

## About the Artists

[Kelly Clare](#) is a multidisciplinary artist and poet based in Western Massachusetts. She recently received her MFA in Sculpture from the University of Iowa. Her visual and literary work appears and is forthcoming in FENCE, Second Factory, Tagvverk, and Hobart. She is an Editor at Ghost Proposal and was a resident at the Vermont Studio Center in 2019.

[Elham Fatapour](#) is a Toronto-based artist who received her MFA at York University in Visual Art. She originally studied economics for her undergraduate degree. She is interested in political and social science in combination with storytelling, and these interests propelled her into the field of illustration. After studying this at Seneca College, she made the transition to visual art. Her recent works include painting, performance, and mixed media installation. They address diverse but interconnected subjects, including satellite usage, surveillance, vernacular architecture, modes of communication, and empathy. Incorporating the concept of visual autobiographical artwork and storytelling, her art practice and exploration delve into the connections between embodied knowledge, cultural pedagogy, and visual autobiography.

[Simon Fuh](#) is an artist and writer based in Toronto. He has a MFA from the University of Toronto, where he was awarded the Joseph Armand Bombardier SSHRC Scholarship. Recent exhibitions include Memory Theatre, 1 Spadina Cres. (Toronto, ON), places where sounds turn to dreams..., Hearth Gallery (Toronto, ON), and Eternal Wish Radio, Forest City Gallery (London, ON). Simon has published writing with C Magazine, Hearth Gallery, and Susan Hobbs Gallery, and recently launched a book of writing at Art Metropole titled For Now You Had to Be There published by Gravitron Press.

[Sarah Holloway](#) has been fostering “twin-flame” interests in computation and handi-craft while completing her studies in furniture design at the Rhode Island School of Design. There, she learned fine woodworking, metalworking, and weaving while teaching herself computer science. With an education in craft, she is curious about how older ways of knowing embodied in traditional craft disciplines can be used in the field of computation and computational theory.

[Sage Sidley](#) is a white settler originally from Kmarkn territory of the Sinixt People (Rossland, BC) and a recent graduate from NSCAD's MFA program in fine and media arts situated in K'jipuktuk (Halifax, NS). In 2016, she earned a BFA at the University of British Columbia, Okanagan. She has attended artist residencies in Berlin, Brooklyn, Inverness, and Halifax. She has held solo and group exhibitions in numerous public galleries throughout Southwestern British Columbia and select galleries in Nova Scotia. She is currently an individual course instructor at NSCAD University and a part of the Counter Memory Activism research cluster.

## About the 2022 IA Current Curator

[Talia Golland](#) is a Toronto-based curator and writer whose work is informed by queer theories and methodologies. Particular investments of her curatorial practice include the materialities of new media, the metaphors intrinsic to digital space, and the affective dimensions of internet-based visual culture. They are currently a co-director of Bunker 2, a curatorial collective organizing itinerant programs that explore issues of economy, mobility, and industry. She holds a Master of Visual Studies in Curatorial Studies from the University of Toronto and a BA in History and Theory of Art from the University of Ottawa.

# Inter / Access

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[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 preeminent Canadian arts and technology centre.



# CURRENT

tangles, overlays, and lines drawn elsewhere  
September 7 - October 8, 2022

[Opening Reception](#)  
Wednesday, September 7, 2022, 7-9pm

[Curator Tour](#)  
Saturday, October 1, 2022, 1-2pm

The InterAccess Current program supports the professional development of emerging curators and artists interested in new media and electronic practices. Each year, InterAccess selects an emerging curator, who works closely with IA staff to conceptualize and execute an exhibition of works by emerging artists.

# tangles, overlays, and lines drawn elsewhere

An essay by Talia Golland, the 2022 IA Current Curator

Kelly Clare  
Elham Fatapour  
Simon Fuh  
Sarah Holloway  
Sage Sidley

September 7 - October 8, 2022

Featuring work by Kelly Clare, Elham Fatapour, Simon Fuh, Sarah Holloway, and Sage Sidley, *tangles, overlays, and lines drawn elsewhere* explores digital materiality within an assemblage of connections—those enabled by physical devices and network infrastructures, and those that emerge from the mediative function of metaphor and the suggestive power of gestural trace.

