



Window Space

Xpace Cultural Centre
2-303 Lansdowne Ave
Toronto ON M6K 2W5
416 849 2864
Tuesday-Saturday 12-6
www.xpace.info

Relatives

e howey

June 25 – July 24, 2015

*"The energy of free space is proportional to the power of sharing.
The knots are a spatial map of historical memory and experience
and in each new relationship they will tie a knot of non linearity."
- Appendix, Homeshop¹*

e howey's *Relatives* is a multi-layered installation that incorporates the foundational aspects of their complex practice as a printmaker-artist. Using ink washes on acetate, howey creates a fragmented, echoing account of the ways in which space is taken up and animated by those who occupy it. howey recognizes "for those who are on the fringes of margins, at the intersections of identities, there is little to no ground on which to be seen."² With this window, howey aims to reflect these populations and invite them into the space.

Within howey's printmaking practice, images are often negotiated through the limitations and anomalous quality of opaque silkscreened drawings. In *Relatives*, by comparison, ink on acetate serves as a middle ground for projection and method, acknowledging the transitory aspect of the Window Space. howey's work has long documented identity and its activation through circumstance, be it physical, emotional, or otherwise. The transparency of a being and its vulnerability to outside influences is reflected in the use of acetate, a medium that can never be completely captured and is dynamic to the world

¹ Homeshop. 附录 APPENDIX. Beijing, China: Homeshop, 2013. 12

² in conversation with the artist.

around it.

Acetate is a plastic used in many parts of today's society to melt together defining elements, in clothing, in drugs, and of course as a medium. By using an organic substance, in this case ink, as a resistant but willing device to work with the plastic membrane of the surface on which it is applied, howey is mimicking the very nature of a displaced body.

As space has been designated through economic development, its subjective and objective qualities are activated by those who pass through it; the energy deployed in space creates it, and the balance between sharing a space and taking it up negotiates its use.

There is a disparity and yet eagerness with which residents of the Lansdowne & College area have used the neighbourhood over time. Through attempting to historicize the area when contemplating its use, one may erase its residual aspects, however in the case of that locality, the residue is a complex river of energy that is found flowing through the cracks in the sidewalk, up the buildings, within the many people who pass through the intersection everyday.

There are multiple margins that intersect between the attempts to develop the area, with the shutting down of certain alternatively-enterprising businesses (such as sex work and drug dealing), the addition of corporate food chains, and finally the very existence of Xspace within this context, there are many elements of the physical space, such as the intersection and the pavement which the window's light touches, that become secondary, though still dominant.

Perhaps we will have to go further, and conclude that the users of space are subject to its constructed intent. Colonized space seeks to erase and make efficient the destructive forms of capital, surveillance, and dismissal. For marginalized groups, space is limited further through techniques of gentrification, recession, and visual redesign.

The bodies most often encountering the space are varied and fringed; migrant, racialized, elderly, working-class, self-enterprising, young, queer. The visual representation of these identities is found through the work, fragmented bodies that float, addressing the viewers through the windowpane; In the spaces occupied, by the window & its reflection on the pavement and toward the street, howey aims to ask, who are these people? How do these spaces show their identities, engagements and presence? The geography of the space and character aspects of its deterioration, subjection and neglect, and its reparation and amendment, are all reflected within these people. *Relatives* acknowledges and invites their gaze and viscera as it is reflected back toward them with warm and transparent intent.

- sab meynert