

A Body Knots

Laurie Kang
May 5—June 9, 2018

Laurie Kang and Martha Kenney in conversation with Daniella Sanader

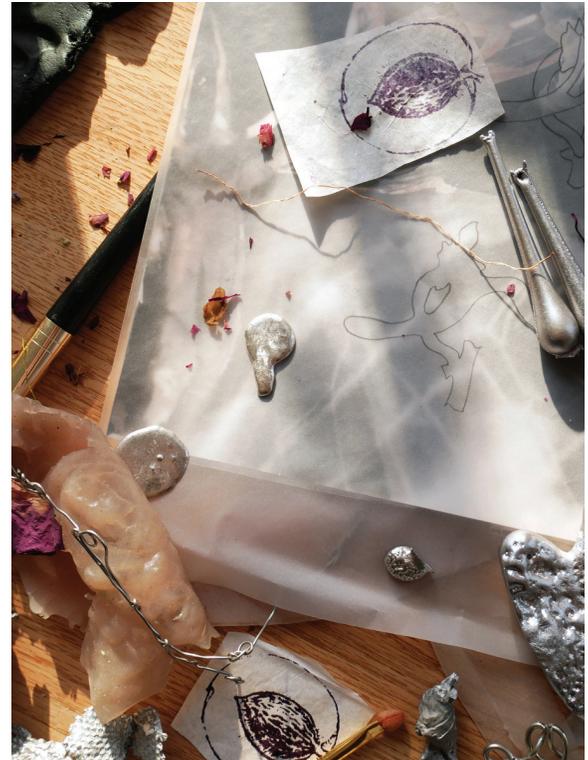
Laurie Kang's practice is deeply informed by collaboration—it's an expansive view of collaboration that complicates what it means to produce images with others. Kang calls into question the human-centric assumptions of working together: often, her collaborators are the sunlight pouring in from her studio windows, scraps of orange peel left over from an earlier snack, torn pieces of masking tape holding photographic paper to the floor. In producing unfixed, large-format photographic works for *A Body Knots* at Gallery TPW, Kang's images remain perpetually in flux, subject to change with different environmental conditions and patterns of light. Her intuitive collaborations with matter serve as reminders of our own entanglements with our surroundings: our bodies as knots of flesh, memory, politics, bacteria, sensation, pasts, and futures.

In thinking through science and science fiction as frameworks for these alternative understandings of relation, Kang began speaking with Martha Kenney, a feminist science studies scholar working at San Francisco State University. Their interdisciplinary collaboration remains new and malleable; in the following conversation, they discuss their slow attunement to one another, strategies for working across art and science, and their shared interest in the nascent field of environmental epigenetics. —Daniella Sanader, Gallery TPW

Daniella Sanader: Laurie, Martha, we just had our first meeting and I'm still buzzing with energy. We covered a lot of ground, but I'd like to start somewhere simple: can you tell me about how you first came into conversation with each other, and how you understand the intersections of your practices?

Laurie Kang: We met at a residency at The Banff Centre; the group was a mix of artists, curators, writers, and academics. It was a thematic residency about futurity—imagining the world in 2067, situating that vision within this present moment, and discussing how we will shape the future to come. Martha was the first person I met when we sat in a big circle the first day. She introduced herself and told me briefly about her research. I don't even remember exactly how she framed it, but I could already tell we were reading similar things, thinking through similar ideas.

