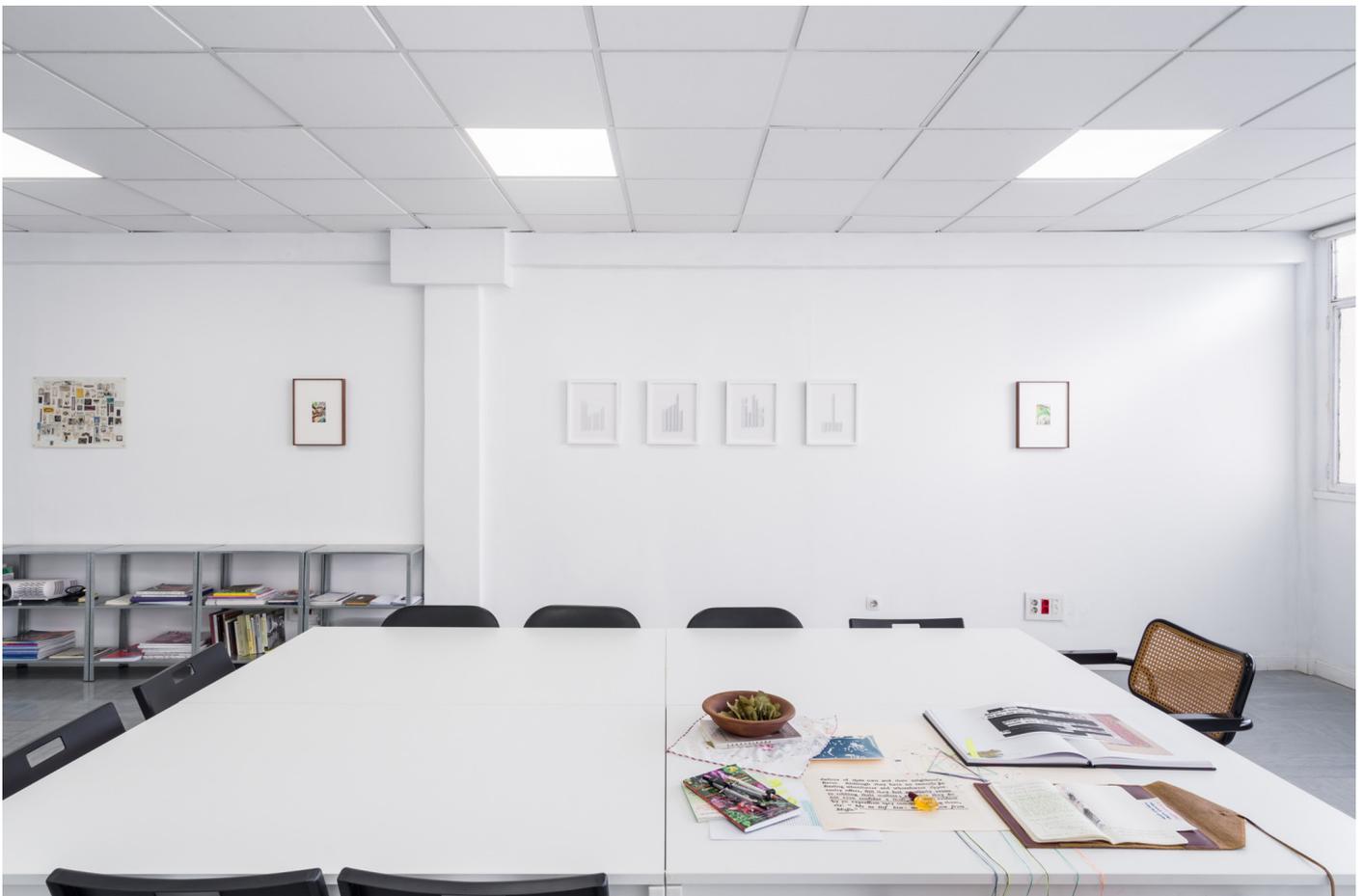


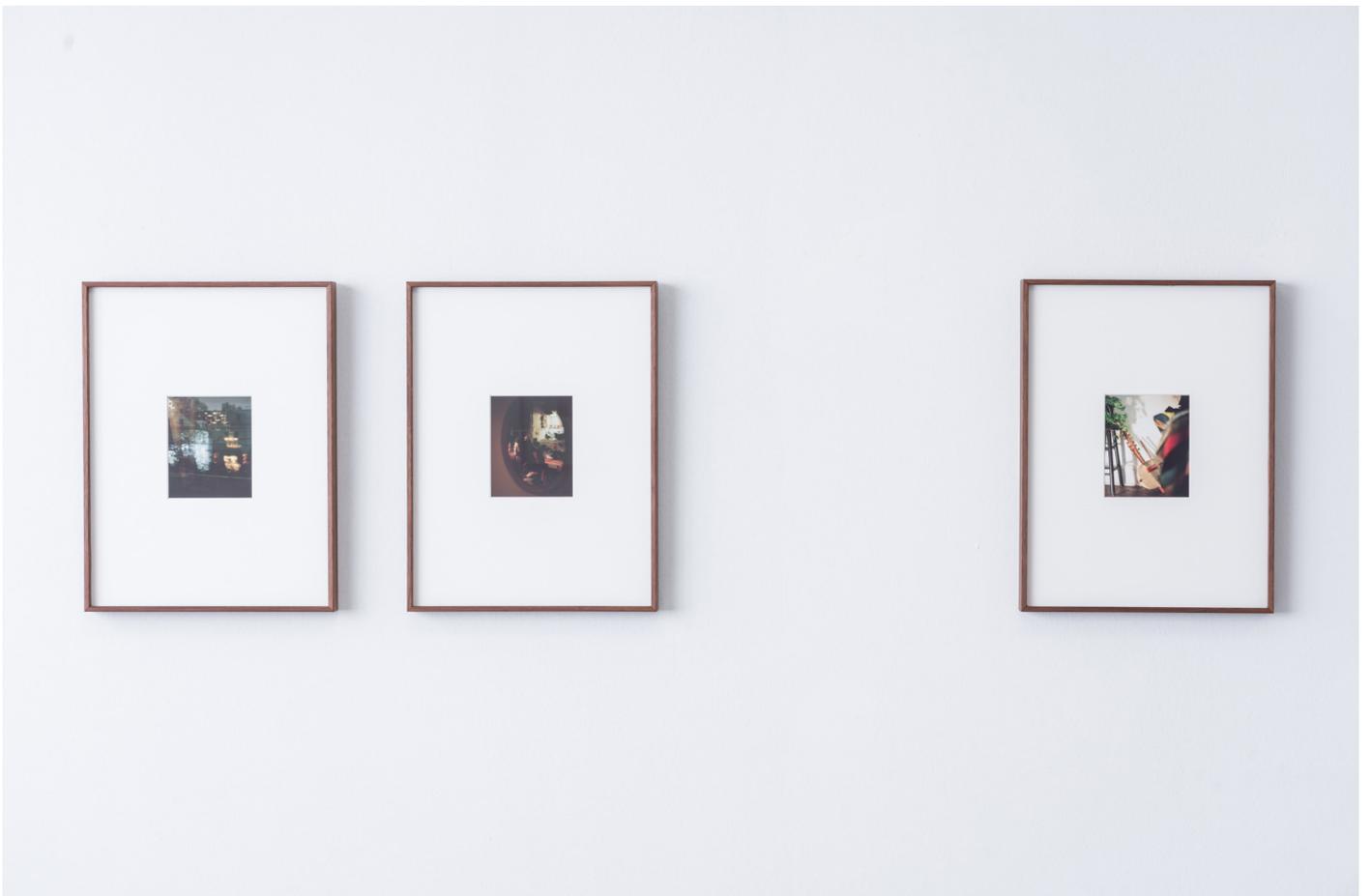
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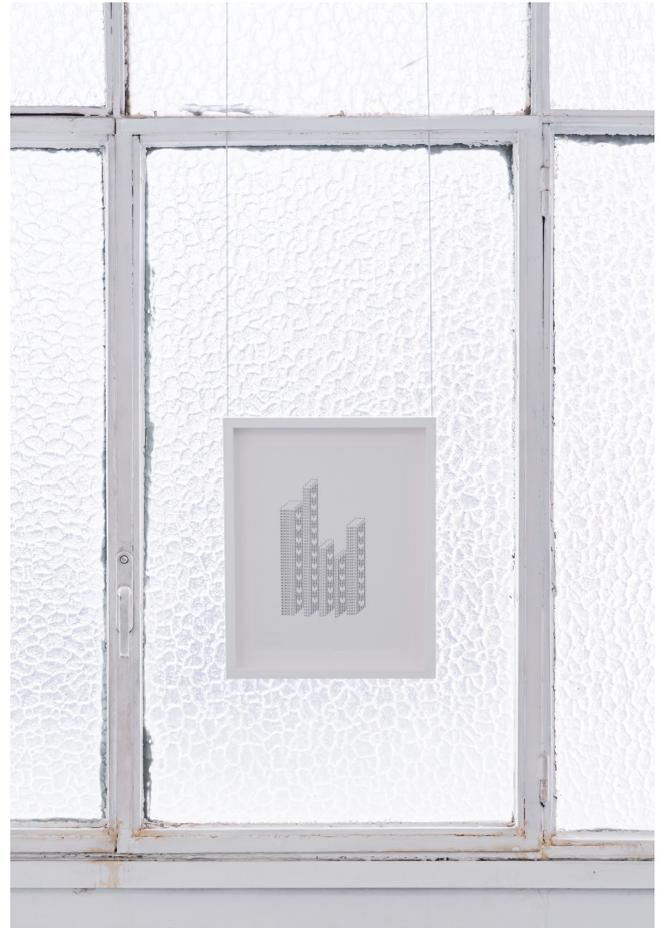
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The group show *Wayfinding* explores different flows of identification and solidarity that originate within systems whose functioning is characterised by the isolation of parts, the delimitation of emotion and the reduction of the possibilities of belonging. Taking writing and language as their point of departure, the works of Alex Turgeon, Derica Shields and S*an D. Henry-Smith share an effort to saturate the constrained literality and spatiality of architecture, the archive and the administration of social life.

