

VECTOR | ISSUE-6 | TORONTO

VECTOR Artists Journal

Managing Editors Peter Gregorio, Javier Barrios
Guest Editor, Curator John Montieth
Introduction Alex Bowron

► Launching | Thursday, July 16, 2015 | 7-9:pm

Opening Location O'Born Contemporary
131 Ossington Avenue, Toronto M6J 2Z6
On the Internet www.vector.bz
Exhibition on View July 9th - August 9th

► VECTOR Artists Journal | An Art Exhibition In The Form Of A Literary Journal

Vector Issue-6 Toronto compiles a collection of written works by 18 emerging and established artists for print and online for download. The form, length, and theme is up to each artist. Essays range from 1-10 pages, are printed in black & white, unedited, and arranged in alphabetical order.

Artists included in VECTOR | Issue-6 | TORONTO:

Nadia Belerique	Kristiina Lahde
Bruno Billio	An Te Liu
Barr Gilmore	Johnson Ngo
Andil Gosine	Paulette Phillips
Lili Huston-Herterich	Public Studio [Elle Flanders/Tamira Sawatzky]
Felix Kalmenson	Geoffrey Pugen
Laurie Kang	Jon Sasaki
Shelagh Keeley	Jennifer Rose Sciarrino
Jean-Paul Kelly	Charles Stankieveh

► 300 bound copies will be printed and handed out for free at the opening reception

There will also be an exhibition or artworks by the participation artists, which will be on view in the Gallery from July 9th - August 9th. The e-book version of Vector Toronto will coincide with the launch of the printed edition on July 9th.

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Excerpts:

We kill when we write the same way the painter kills the model when painting. We take the stuff of life and turn it into words. When we write about art we don't kill it directly; what we kill is the idea that we have latched on to. (ALEX BOWRON)

On January 7, 2015, two gunmen walked into the Paris office of Charlie Hebdo and killed eleven staff working at the satirical French magazine. Afterward, "Je Suis Charlie" became adopted internationally as a statement of solidarity with the victims. (ANDIL GOSINE)

The fundamental quandary however remains, as much foregrounding the limits of our ability to communicate across time as to relate in a way that is not presupposed by a shared system of relations, defined by cultural adjacencies. How to escape the essential formations of language that we all take for granted? (FELIX KALMENSON)

She read from her laptop. All I could see were the layers of grey-brown fingerprints on the screen, crossing directions and catching the overhead light like strokes on an improperly lit canvas. (JEAN-PAUL KELLY)

Built between 1964-1968, Fleury Merogis is Europe's largest prison. The main prison is formed by a polygonal central building from which five blocks radiate, each one consisting of three wings with four levels of cells. Each block has a capacity of 900 prisoners. (PUBLIC STUDIO)

When contemplating technology in a speculative manner I like to reflect on 10 years into the past, consider the present, use this to think of what will come in 10 years, and then continue forward jumping a decade at a time. Will haptic technology end the abstraction of digital media that makes it so appealing? Or will it expand intuition in the creation of aesthetics and ideas through digital means, generating an influx of discourse and post global communication and collaboration? (JENNIFER ROSE SCIARRINO)

Art as radar acts as an 'early alarm system,' as it were, enabling us to discover social and psychic targets in lots of time to prepare to cope with them. This concept of the arts as prophetic contrasts with the popular idea of them as mere self-expression. If an art is an 'early warning system,' to use the phrase from World War II, when radar was new, art has the utmost relevance not only to media study but to the development of media controls.(CHARLES STANKIEVECH)

The following weekend I returned to the city I wanted to fall in love with. I walked south and met Queen street. It was 11:30 am, April 16, 1983. The streets looked old and shabby. Walking westbound most shops were closed, or no longer shops. A sprinkle of people were sharing the street with me. By the time I got to Queen and John I was aware of a feeling, an optimism brewing inside me. I felt a door had opened. I looked up and around from where I was standing. In the upper story windows, signs of life appeared. "Studios For Rent", "Vintage Clothing", "Shhhhooooozz". (BRUNO BILLIO)