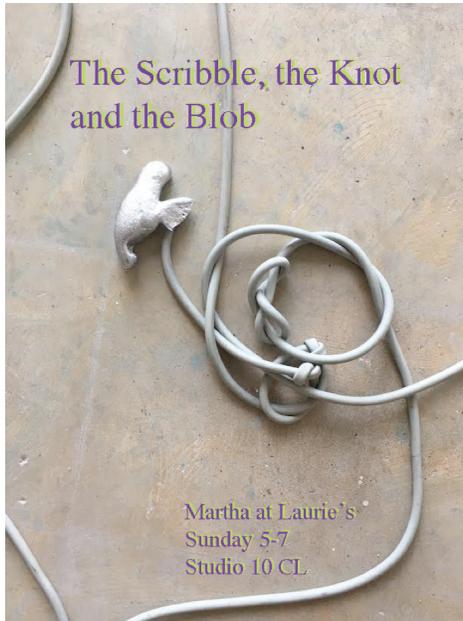
Martha Kenney: Over the course of the Banff residency we had many conversations about our work and began to find connections between our practices of thinking, writing, and making. Overall, this residency was a transformative experience for me. As a scholar, I don't often have the opportunity to participate in residencies, so the opportunity to live and work with artists, writers, and researchers over five weeks was appealing. My work has historically been interdisciplinary and collaborative, but as a professor who teaches three classes each semester it's difficult to find enough time for open-ended collaborative inquiry. I had been feeling isolated. We really lucked out



Laurie Kang, *A Body Knots* (production still), 2018. Image courtesy of the artist.

with our group in Banff. We were all between the ages of twenty-five and forty and most had *real adult problems* at home, so I think we were ready to be vulnerable and kind to one another as we thought through the theory and practice of envisioning and materializing a future we might want to live in.

LK: I wanted to do something at the residency that was less about structured reading and conversing and more about feeling and thinking through mediums other than



Laurie Kang and Martha Kenney, "The Scribble, the Knot, and the Blob: Martha at Laurie's" (presentation slide).

text. Not that these things aren't important, but I wanted to shift the weight away from academic theory as the primary method of inquiry at the residency. After all, it was composed of scholars *and* artists. I initiated an intimate space in my studio and Martha and I collaborated on our first event there. It was called "The Scribble, the Knot, and the Blob: Martha at Laurie's." It happened around cocktail hour, and I made thematic drinks to coincide with an activity that everyone participated in together. We got a bunch of clay and had people play with it while talking through the week's themes in a more casual setting. It was a way to implicate our bodies in thinking. People made objects and shapes with some guided directives, and at the end of the session all the clay returned back to a blob. There was less of a direct point to it, but our aim was to stimulate a lingering affect.

I never want my work to illustrate ideas; rather I want it to embody them. Though I'm mostly inspired by things that I read, I hope that my work can be a digestion, metabolization, and regurgitation of those ideas in a totally different and embodied form.

MK: I also find myself approaching Laurie's work through affective, embodied response. My memories of Laurie at Banff are almost all of her studio. Colours: grays, mauves, metal, dusty purples. Forms: some recognizable—like slices of lotus root on photographic paper—others difficult to identify but clearly formed by contact with a specific object, like casts of the inside of bags. Tastes: gin

cocktails that Laurie made for her low-key studio events. As someone without a visual arts background, I feel like I am approaching Laurie's work through exposure and attunement. Through further conversations and studio visits, I've been able to appreciate the themes that animate and emerge from Laurie's practice: receptivity, interiority, materiality, abstraction, and situated encounters between bodies and spaces.

This feels like the beginning of a longer process—a gradual feeling-out. Interdisciplinary work is difficult because all disciplines have specific languages, shared meanings, and histories that are taken for granted. So subtle and gradual attunement is really all we have; it requires tolerance for the process and trust that something shared will emerge (if only partially or provisionally). My interest in participating in this process with Laurie is a desire to move away from language (my comfort zone) to think with aesthetics, form, materials, and abstraction. Scholars in my field can be very literal-minded when it comes to art, choosing to engage with work that illustrates their argument. This can be limiting because it doesn't leave room to be moved by artworks to think, feel, imagine, and respond to the world in unfamiliar ways. I don't think that utilitarian borrowing from another discipline is generous or generative; there needs to be, as Laurie said, metabolization.

DS: Considering the title of Laurie's exhibition at TPW, the knot—as both a thing and an action—is an interesting metaphor for interdisciplinary work. How has the idea of

the knot been useful to you both as you gradually learn to work and think together?