Working across sculpture, drawing, moving image, and site-specific installation, these artists share an engagement with the overlooked, abandoned, and ephemeral. Their methods recall the concept of the *dérive*.<sup>1</sup> In this context, the *dérive* can be thought of as intuitive, receptive passage through environments and interfaces, with attention also to how these moves through physical and digital space have been delineated. These artists are guided by the affective pull of images, objects, and landscapes, online and off, as they harvest physical and virtual materials to translate, layer, and reconfigure.

Simon Fuh’s site-specific drawings make up a new iteration of an ongoing series, ephemeral re-articulations of online visual encounters. The image search is a daily tool and a reflexive impulse,<sup>2</sup> a scrying pool at our fingertips. This shared threshold is often Fuh’s starting point. He gathers by way of meandering routes, allowing images to beckon. Marked on the gallery walls are traces of a relationship with images shaped by digital technology and mediated by the interface of the body.

As an image multiplies and moves across the internet through file formats and contextual locations, its underlying code is altered, as is its meaning. In Fuh’s drawings, these plural and mutable

histories are hinted at by fragments of browser elements, retained from the screenshots he prints out as reference. Instantiated in this new form is the intimacy of drawing as an act: close consideration, successive gestures bringing an image into new being.

The colourful renderings fade out and dissolve around their edges, untethered from the screen’s bright pixels. They reappear as extractions, as if through Magic Wand selection + layer-via-cut. Metabolized in the artist’s body and manually transmitted, much of their data has been shed. The indeterminacy of these lossy uploads is part of their allure—a partial glimpse is rich with possibility.

Kelly Clare’s installation *enter/the net/here* (2022) follows a connection between suburban architectural remnants and the messy physicality of structured cabling across overlapping mediums. Clare’s projected video foregrounds a photo of cement breeze blocks, weathered and overgrown, taken during a walk in her Western Massachusetts neighbourhood. Behind, layers of scanned marker drawings approximate their decorative pattern. Through their mesh of curved lines and messy circles, we spot other snapshots—fences, play structures—alongside screenshots from Clare’s digital strolls online. The backdrop of this moving collage is a montage of scrolling search results for “ethernet cable mess”: unruly masses of cords spilling out of equipment cabinets, wiring closets, and server rooms.

Clipped to a cable-clothesline, a printed fabric scrim hangs suspended between projector and projection. Its lines and fragments of poetry are drawn from Clare’s writing practice, “I”s,

“you”s, and “we”s suggesting the interpersonal as well as an intimate attunement to both technology and environment. The font (sans serif, blue) situates the text within a digital interface, a pliable screen.

The breeze blocks again lend their form to a sculpture made of ethernet cables. Clare zip-tied irregular coils to construct an excerpt of a wall made of gaps and former connections. Their contrasting colours once anticipated inevitable malfunction, offering the possibility of tracing which line led where.

In *step, slither, and scroll* (2022), Sage Sidley charts affinities and correlations between technological and natural systems through a sprawling arrangement of drawings and looping GIFs on various screens and devices. The assembled material engages with cartography, computational informatics, and insect ecologies, drawn from a personal database of references Sidley accumulated via hybrid methods of Google Earth explorations, real-life nature walks, and search-engine research.

Within large compositions, Sidley employs vertical perspectives<sup>3</sup> to simultaneously visualize multiple viewpoints, zoom-outs, and magnifications. Extracted textures and the faint suggestions of charted paths mingle with studies of house flies, interface icons, and the computer hardware components that facilitate everyday rhythms but are typically neither seen nor understood. This subject matter is echoed materially by mapping pins that mount layered scraps of smaller drawings, visible circuit boards, and dangling cords.

