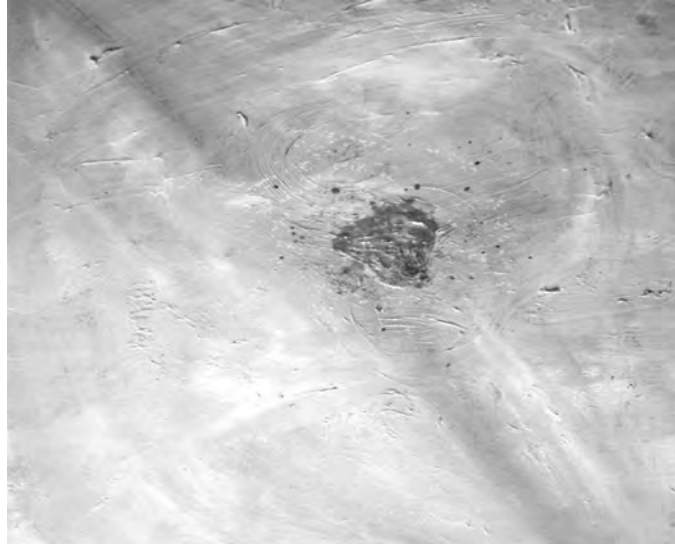


**Department
of Fine Art
Faculty of Arts
and Science**

The Stone Lobby Exhibition
sponsored by
The Centre for International Health, Faculty of Medicine

In Collaboration with

**Centre for
International Health**



Triumph - Leila Gajusingh
2004, acrylic and ink on massonite

curated by Leila Gajusingh

art work by Natasha Bailey, Miguel Bras, Lila Yavari

in association with Minna Lee and
fasu

The Fine Art Student Union
at the University of Toronto

Thursday, June 29, 2006 at 5pm-8pm

Stone Lobby, Faculty of Medicine, 1 King's College Circle

The Stone Lobby Exhibition is the first of what will be an ongoing collaboration between University of Toronto artists and the Centre for International Health at the Faculty of Medicine, affirming that art and science *both* contribute to our most urgent global challenges.

*Where the world ceases to be the scene of our personal hopes and wishes,
where we face it as free beings admiring, asking, and observing,
there we enter the realm of Art and Science.*

Albert Einstein
(from a magazine article on modern art, 1921)

a collaboration between

Visual Studies Students from the
Department of Fine Art, Faculty of Arts and Science

and

The Centre for International Health, Faculty of Medicine



**GREAT MINDS FOR
A GREAT FUTURE**

Curatorial Statement

Life, by virtue of existence, is a process of consumption of time and space. We live in a world with others, bound only by mortality. The concept of time and space are constants in the work of Lila Yavari, Miguel Bras and Natasha Bailey, whose work assesses the world around us. Yavari's work addresses the unseen, in terms of destruction and clashes between culture and nature. Bras' work looks at the middle ground between what is static and everchanging – pursuing the extent to which mechanisms can control and inhibit life. Bailey's work addresses the viewer, in a quest for spatial and emotional recognition. The pursuit of these considerations becomes a study of society, culture, and, inevitably, humanity. We are consumers, but we are also rational, cognitive beings attempting to understand the vastness of our own intelligence and situate ourselves within our surroundings.

Leila Gajusingh, curator

Leila Gajusingh, curator

Leila Gajusingh is a Visual Studies major, attending the University of Toronto. Her current curatorial work is looking at the banality of human life often contrasting it with the uncanny or strange. Her artistic portfolio is centred on concepts of change, time, and perception.

Meet the Artists

NATASHA BAILEY

2004-2007 University of Toronto
Honour BA in Fine art history & Visual Studies
Emphases on Performance art and Digital photography

MIGUEL BRAS

2002-2006 University of Toronto
Honours Bachelor of Arts
Architecture and Visual Studies double major

LILA YAVARI

2006 University of Toronto
Honours Bachelor of Arts, Visual Studies Specialist
2003 Ontario College Advanced Diploma, Interior Design,
School of Animation
Arts and Design, Sheridan College

When we question what are body and space, we think of an object occupying an area in a three dimensional space. This piece questions the notion of space in terms of its solidity. Notice that the figure is pressing up against something, suggesting that she is occupying a three dimensional area. Also notice that she does not possess any shadows or distinguishable areas of light. This lack of light and shadow suggests that she does not exist in the space, drawing the conclusion that perhaps she exists in a psychological space.

The idea of a psychological entrapment is therefore presented. The desire to escape the thoughts in our minds, or the boundaries of our bodies is difficult and perhaps, for some, impossible. For the figure, a relentless effort to escape is destroyed by a realization of its current impossibility.

Because the figure possesses characteristics associated with gravity, the appearance that she is pressing against walls would signify that she is in a space. But the lack of any visual boundaries confuses us into questioning her spatial relevance, for example: there is no distinguishable depth of field.

