebrated the first ever student-curated exhibition to come from a curatorial studies class at UTM. It's the culmination of a semester long pilot course I taught this winter called, Curating Now: Turning Concepts into Curatorial Projects. And that course is part of the new Curatorial Studies Certificate Program we're launching in the Department of Visual Studies, uh, officially we're launching it in the fall.

More broadly beyond the department of visual studies we, as a university art gallery, perceive the 13,500 students and the 2,500 faculty and staff as our immediate audience, and we're *really* interested in how we can connect with that audience, because that is a very diverse audience in terms of where we live, how we participate in our communities, what we're studying, what we work on. So, that is a really large public that we serve. But the Blackwood also serves an ever-expanding community in the 905-area, and we're always working towards reaching audiences in the Greater Toronto Area, as well as national and international publics.

CD: I think there's been more of an effort to have these lunchtime talks. I just think it's fantastic that you can go and take in something interesting, and it's just a minimal commitment because I think they're half an hour long but-

CS: Exactly.

CD: ... I think that's great.

CS: Yeah, we're really happy with the impact that those lunchtime talks have had. We have worked hard to position the gallery as a site of learning, a social space, a space for teaching, a space for taking risks, practicing new ideas. And so the lunchtime talks, um, figure in there, as you say, so people can come and have their lunch but they can meet other people on the campus. So, often galleries are understood as meeting places, right? And we can take an expanded view on what "meeting" even means.

CD: And I think that you really are touching on it, but it's about the impact of the work that you do at the gallery, but also the research. And so, you know, engaging the public, and people just thinking, giving them this sort of opportunity to reflect. But what- what would you say is the biggest impact?

CS: Oh I think there are a few, because one thing that we're very committed to is supporting artists. So we feel we have a really big impact on artists because we actually make a concerted effort to commission new work. We provide the time, and the resources, the space, and the funding for artists to develop new projects.

So for instance Emily Mast *The Cage Is A Stage* was an *entirely* new project that we worked on with her and supported her for a year and a half. So we have a really big impact on contemporary artists, and that's *really* important. We want to support cultural production.

We believe we have an impact on learning here on campus, positioning the gallery as a classroom and creating opportunities for students to come in and connect their coursework to other examples, and to be able to have conversations with people beyond the classroom. These experiential learning opportunities I think are really important.

And then I think we have a really big impact in terms of mobilizing knowledge in unexpected ways. So visitors to the gallery might come in and encounter an exhibition that's circulating ideas in unexpected forms, and creating encounters and creating, um, visual and bodily experiences that our publics might not have had otherwise.

And so I think that's another way that we have an impact. Just people walk away saying, "Wow. I've never thought about that before. I have never thought about how I look. How do I look at things? How do I look at people? Do I need to change the way I look at things and the way I look at people?" So how can an exhibition do that? How can it ask questions?"

We aren't interested in producing exhibitions that make a statement or close down knowledge, we're interested in *opening up* knowledge.

CD: That's great.

CS: Yeah.

CD: Wow. (laughing) What- what a nice way to end off.

CS: Yeah. (laughs)

CD: It just sounds all so positive and I just, I love that idea of the intellectual sort of inquiry and creating this sort of dialogue, and just making people think.

CS: Making people think (laughing). It's a pretty great job.

CD: But I wanted to thank you so much for coming in today to speak to me about what's going on at the Blackwood.

CS: Thank you.

CD: And just it's so exciting but also to congratulate you on this amazing achievement of getting this Canada Council for the Arts funding. It's just fantastic.

CS: Thanks, Carla.

CD: Thank you, Christine. (laughs)

I would like to thank everyone for listening to today's show. I would like to thank my guest, Christine Shaw, for coming in and speaking to me about all the things going on with the Blackwood Gallery and about their recent projects.

I would also like to thank the Office of the Vice-Principal, Research for their support. Thank you to everyone who has been helping to promote this podcast. And special thanks to Tim Lane for his music and technical guidance.

Thank you.