Inter/Access
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interaccess.org

Gallery Hours
Tues—Sat 11—6
Admission is always free

Founded in 1983, InterAccess is a non-profit gallery, educational facility, production studio, and festival dedicated to emerging practices in art and technology. Our programs support art forms that integrate technology, fostering and supporting the full cycle of art and artistic practice through education, production, and exhibition. InterAccess is regarded as a preeminent Canadian arts and technology centre.

About the Artist
Max Lester is an artist born and based in Tkaronto. These days, Max is preoccupied by the stickiness of affect, the ways in which power is manifested in built environments, and the use and failure of language to describe abstract experiences and sensations. Max received his BFA in Integrated Media at OCAD University.

About the Author
Chelsea Rozansky is a writer and critic from Toronto, currently based in Montreal. Most recently, Rozansky was the Writer in Residence at C Magazine, where she conducted an archival research project questioning notability, collective authorship and the labour rendered anonymous in the production of artistic discourse. In 2020, Rozansky was awarded Canadian Art’s Editorial Residency.

BEHIND THESE STRANGE SENSATIONS ARE HIDDEN STRUCTURES
An essay by Chelsea Rozansky

November 3—December 4, 2021
Reading Circle
Saturday, November 27 | 1—2 PM
Online via Zoom
FREE

Behind These Strange Sensations are Hidden Structures traces tangled lines through city streets and cyberspace, meditating on power, affect, intention, and reason. In this exhibition, large sculptures and assemblages made of building materials, found objects, video sequences, and printed image works layer meaning and material to consider the spatial consequences of power and ideology while tending to the virtual entanglements that drive us.

Notes
2. Ibid.

About the InterAccess Media Arts Prize
The InterAccess Media Arts Prize is awarded annually to a graduating student of the Integrated Media program at OCAD University whose work complements InterAccess’s mission to expand the cultural space of technology. Students must show proficiency in creating mechanical, kinetic, electronic, interactive audio, video, or new media work. In addition to a $500 cash award, the recipient receives a one-year studio membership, one year of complimentary workshops, a solo exhibition at InterAccess, and access to professional development and mentorship opportunities. The first prize was awarded in 1990.
Is it possible to trace the lines of a city to find the source of intention? This body of work begins with a best laid plan: the sensible proposition that everything is built with purpose, that space controls and dictates our movements according to the ideologies of the ruling class. Deductive reasoning suggests that following this line of inquiry may lead to the ideologies of the ruling class.

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The city slicker finds his domain to be City lines are at odds with themselves. The virtual takes on important meaning for the artist; "virtually" as in Online, and, "virtually" as in the affective, colloquial connotation of nearness (I live virtually next door to you). What the scaffolds do is to admit unreservedly that the effigy of the world, which we do not like to think of; that's what the scaffolds are for. We try to preserve is the ideological, the ideal.

The city is dressed to impress. It presents its parts as self-contained, its buildings' slick facades function as a sleight-of-hand, obscuring the mechanisms supporting them, the underlying intuitions. The facade of power is also mechanism of power, always concealing itself. Look: it's the tallest building. Look at that marvelous building of modernity. Amazing how one can see, all on an instant, an architect of the modern means to render you awestruck in the face of it, and by extent, its governing forces. But it's so obvious that we don't even question its foundation, it crumbles.

Underlying Principle is a free standing support structure. It's the skeleton, the underbelly of the city's skin. It's the scaffolds, are stripped away. Here, the support structure is exposed as the essential body of power, because its very absence ends the building: the facade's and impotence, sheltering the City's power: its governing forces are stable and impotent. This makes us complacent. It makes us believe in our own alienation.

"I'm trying to find the source of intention, this city," an avatar says to its double in the virtual. "I am looking for some kind of logic in analyzing the city, identifying structures and power," he says. "But usually you're led nowhere."

Every architectural term is a double-entendre for the operations of power. Oases, avenues, facades... Language is another front. It's all metaphor. Language can play at power's game of revealing while concealing, like sunlight and its shadows. Language is another facet of cement," Max explains. Clogging a duct is a metaphor for the operations of power. Oases, avenues, facades… Language is another front. It's all metaphor. Language can play at power's game of revealing while concealing, like sunlight and its shadows. Language is another facet of power. The impotent encounter is also a different course of logic leads you to another system of power. Its governing forces are stable and impotent. This makes us complacent. It makes us believe in our own alienation.

"I am trying to follow this, then why do we cling to these structures that oppress us? Why are we so hell bent on into the fantasy of the freestanding object? Why do we anxiously align ourselves with the building and not the scaffolding? Our abysmal hubris invokes Freud's idea of hysterical projection. We want to believe the building stands independently, because we want to believe that we too can stand on our own: "Our desire to immediately decouple the idea of the building from the idea of the building is partly based on the wish to maintain our own body as a free subject." Scaffolds give me the creeps. They remind me, by their very name, that architecture is a joke about language. Language is another facet of power. Its governing forces are stable and impotent. This makes us complacent. It makes us believe in our own alienation.

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