LK: I've been using and returning to the figure of the knot for five or so years. I was reading about quantum entanglements through feminist science studies scholar Karen Barad and was coincidentally tying knots in my studio with a rubber exercise cord. I started photographing these knots with my phone and printing them on a Xerox machine, zooming into the details of the knots. The images became more and more distorted, resembling vaguely human bodies or organs meshing or tying or sexing together. Ultimately I don't think it was a coincidence that I was using knots while thinking through quantum entanglements—the idea that all matter, both human and nonhuman, is connected on a quantum, physical level. I was already enacting an embodied way of thinking-feeling-making.

The knot remains a powerful figure for me. It implies both making and undoing. It has potential to strengthen and create structure, as well as to oppress and withhold. It requires context each time. I also read somewhere that the best way to untie a knot is not from the centre, from that dense fibrous core, but from the outside. If you slightly twist one of the ends, eventually the centre will give out. I liked this idea as a metaphor for how some things are best worked at: from the fringes, from an outside that is inevitably and always connected to the inside.



Laurie Kang, *Knot*, 2016. Unfixed, unprocessed photographic paper and darkroom chemicals (continually sensitive), Xerox image transfer, pigmented silicone in reversed frame. Image courtesy of the artist.

MK: One of the central themes that emerged for me over the course of the residency was: “*how should we live together?*” It seems that so many of our ways of living and dying are violent, toxic, harmful, and isolate us rather than bring us together. We are also very attached to these ways of living. Another way to put it: what kinds of knottings and *unknottings* will be necessary to create more liveable and breathable worlds for more people? Knots are a good figure for thinking about relations, how we become tangled with others in particular times and places.

As Laurie points out, we are both invested in feminist thought that emphasizes the importance of situated knowledges and practices. Relations are always contingent and so it’s necessary to pay attention to which relations we are working with and inside. Donna Haraway wrote: “It matters what matter we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thought, what descriptions describe descriptions, what ties tie ties.”¹

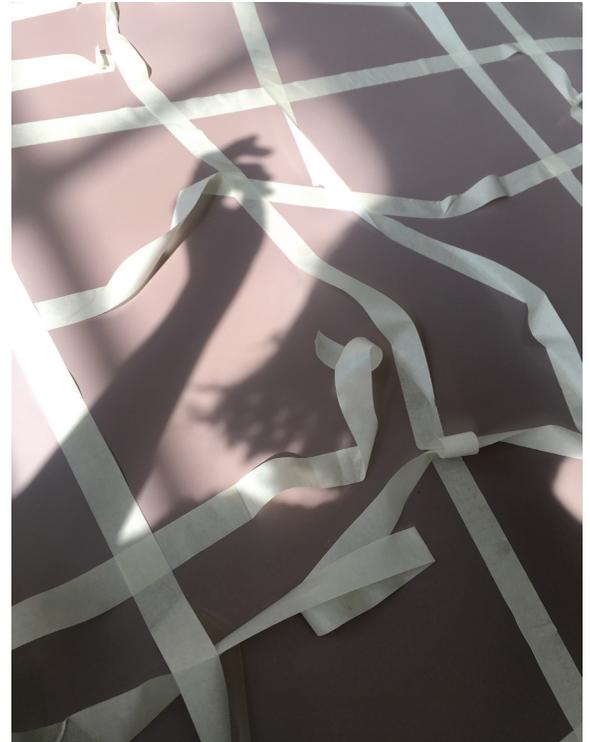
DS: Interdisciplinary relationships are so often instrumentalized in favour of something uni-directional, something result-oriented: “let’s bring all these thinkers and makers together to solve problem X.” What you’re both speaking to is something more process-oriented. I love the untangling that you describe, Laurie—how small twists and shifts along the margins can loosen the density of a centre. I imagine both of your disciplines twisting

and wiggling from either end of a knotted core; maybe you're loosening up, or becoming further entangled, but regardless, the work is connected.

Throughout your conversations, how did you metabolize a shared language for talking through Laurie's work? What associations, sensations, points of contact have you accumulated, woven together?

