**About the artists**

Scott Benesinaabandan is an Anishinaabe (Oshkoshkong) intermedia artist that primarily works in photography, video, audio and printhmaking. His research interests are the intersections of artificial intelligence and Anishinaabemowin. Currently he is investigating audio works, light sculptures, and virtual reality. Benesinaabandan has exhibited across Canada and internationally, notably Harbourfront’s Fisher the Land/Bogger the Ruckus, Subterranean City at the Winnipeg Art Gallery, HOST/DANCE at Ryerson Image Centre, un/Artefact Gallery ICQS, mi’cem aspay/Odshk’iinemosc in Sydney, Blood Memories in Melbourne, and was commissioned by CONTACT Photography Festival in Toronto. He has also held residencies at Parnamatta Artist Studios in Australia, Context Gallery in Derry, Northern Ireland. University Lethbridge/Royal Institute of Technology (ART residencies, and Initiative for Indigenous Futures and AllFic in Montreal. Benesinaabandan received his MFA in photography from Concordia University.

Cat Blumenk & Jonathan Carroll make art about work and play. Taking form as video games, performance, and expanded reality, their projects consider how technology regulates both labour and leisure. They have worked together since 2013, often as the collectives Spek Work Studio and Tough Guy Mountain. Exhibiting across Canada and internationally, they have shown recently with Rhizome and the New Museum’s virtual reality platform, MULTIK, Montreal, and the 2018 Venice Architecture Biennale with the American Pavilion. Their practice has been featured in Hyperallergic, Land/Bigger the Ruckus, Subconscious City, and the Winnipeg Art Gallery.

Adrienne Matheuszik is an Anishinaabe settler–Canadian interdisciplinary artist in Toronto. Adrienne has had unparalleled access to the internet since she was nine years old and spent most of her time online making art. Adrienne uses computers to make art — video, physical computing, creative coding & 3D design — which usually results in interactive installations, augmented reality, short film and video. Her work explores ideas of representation & identity online and IRL. She is interested in speculative futures and using sci-fi to examine identity online and IRL. She is interested in speculative futures and using sci-fi to examine identity online and IRL. She is interested in speculative futures and using sci-fi to examine identity online and IRL.

Katie Liao is a contemporary art curator and writer with an interest in public art, digital media and printed matter. She was the Co-founder/Curator Projects Coordinator for the Toronto Art Book Fair and has also held past positions including Curator at Cape Breton University Art Gallery, Resident Curator at Artscape Youngplace, Artistic Director of Contemporary Art Forum/Kitchener and Area, and Curator-in-Residence at the Textile Museum of Canada. She has written for Vie Des Arts, BlackFlash, and C Magazine. She is a graduate of the York University M.A. Art History and curatorial practice program.

**Exhibition locations**

**Inter/Access**

950 Dupont St., Unit 1
Toronto, ON M6H 1Z2
+1 416 532 0597
interaccess.org

**Gallery Hours**

Tuesday - Saturday
11AM - 6PM
Admission is always free

Founded in 1983, InterAccess is a non-profit gallery, educational facility, production studio, festival, and registered charity 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 pioneer Canadian arts and technology centre.

**GEOFENCED**

An essay by Karie Liao

Scott Benesinaabandan
Cat Blumenk & Jonathan Carroll
Adrienne Matheuszik
Jenn E Norton

September 15 - October 9, 2021

Inter/Access

950 Dupont St., Unit 1
Toronto, ON M6H 1Z2

Front steps & indoors

Dundas/Spadina Billboard

950 Dupont St, Toronto, ON M6H 1Z2

Measurable from the parking pad outside InterAccess

Barkley Projects

165 Garsey Ave, Toronto, ON M4H 2B9

Installed on skating rink fence

Blood Brothers Brewery

165 Garsey Ave, Toronto, ON M4H 2B6

On the west side of the building, just north of the train tracks.
In October 2017, Snap Inc., the parent company of social media company Snapchat, launched an augmented reality (AR) collaboration with contemporary pop artist Jeff Koons. Members of the public were invited to search for AR versions of the artist’s iconic sculptures at popular landmarks around the world using an in-app camera feature. Koons’ larger-than-life balloon dog was virtually popped in the middle of New York City’s Central Park, within 24 hours of its release, designer and provocateur Sebastián Errazuriz created a graffiti copy of the work in the same geotagged location in a “symbolic stance against imminent AR corporate invasion.”1 The defacement of Koons’ balloon dog was virtually driven by market forces.

Values against those that are solely for artists, technologists, and citizens to defend their agendas and uphold their values against those that are solely driven by market forces.

InterAccess is located on Dupont Street, adjacent to the Canadian Pacific Railway. The proximity of Dupont to the train has made it an important industri- al manufacturing corridor.2 The depart ment of most manufacturers at the close of the twentieth century was a gentrifying catalyst for the neighbourhood. This type of urban history informs Cat Bluemke and Jonathan Carroll’s Reality Crossing (2021), an interactive AR simulation of railway real estate activity. Upon activating the railway on Bartlett Avenue in the gallery, the audience can become one of two characters: a Worker (who must earn wages by laying down train tracks) or a Passenger (who purchases a ticket where the train may hypothetically pass, in hopes of maximizing returns on investment). Beyond the gallery walls, along the railway on Bartlett Avenue near the south of Geary Avenue, an AR conductor appears, who guides viewers through the conclusion of the simulation’s narrative.

Through this work, Bluemke and Carroll reveal the train pulling boxcar condos, of two characters: a Worker (who must earn wages by laying down train tracks) or a Passenger (who purchases a ticket where the train may hypothetically pass, in hopes of maximizing returns on investment). Beyond the gallery walls, along the railway on Bartlett Avenue near the south of Geary Avenue, an AR conductor appears, who guides viewers through the conclusion of the simulation’s narrative. He reveals a train pulling boxcar condos of a dystopian scenario signaling the ultimate commodification of housing. Through this work, Bluemke and Carroll connect the railway, real estate, and AR to remind us how these infrastructures often enable abuses of power by governing bodies and corporations in the name of techno-capitalist advancement.

Jenn E Norton’s work also gathers inspiration from local history, particu larly the history of Dupont, the railroad, real estate, and AR. She regards his AR rabbit’s existence in this context as a giver of gifts.3 Benesiinaabandan’s AR rabbit is boundless, crossing and evading all confines including genceses.

Notes

2. “This is what Dupont Street used to look like before it was cool,” BlogTO, October 6, 2018.


4. There are many spelling variants of this name, but I have chosen to use “Nanaboozhoo” based on my conversations and correspondence with the artist.
