Anne Low would like to acknowledge the support of the Canada Council for the Arts, which last year invested $152 million to bring the arts to Canadians throughout the country.

**Session: Jean-Paul Kelly**

The Fine Thread of Deviation
Anne Low & Evan Calder Williams

**Brookfield.**

**Before the Lecture:**

**Anna Leyland**

**Chair:**

“...the limits of representation by examining complex associations in the production, reception and circulation of documentary material.”

“In 2015, She was a member of the Emory University installation team at the 54th Biennale di Venezia. She received her Ph.D. from the University of California, Santa Cruz, and undertook postdoctoral residencies in 2011 at the Canada Council for the Arts, and 2012 at the Royal Academy of Arts in London.”

“Joi T. Arcand is a Canadian artist, activist, currently exhibiting her work for the third time at the Cooper Hewitt, Smithsonian Design Museum in 2019.”

**Shard Cinema**

 blows across the page at 10:30 AM in the John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. This lecture is presented in partnership with the MVS ProSeminar at the John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto.

“Joi T. Arcand is a Canadian artist, activist, currently exhibiting her work for the third time at the Cooper Hewitt, Smithsonian Design Museum in 2019.”

**Next 30 Days**

Joi T. Arcand is a Canadian artist, activist, currently exhibiting her work for the third time at the Cooper Hewitt, Smithsonian Design Museum in 2019.
The Fine Thread and the Paperstainer


The fine thread of deviation is the “impossibly small difference between exceptional failures and business as usual, connected by the fact that the very same properties and tendencies condoned by industry from that covertly pushed by they who seek to ruin such industry and its social forms. Frederick Sumner Boyd, that only a “fine thread of deviation” separates the normal degradation of materials and objects. Low and Williams’ collaborative and respective projects open the potential for disrupting the form of bedsteps typically laid in a room and positionNettles of the 18th Century to strip abs and void form. Carson, pink, acts in particular to raise interest with space for understanding that doesn’t annihilate the cultural meaning imbedded in its constituent parts, but instead reaffirms their vitality. In between the foreignness and familiarity of these pieces, in between truth and new? Somewhere in the ambiguity of this intersection—moving from nostalgia to constructive illegibility—there is space for understanding.

The concept of sabotage expands beyond the abstracted content of the video, extending into the gallery itself, caught between the structured intervals of the pattern and the forms of contested visibility that take shape within. It is a space for upholding the use of a technique, or activation of a capacity, at odds with the apparatus, system, or platform the work is located within. Low and Williams’ collaborative project is an exploration of this kind of displacement, as it traverses a space in which the work is considered as a whole, as part of an exhibition or installation, and as an independent entity. The work is a site of both disruption and resistance, a place where the artists’ intervention is both visible and invisible, where the boundary between the artwork and its context is blurred. The show’s title, “The Fine Thread and the Paperstainer,” refers to a historical figure who used vinegar to disrupt the weaving process, thus disrupting the flow of production. Similarly, Low and Williams use their collaborative practice to disrupt the flow of production, challenging the norms and conventions of the art world.

The Fine Thread and the Paperstainer

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