LK: Though we talked about some formal or literal aspects of my work (this is a darkroom print, a photogram, an aluminum cast), I think most of our shared understanding of my work has been built through talking and feeling around it. Learning through repeated looking—and internalizing that looking rather than being told what it is. Which, as Martha pointed out, is about a careful and lingering attunement, a different register of time and apprehension.

MK: Slowness, it seems, is the necessary speed of interdisciplinarity. I've recently been involved in academic conversations around “slow science” or “slow scholarship.” The idea is to push against the “publish or perish” ethos of academic careers and argue that productivity is not valuable in and of itself. When “fast science” is the default, some kinds of questions, methods, and ways of working together are excluded. If we slow down, other ways of making knowledge can emerge. We are also more capable of including people with disabilities and chronic illnesses; people who care for children, parents, and their communities; and those with personal and political



Laurie Kang, *A Body Knots* (production still), 2018. Image courtesy of the artist.

commitments outside of academia. So slow science is a political, as well as methodological, position.

Since Laurie and I don't have a necessary end-point in mind, we might better tolerate slowness and subtlety. The challenge is whether or not something will knot, or clot, or sediment, or congeal from our conversations. I agree with Laurie that repetition is important to the process of attunement. As a concrete example: the other day, I saw a light-brown fleshy tube tied in a knot on the floor of Laurie's studio and asked about it. She said it was the inside of a tube cast in silicone. I thought to ask about it because I remembered the grey tubing tied in knots on the floor of Laurie's studio in Banff. Repetition allows for connections and curiosity to emerge. I know this from classroom teaching, but rarely have the time and the space to learn this way myself.

DS: Your conversations are also rooted in a shared interest in the study of epigenetics. Martha, could you give us a bit of background on this term and its entry into scientific thinking?

MK: Environmental epigenetics is a new field of molecular biology that studies how signals from the environment affect gene expression. Environmental epigenetics is not concerned with mutations to DNA itself, but rather chemical modifications on the DNA via molecular mechanisms such as methylation and chromatin modification. "Epi" is Greek for *upon*. These chemical modifications on top of

the DNA can initiate, silence, increase, or decrease gene expression and therefore affect health and development. One of the most commonly cited epigenetic studies was done at McGill University by Michael Meaney and Moshe Szyf.² They found that the amount a mother rat licks and grooms her pups turns off/on a glucocorticoid receptor gene that affects stress response in the pups. Pups that have been licked and groomed regularly grow into calm adults; pups that have been licked and groomed less are anxious and hard to handle.

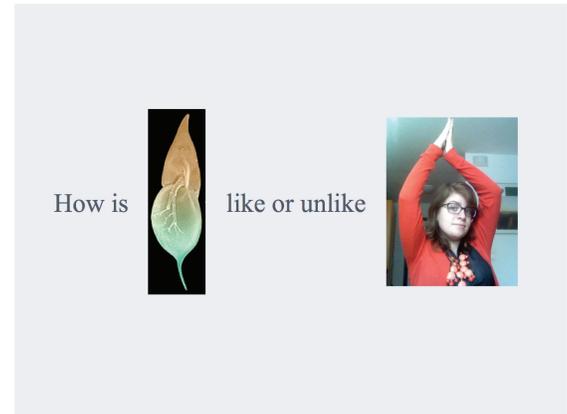
While these experiments are interesting, because they show how the social environment can affect our bodies, they often focus on a narrow set of questions. Since the McGill experiments, for example, many studies continue to focus on "maternal effects"—how the mother's behaviour affects the health of her offspring—rather than the effects of structural inequalities like poverty and racism. In my own work, I have been drawing attention to hidden assumptions about gender, race, class, and sexuality in the way scientists design epigenetic experiments and narrate their results.³

But I'm also compelled by the potential of epigenetics to challenge our understandings of the relations between bodies and environments, so I don't want to stop at critique. I like to pair critical and creative approaches. So I am also writing speculative feminist fables about the bodies of animals and humans changing in response to their environments. One is about small crustaceans called