ALEX TURGEON's typewritten poems use the generative value of number 5 as a formal constraint. Each of the five urban landscapes repeats a phrase that calls to action and tests the fecundity of repetition and seriality. *Memorize this city of hearts, Misadvice this city of narcs, Martyrize this city of tarts...* Drawing together queer theory and concrete poetry, Turgeon understands the constructive condition of language and the poetic space of architecture in relation to the management of bodies. It is precisely the concrete and diagrammatic nature of the poems that distances them from their supposed coldness and opens them up to a variation that incorporates emotional and political states.

In *a/mass a mullllltitude or murmur/ation*, an office table with herbs, handwritten papers, letters and books recreate the workspace of Ackee, the fictional researcher and author of *Bad Practice*. *Bad Practice* (Book Works) is the title of DERICA SHIELDS's forthcoming book, which addresses how the herbal practices enslaved people used to administer their own abortions surfaces in the archive during Britain's imposition of laws that coerced slave reproduction. The presentation of the project in Juf plays in archival absence, considering the solidarity, networks and intimacies that produced this herbal knowledge. Half hidden on the table is a hand-drawn birth chart dated March 1756 — like the recreation of Ackee's desk, it offers a staging of the invisible that cannot be reduced to the visible.

S*AN D. HENRY-SMITH accompanies their photographs with titles and poems that refer to hidden elements and mythological figures. The images suggest modes of socialisation in which there is a reciprocal and processual game of unstable elements. The double and unexpected duplications not only imply an encounter with the strange, but also highlight the need for protection and support within social life — *Orthrus* is the two-headed dog that guards Geryon's cattle. For their part, the sacred and enjoyment are associated with responsibility and commitment, and point to these two elements as key components of community formation — *Ace of Pentacles* shows four hands intertwining a white thread in a pentacular form. Until one of the hands quits this apparent act of leisure, the sustained tension between fingers and thread generates a talisman.