Sidley considers the structural implications of our personal devices, accom-

panying, guiding, and tracking our movements. She screenshots and draws from Google Maps—route planning, diagrammatic representation of layered topologies—and translates unwittingly captured people into silhouettes. The repeated inclusion of insects calls to mind “bug” as a technological metaphor for hacking, surveillance, and disruptive errors. At the same time, we are reminded of the collision of digital infrastructures with other ecosystems. Layering and juxtaposition hint at how all these various networks don’t merely co-exist, but actively and continually shape each other.

Elham Fatapour’s *soil* (2019) documents a site-specific performance. The artist drags a satellite dish across a desert landscape of power lines and signal towers. In a mudbrick building, she kneels and pats a mixture of water, dirt, and straw all over the surface of the dish by hand—an embodied and intimate labour. Now camouflaged, the dish is mounted on the rooftop, barbed wire obstructing the camera’s view.

Fatapour frequently features discarded satellite dishes in her work, concealing them within environments. The device is rich with associations: while still functional, it reads as outdated in many contexts, its design still gesturing to past visions of the future. Fatapour not only attends to its overlooked aesthetic aspects, but to its strategic and potentially subversive uses within the existing structures of transmission and surveillance it insinuates.

In *land and sky* (2022), a satellite dish caked in dirt lies unmounted and dormant on the gallery floor, tethering a single helium balloon that blends in with the cloudless blue sky of the painted

wall. Fatapour’s sculpture draws inspiration from real efforts to expand internet connectivity into accessible global networks through high-altitude balloons. A pull in two directions: the balloon’s attempted ascent, the overly compensatory weight of the dish. The helium balloon is an ephemeral object that evokes nostalgia, futility, and potential—easily punctured, persistently struggling to free itself.

The Google search results for “apple” don’t reference the fruit until the second page, the definition overtaken by the tech company’s dominance. In Sarah Holloway’s *Apple-Power Computer Project* (2021-2022), a late-80s Macintosh Plus, tinkered into functionality, is retrofitted with a battery made of apples—a playful union of technological and organic that enacts another semiotic shift.

Threatened by aging hardware and continual updates, our devices teeter on the edge of obsolescence before we even use them.<sup>4</sup> Resurrected from its entombment in the basement of a former church, the computer now sits in a custom cabinet Holloway crafted from cheap wooden crates usually used to store livestock feed or produce. Holloway engages the affective associations of a bygone era of personal computing, and harnesses the generative potential that emerges from the relative simplicity of a long-defunct device—an operational nostalgia.

The apple computer displays the application MacDraw, its graphics now charmingly rudimentary. This digital canvas invites a contained and intimate conversation with a computer that has yet to realize the internet dream. Visitors can make a drawing and print it out via a

dot matrix printer, another late-80’s artifact Holloway salvaged and put to use.

Also on display are a series of drawings Holloway created on the Mac Plus and sent to the printer to interpret. The results on paper were initially garbled, the old machine’s misalignment creating pictures different from those on screen. With each repetition, the printed marks began to take suggestive shape. The sequence of drawings in the gallery document this synchronization, a process of collaborative authorship.

Helium leaks through latex, apples soften and shrivel, hard drives overheat, and cables deteriorate. These articulations, while fleeting, make visible the persistence and plurality of “network” as concept, all at once encompassing dominant metaphors, abstract conditions, and tangible realities.<sup>5</sup>

## Notes

1. Defined originally as movement through urban networks with awareness of the city’s “varied ambiances”. See: Debord, Guy. “Theory of the *Dérive*”, in *Internationale Situationniste #2* (1958). Trans. Ken Knabb, *Situationist International Anthology*. Berkeley: Bureau of Public Secrets (2006), pg. 62
2. See: McNeill, Joanne. “Search”, in *Lurking: How a Person Became a User*. New York: MCD (2020)
3. See: Steyerl, Hito. “In Free Fall: A Thought Experiment on Vertical Perspective”, in *e-flux Journal Issue #24* (2011)
4. See: <https://x.company/projects/loon/>
5. See: Chun, Wendy Hui Kyong. *Updating to Stay the Same: Habitual New Media*. Massachusetts: MIT Press (2016)