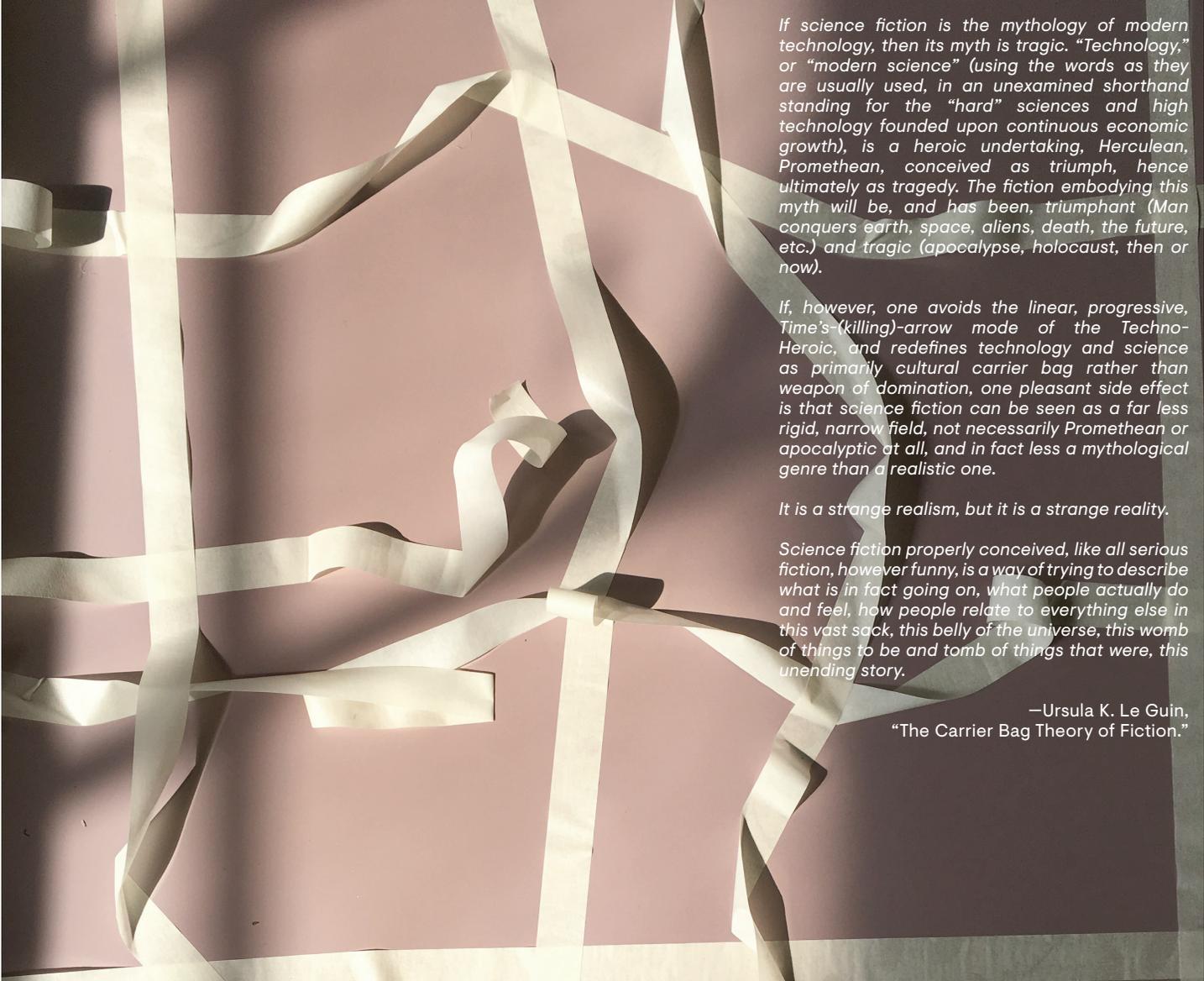
Daphnia who display remarkable epigenetic responses. Some species of Daphnia are made up of clonal females, who can switch from asexual to sexual reproduction when resources are scarce. In the presence of predators they can also grow protective helmets and neckteeth, which they can pass on to their clonal daughters—a potentially epigenetic inheritance! Telling speculative stories about epigenetic metamorphosis can push against the dominant modes of scientific storytelling and activate different kinds of bio-political possibilities for imagining what bodies can do.