ALEX TURGEON is an interdisciplinary artist concerned with how the poetic space of architecture and the built space of language can embody queer subjectivity through the formal positioning of material and poetic text. His artistic practice finds forms through poetry, sculpture, video, performance, and drawing amongst many other expanded media. Turgeon received his BFA from Emily Carr University of Art + Design (2010) and his MFA from Rutgers University (2020). His work has been presented at Ashley, Berlin (2021); Or Gallery, Vancouver (2018); San Serriffe, Amsterdam (2018); Franz Kaka and Art Metropole, Toronto (2017); Tate, Liverpool, (2017); Tunnel Tunnel, Lausanne (2017); KW Institute for Contemporary Art, Berlin (2016); Contemporary Art Centre, Vilnius (2015) and as part of 'Poetry as Practice' an online exhibition hosted by Rhizome and the New Museum, New York (2015). *Love Poems for Ceres*, his first collection of poetry was published with Broken Dimanche Press, Berlin (2017). He will participate as the first Canadian artist in residence in the forthcoming Junge Akademie program at the Akademie der Künste, Berlin (2022-2023). Turgeon lives and works in Toronto, Ontario, Canada.

DERICA SHIELDS is a writer and editor from South London. She works without reverence for disciplines and with a focus on Black aesthetics and cultures. Her criticism has appeared in *Art Review*, *White Cube*, *Frieze* and *Flash Art*. For the past few years, she has experimented with schematic writing and orality through exhibitions and commissions from Wysing Art Centre, Turf Gallery and Cell Project Space. Derica has given talks, programmed and taught classes internationally: at Spectacle Theater, Light Work and Pioneer Works in New York; ICA, South London Gallery and Somerset House in London; and RCMC in Amsterdam. *A Heavy Nonpresence*, her multi-format oral history project centring Black Londoners' accounts of the UK welfare state, was published by Triple Canopy in 2021. She is a 2022–2023 resident at Jan Van Eyck Academie, and is concluding her slow work on *Bad Practice*, a book project on failure, forthcoming from Book Works.

S*AN D. HENRY-SMITH is a collaborative practitioner engaging Black experimentalisms in and across poetry, photography, sound, and performance. They have received awards and fellowships from the Fulbright Program, The Poetry Project, and Poets House, among others. Recent readings and performances include to be held while taking shape with Ladipo Famdou, Alec Mateo, and Monique Todd, Tempel (2022), *Call with Justin Allen and Yulan Grant*, The Shed, (2020); *Zong!* by M. NourbeSe Philip: A Collective Reading with LaTasha N. Nevada Diggs, Erica Hunt, and Rosamond S. King, Poets House, (2019); and *The Pearl Diver's Revenge* with Imani Elizabeth, by Triple Canopy, New York, NY (2019). Recent group exhibitions include *Seven View of a Secret*, Diez Gallery, (2022), and *Harlem Postcards Winter 2020*, The Studio Museum in Harlem, (2020). Henry-Smith collaborates with Imani Elizabeth Jackson as mouthfeel; their book *Consider the Tongue* (2019) probes histories of aquatic labor and Black food through cooking, poetry, and ephemeral practices. They are the author of two chapbooks, *Body Text* (2016) and *Flotsam Suite: A Strange & Precarious Life, or How We Chronicled the Little Disasters & I Won't Leave the Dance Floor Til It's Out of My System* (2019). *Wild Peach* (2020), was published by Futurepoem, and shortlisted for the PEN Open Book Award. "in awe of geometry & mornings" (2021), exhibited at White Columns, brought to scale photographs from the book alongside a series of readings and conversations programmed with their collaborators. They are also the director of the short film *Lunar New Year* (2021).