This piece also raises the notion that she has created her own space because she has defined the walls, ceiling and floor that surround her. Perhaps if someone else were to be in the same space they would give themselves more or less room. This relates to a psychological self-infliction of boundaries that are associated with ones accomplishments, self-worth or ambitions.

This work presents us with questions of our own relevance to life and the boundaries that we have set or inflicted upon ourselves. These tight or wide boundaries determine the pace of our lives, whether we take things slowly or quickly.



Body and Space, Natasha Bailey

The presence of the grid in my works exists for several reasons. First of all, the grid acts as a device to measure the amount of motion occurring behind it. Secondly, the regularity of the grid is in complete opposition to the shifting background. As well, the grid gives the painting a unique aesthetic and sense of materiality, and it seems to offer an objective way to understand the works. Furthermore, the addition of the grid system allows the viewer to compare one rectangle to another, emphasizing that no two cells are identical. Resultantly, a level of intimacy develops between the artworks and the viewer as he/she attempts to reconcile a scan of the works as an entire entity, while at the same time looking at rectangles of colour as individual units. Indeed, phenomenology, the process of perceiving by a viewer, is imperative to an understanding of the works. With enough observation, it should become apparent that the meaning of the works does not reside in any fixed structure. What the works are attempting to articulate is found, not necessarily in the paintings themselves, rather, it is found in the interchange between the artwork and the viewer.

My main objective in creating these works is for the viewer to have an experience of his/her own while viewing these artworks. I had a specific temperament each time I began an individual artwork, and I attempted to maintain this temperament throughout the production of each piece. Although I do not expect the viewer to feel the same temperament or set of emotions that I felt when creating these artworks, my goal is for him/her to be 'moved' emotionally in some manner or to feel some emotive quality.

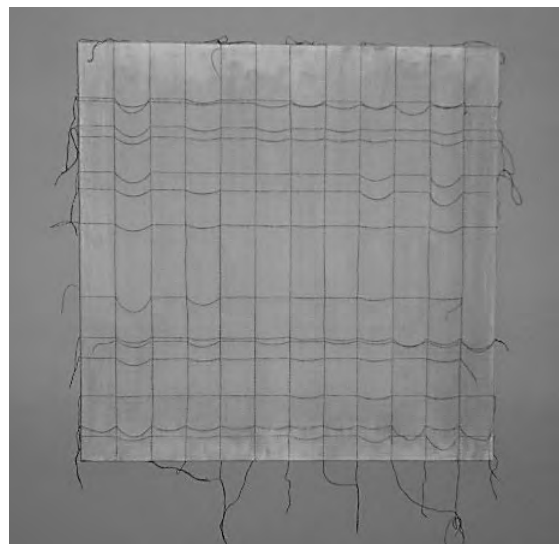
The application of paint on the canvas is in complete opposition to the grid system. In fact, the paint has no regard for the grid pattern. Paint from one block merges right into another cell. The paint seems to be in a state of motion, while the grid pattern appears more static. Although I am interested in the unity of the grid pattern with the paint, I am also interested in thinking about both elements as separate entities. The strength of the work rests in the relationship that the grid pattern has in comparison to the paint and/or to the background. Furthermore, I attempted to attain the effect of translucency (evident in watercolours) while executing these works typically in an acrylic medium. The effect of many layers of paint achieved this.

My most recent works have expanded upon concepts of the grid and phenomenology, and have introduced notions of the uncanny. Concepts of the uncanny serve to question or challenge the perfect nature of the square and/or the grid structure in my works. A disintegration of the grid has, in some cases, been the result. Influences behind these works include the production of contemporary works in the artworld that focus upon the uneasy, disturbing, and dirty. Also, my recent works attempt to challenge Rosalind Krauss' statement, "development is precisely what the grid resists" (found in her essay *Grids in the text Bachelors*). By introducing notions of the uncanny into works containing a grid understructure, I am demonstrating that it is possible to be inventive and developmental with this element. The grid is not restrictive, rather it is influential and serves as a foundation upon which to expand.



Untitled, Miguel Bras

2003, mixed media



Untitled, Miguel Bras

2003, mixed media

These works are a critique of environmental and urban development policies, exploring the relationship between the environment and its inhabitants. More specifically, the works scrutinize our effects on the environment as we attempt to progress and coexist within it. I refrain from referring to this environment as ours because it is that very ideology that has been responsible for its degradation - a degradation that has resulted in the diminishing imprint of the many species that coexist among us. This theme is explored both conceptually and practically in my works and is in no means an attempt to provide an answer to the problem at hand, but rather to evoke empathy and bring awareness to this increasingly imperative issue.



Untitled, from series Lost, Lila Yavari

2006, photobased



Untitled, from series Lost, Lila Yavari

2006, photobased