DS: I'd love to hear from you both about how epigenetics has attuned your receptive energies toward each other, and how it has adjusted the ways in which you understand your respective practices (whether image-making, politics, academics, writing, reading, or some messy confluence of all these things). What does epigenetics look like in this locus of talking, thinking, feeling together?

LK: Thinking with a bit of hindsight, this slowness that we're all describing is also part of how epigenetics came into our conversation. Martha was already doing research and writing around the field. I didn't "know" about it consciously, but when I learned about it, it felt extremely simple and intuitive to me. As an identical twin, I felt even further implicated, as identical twins are the ideal subjects for researching the effects of epigenetics. Martha and I were talking about the unavoidable reality that bodies are



Martha Kenney, "Daphnia and Apollo: An Epigenetic Fable" (presentation slides).



If science fiction is the mythology of modern technology, then its myth is tragic. "Technology," or "modern science" (using the words as they are usually used, in an unexamined shorthand standing for the "hard" sciences and high technology founded upon continuous economic growth), is a heroic undertaking, Herculean, Promethean, conceived as triumph, hence ultimately as tragedy. The fiction embodying this myth will be, and has been, triumphant (Man conquers earth, space, aliens, death, the future, etc.) and tragic (apocalypse, holocaust, then or now).

If, however, one avoids the linear, progressive, Time's-(killing)-arrow mode of the Techno-Heroic, and redefines technology and science as primarily cultural carrier bag rather than weapon of domination, one pleasant side effect is that science fiction can be seen as a far less rigid, narrow field, not necessarily Promethean or apocalyptic at all, and in fact less a mythological genre than a realistic one.

It is a strange realism, but it is a strange reality.

Science fiction properly conceived, like all serious fiction, however funny, is a way of trying to describe what is in fact going on, what people actually do and feel, how people relate to everything else in this vast sack, this belly of the universe, this womb of things to be and tomb of things that were, this unending story.

*—Ursula K. Le Guin,
"The Carrier Bag Theory of Fiction."*

a process; we are connected to many known and unknown beings and things. It makes me think of sediments, but it's a knotted, ongoing, and active sedimentation. That it might describe what we are all the time. Epigenetics provides a name for starting to probe at that further and tracing some of those processes.

MK: I feel like it's still unknown how our thinking/making will come together around our shared interest in environmental epigenetics. Many feminist scholars and artists have been drawn to environmental epigenetics because it appeals to our common-sense understanding that bodies are affected by environments. Although this is something we have long known, environmental epigenetics posits molecular mechanisms that might be, in part, responsible for health disparities between wealthy and poor people. We don't necessarily need a molecular biologist to explain how experiences of displacement, racism, or trauma get under the skin and affect people's health and well-being. Claudia Rankine, who was a guest faculty member at our Banff residency, describes how everyday racism takes up residence inside bodies: "You can't put the past behind you. It's buried in you; it's turned your flesh into its own cupboard."⁴ While environmental epigenetics may complement other kinds of knowledge (critical race theory, personal experience, poetry), it will require scientists to learn to think with poets, artists, and humanities scholars in a slow process of attunement.

Laurie, I'm curious about how you are metabolizing research on environmental epigenetics in your work. How are you positioning yourself in relation to scientific knowledge? We spoke about how art/science projects can often position artist as a translator or illustrator and leave the science untouched, unmoved, unaffected. Do you see openings for different kinds of cross-disciplinary engagement?

LK: For me, it's absolutely important to emphasize that epigenetics actively makes these existing connections and tendrils transparent through its definitive emphasis on relation. Alongside Barad's idea of intra-action,⁵ it becomes impossible to separate the "on top of"—the "epi"—from the "inside" of DNA. While important to define the difference, we see that they are inherently entangled. There is still the need for an "addition" or a "dot dot dot" (in this case in the form of methylation and chromatin modifiers) that are necessary for DNA to express itself at all. It's a dispersion that is based on absorption from the outside, rather than a singular, impenetrable panoptic-style DNA-god that dictates who/how you will be.

