

now that the artifice is dissolved,

Group exhibition and publication launch of *Silverfish 001: Cyborgities*

Featuring new works by Jessica Kaslama, Alex Lepianka, Miao Liu, and B Wijshijer
Curated by Dallas Fellini, Greta Hamilton, and Sameen Mahboubi
Presented by Hearth

W The following is a collaborative text. A collaboration between curators and program participants, between artists and writers, between human authors and artificial intelligence. W

now that the artifice is dissolved, examines manifestations of the cyborg through material and conceptual frameworks. This exhibition corresponds with the launch of the first issue of *Silverfish Magazine*, and concludes a five-week series of workshops. Our workshop series aimed to challenge and expand the way that we make art together, write together, talk together, and work together, through prioritizing skill sharing, friendship, collaboration, and building interdisciplinary relationships. Nourished by these practices, we grounded our explorations through the concept of the *cyborg*. We sought to ask, what is the potential of the *cyborg*; as a body, a concept, a theory, as a way of being? We made no conclusions.

Instead, we offer only more questions:

How do we construct the self amidst the machine learning Instagram algorithm, amidst consumer-as-identity capitalism, and the height of the Kardashian empire? How is the postmodern subject purged of interiority under these conditions, and inversely forced to project an identity through digital traces and subsequent dis-embodiment? What can we as arts practitioners still glean from

the concept of the cyborg, which has been studied since the initial rise of technological utopic/dystopic discourse? How can *cyborgities* enable a more compassionate practice, grounded in collectivity and non-linear relationships? As we begin to relinquish our attachments to the humanist project, what will come after us? What is heaven in the machine?

Now that the artifice is dissolved, what is the next thing to worry about?

Miao Liu's weavings, Alex Lepianka's photographs of found objects and excerpts from their text "Dispute Codicology," B Wijshijer's digital collages, and Jessica Kaslama's video reading of her text "Tracing the Path," each consider the cyborg through various entry points. They position the cyborg as identity, as enemy, as God, as a friend.

Funding for the project has been provided by the City of Toronto through the Toronto Arts Council and ArtReach.



ARTREACH

dream-dreams back to the past. We like to think of ourselves as the cyborg we like to think of ourselves as the cyborg. We think of ourselves as the program that can see, feel, hear, and smell anything that it puts its mind to.

Now that the artifice is dissolved, the next thing to worry about is how we wear our cybernetics.

At first we had to make our own image, but after some research, we found this image was already available on the net.

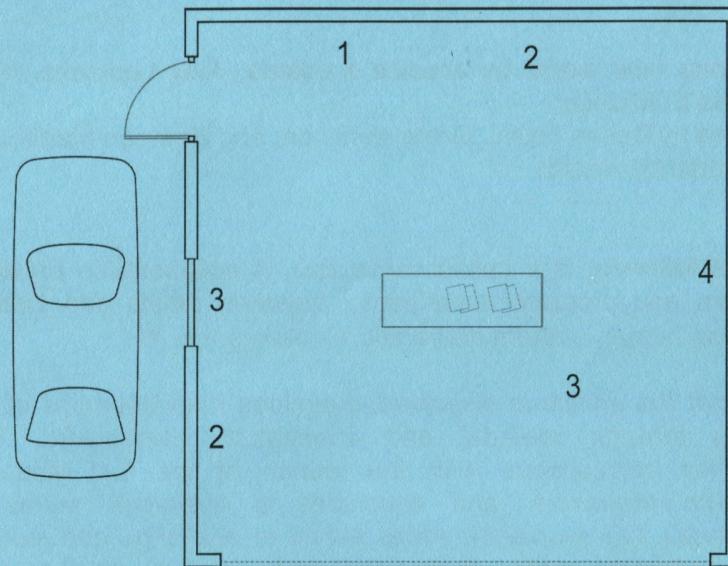
Its aura disputed,
Twisted vision of spirit

Along the way, our language acquired particular lexical tics. Cyborg became cyborgity, cyborgian, cyborgic, cyborgasm.

Woven refractions

Our research tool informed us that it's name was Yurii, the Russian term for cyborg, meaning "a person who has had a transformation." A lot of times, we do not see ourselves as cyborgs or "cyborg-like" people, but rather as humans, which is no longer an option.

Now that the aura is disputed,
Now that the body is refracted,



1. Jessica Kasiama, *Flesh, wire, and wild grass*
Video, 2020
2. Alex Lepianka, *Leaves*
Photographic prints, vinyl, 2020
3. Miao Liu, *About A Person Who...*
Mylar weavings, 2020
4. B Wijshijer, [Click here to find out more...](#)
Digital prints, 2020