



**Marla Hlady, Gordon Monahan, Alison O’Daniel, Lindsay Fisher,
Ellen Moffat, David Bobier & Lynx Sainte-Marie**

*VibraFusionLab:
Bridging Practices In Accessibility, Art and Communication*

Curated by David Bobier
March 3 to March 31, 2018
Opening reception: Friday March 23, 2018 (7:00 to 10:00 p.m.)

Artist Bios:

Marla Hlady
www.marlahlady.com

Marla Hlady is a celebrated sound artist and kinetic sculptor. Her pieces deal with the nature of sound, often materializing it for viewers and reorienting their connection to everyday auditory experiences. Hlady received a BFA from the University of Victoria and an MFA from York University. She began showing in the early 1990s, eventually being included in several national and international group shows, such as 1996’s “Blink” at Toronto’s Power Plant. (In 2001, the same gallery hosted a solo show of her work.) Hlady’s practice developed in scope and ambition through the 2000s; 2008’s *Playing Piano* was a player piano from the 1920s intricately modified with contemporary machinery. In 2012, Hlady did a number of site-specific projects for her solo show at Hallwalls in Buffalo, New York, and for a residency in Norway. Hlady was nominated for the 2002 Sobey Art Award and her work is in the collections of the Art Gallery of Ontario and the National Gallery of Canada.

Gordon Monahan
www.gordonmonahan.com

Gordon Monahan’s works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span various genres from avant-garde concert music to multimedia installation and sound art. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance.

Monahan began performing in public as a member of various rock bands in Ottawa, Canada (1968-73). Since 1978, he has performed and exhibited at numerous performance spaces, museums, galleries, and festivals, including Hamburger Bahnhof (Berlin), the Venice Bienale, the Secession (Vienna), Haus der Kunst (Munich), Mak Museum (Vienna) The Kitchen (NY), the Walker Art Center (Minneapolis), Merkin Hall (NY), and Massey Hall (Toronto). Early in his career, he specialized as a pianist, performing John Cage's Etudes Australes, premiering pieces by James Tenney and Udo Kasemets, and composing extended works for acoustic piano (Piano Mechanics, 1981) and amplified prepared piano (This Piano Thing, 1989). The renowned composer John Cage once said, "At the piano, Gordon Monahan produces sounds we haven't heard before."

Gordon Monahan is the recipient of a 2013 Governor-General's Award in Visual and Media Arts. He won First Prize at the 1984 CBC National Radio Competition for Young Composers, as well as commissions from the Vancouver New Music Society; CBC Radio; Dade County Art in Public Places, Miami; The Kitchen, New York; the DAAD Inventionen Festival, Berlin, the Donaueschingen Musiktage and the Sony Center, Berlin.

Gordon Monahan is the recipient of a 2013 Governor-General's Award in Visual and Media Arts. He won First Prize at the 1984 CBC National Radio Competition for Young Composers, as well as commissions from the Vancouver New Music Society; CBC Radio; Dade County Art in Public Places, Miami; The Kitchen, New York; the DAAD Inventionen Festival, Berlin, the Donaueschingen Musiktage and the Sony Center, Berlin.

Alison O'Daniel
alisonodaniel.com

Alison O'Daniel has a manifesto. "Sound is primary; but other materials and sculptures play out cinematically in a three-act structure of emotional landscapes -- a jarringly non-linear experience of simultaneous time that rises through the body." Using a collaborative, cross-platform process, she makes her strange, fascinating, and lyrical work in interdependent video, sculpture, and sound.

Alison O'Daniel works weave narrative between films, objectmaking and performance. Utilizing sound and its synesthetic displacement onto materials, O'Daniel builds a visual, aural and haptic vocabulary through varying levels of access to sound, color and material. Night Sky has been presented with live musical accompaniment by various musicians or with live Sign Language accompaniment at The Nightingale (Chicago), MOCAD (Detroit), NYU, the Cleveland Museum of Art, the Museum of Jurassic Technology and other venues. She is the recipient of grants from the Rema Hort Mann Foundation, Art Matters, the Franklin Furnace Fund and the California Community Foundation. Recent solo exhibitions include Samuel Freeman Gallery in Los Angeles. Recent group exhibitions include Untitled Art Fair, L.A. Louver Gallery in Venice, CA, and Zic Zerp Gallery in Rotterdam. Writing about O'Daniel's work has appeared in ArtForum, the L.A. Times, L.A. Weekly, and ArtReview. She is currently working on her second feature length film, The Tuba Thieves.

Lindsay Fisher

lindsayfisher.net

Lindsay Fisher is a freelance graphic artist, illustrator, crafts person, part-time entrepreneur, visual artist, and community activist living in Toronto, Ontario. She holds a Bachelor of Fine Arts from Emily Carr University in Vancouver, BC and a Bachelor of Graphic Design from OCAD University in Toronto, Ontario. She works with social justice groups, disability rights movements and anti-oppressive community based organizations to create and support the development of inclusive and socially conscious graphic design. Currently, she is exploring social and cultural ideas of access and user experience through her work with Project Creative Users of which she is Co-Founder and Artistic Producer. She is also an Access Activator with Relaxed Performance Consulting, The British Council Canada and is Artistic Producer for Bodies in Translation: Activist Art, Technology, and Access to Life.

Ellen Moffat

www.ellenmoffat.ca

Ellen Moffat is a media artist who works with sound, image and text. Rooted in the vocabulary of sculpture - space, the body and materiality - her primary media is sound. Her practice spans independent, collaborative and interdisciplinary projects. Her independent production ranges from multi-channel installations, to electroacoustic instruments, to performance, to community projects. Since 2002, she has worked with fragmented language and field recordings using up to 24-channels of sound. More recently her work employs methods and strategies for live sound generation with physical interfaces, transducers, real-time sound processing and interactivity. Her investigation also includes the visualization of sound as image, transcription and translation.

Her work has been presented throughout Canada and internationally. Selected exhibitions include: rhubarb, rhubarb, peas and carrots, Regina (2015); Playing with Gertrude, Toronto (2015); pingtingtootle, CAFKA (2013); Place Markers: Mapping Locations and Placing Boundaries, Halifax (2012); Marking Space, Brooklyn (2011); Seasonal Waves, Calgary (2011-2012); Night Trains, Tel Aviv (2008); COMP OSE, Toronto, Chatham, and Saskatoon (2008-09); ICMC, Copenhagen (2007); Sounds Nervouse, Vancouver (2006); Future Cities, Hamilton (2004); Sprawl, London, Ontario (2003); Utopia Station, Venice Biennale (2003). Collaborative performances include: (un)quiet d, Toronto (2015), Book Chair Table, Saskatoon (2014), and Marking Space, Brooklyn (2011).

Moffat holds a MFA (Sculpture) from the University of Regina, a BFA (Studio) from Concordia University and a BA (Anthropology) from the University of Toronto. Born in Toronto, she is based in Saskatoon. She is a Professional Affiliate of the University of Saskatchewan and is currently working on her PhD at Western University.

Lynx Sainte-Marie

lynxsaintemarie.com

Lynx Sainte-Marie is a disabled/chronically ill, non-binary/genderfluid, Afro+Goth Poet of the Jamaican diaspora with ancestral roots indigenous to Africa and the British Isles, living on unceded Anishinaabek, Haudenosaunee and Huron-Wendat land (Greater Toronto Area).

A writer, multimedia artist, activist, educator, creator and community builder, Lynx's work and art is informed by Black feminism(s), collective community love and social, disability and healing justice movements. As a person with various intersections and experiences, Lynx identifies with the struggles and politics of Black, Indigenous, People of Colour (BIPOC), queer and trans people, femmes, bois, gender nonconforming communities, crips, spoonies and survivors of abuse and intergenerational trauma.

Lynx has travelled throughout Canada performing poetry, developing and facilitating workshops, presenting on panels and lecturing at colleges, universities, conferences and various other spaces where it is welcome to think critically and interrogate structural oppression. Lynx has consulted for a number organizations, sits on various committees – both nationally and internationally – and has had the opportunity to train and educate a plethora of individuals (i.e. social service providers, artists, sex educators, high school and post-secondary students, school faculty and administration) on intersectionality, anti-oppression, queer and trans communities, gender diversity, accessibility and safety, creative arts, love and relationships on the margins, ally ship and much, much more.

David Bobier

www.davidbobier.ca

David Bobier is a self-identified hard of hearing media artist with a mental health diagnosis and is the parent of 2 deaf children. His work has been exhibited internationally and has been the focus of prominent touring exhibitions in Ontario and the Atlantic provinces. Bobier has received grants from Canada Council for the Arts, Social Sciences and Humanities Research Council, Grand NCE, Ontario Arts Council and New Brunswick Arts Council.

He is currently partnering with Inclusive Media and Design Centre at Ryerson University, Toronto and Tactile Audio Displays Inc. in researching and employing vibrotactile technology as a creative medium. As an extension of this research Bobier has established and is Director of VibraFusionLab in London, Ontario, Canada. The Lab emphasizes a holistic approach to considering vibration as a language of creation and exploration and to investigating broader and more inclusive applications of the sensory interpretation and emotionality of sound and vibration in art making practices. Through VibraFusionLab and in his own art practice Bobier aims at creating opportunities of greater accessibility in art making, art appreciation and in viewer experiences of art practices and presentations.

Using performance and interactive installation Bobier explores the bridging of methods of communication and language and ways of interpreting or transforming one modality to another. His work is engaged in a multi-sensory approach and experimentation that allows for the transitioning and re-interpreting of content and experience from one medium to another with particular emphasis on the tactile as a form of creative expression.