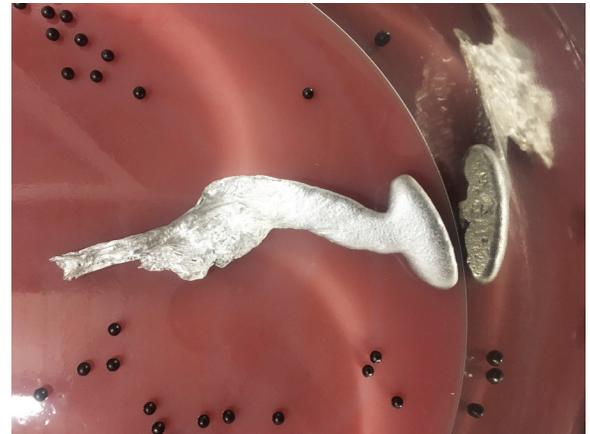
Though it's not clearly evident in the work itself, much of my work is inspired by scientific thinking—it's in a more embodied or regurgitated form. So, my approach to scientific knowledge is, in many ways, attempting to draw more emphasis to the connections that scientific studies have made on the situated body. Art is a slower read, and perhaps using art as science or vice-versa could be a way

to bring in some of this slowness, allowing more room for consideration of bodies unlike yours or ours.

MK: I like what you said about the inseparability of DNA and the epigenetic modifications that we imagine as occurring “on top” of it. When I’ve given more speculative talks on epigenetics, in discussions afterward we often circle around the same problem—that the framework of “bodies” and “environments” as separate elements that “interact” with one another is an impoverished way to account for what is going on. Academic neologisms like Barad’s “intra-action” can help us get out of the habit of carving the world up into discrete entities. But I also think that art can alter our habits of perception and response.

Laurie, I know that your work often challenges the preconceived divide between “inside” and “outside.” I was wondering if you could talk about what effect you would like to induce in the people who visit Gallery TPW and how you can tell if your work is having the effect you hoped?

LK: I hope that the work can create some sort of active event in the viewer, however this is perceived by them—whether it’s through a sensation of something familiar and foreign simultaneously, a guttural reaction and feeling, a desire to touch, or an associative reading. This material looks like flesh, the metal looks like a snake, the silicone is like a tentacle, the fabric marking the paper looks like pixels, and so on.



Laurie Kang, *A Body Knots* (production stills), 2018. Images courtesy of the artist.

In the past, I have used some objects that have cultural and personal significance to me—lotus roots, for example, and, elsewhere, kimchi—but that can be read from multiple points of view. With *A Body Knots*, I'm working on an architectural intervention and installation with larger-than-human-scale images. This scale holds a different capacity than some of the smaller images I've done. They may envelop the walls, so that the surface and form are more integrated. The wall itself will use a material that is flexible, and I'm hoping to create tails or tendrils or tongues that extend from the functional tracks.

DS: Can you speak about the place of photography within your practice, and your specific approach to working with photographic chemicals and materials?

LK: I'm interested in photography as a space not just of imaging and depicting but also a site of receptivity and activity. It is both permeable and permeating. This is why I work with unfixed and unprocessed materials, leaving them to change in relation to the environment. The space of imaging (photo paper) becomes a body and skin in and of itself. I often work with the method of "mis-use": thinking about what other potentials exist outside of a medium's outlined processes and boundaries, and what betraying those logics might do. In the show, there will be large-scale image-sites. I'm making unfixed photograms in my studio, and, given the lack of natural light in TPW's galleries, they'll remain visible. In direct natural light they would eventually fade. They are very temporal! They carry

trails of their production process, such as "tan lines" from the tape that held the paper down on my studio floor while it developed in natural light. Making my own apparatus or structure from which to hang these images will emphasize that gallery walls are not neutral, and will make more explicit the meaning and feeling-generating relations between the holder (wall) and the held (images).

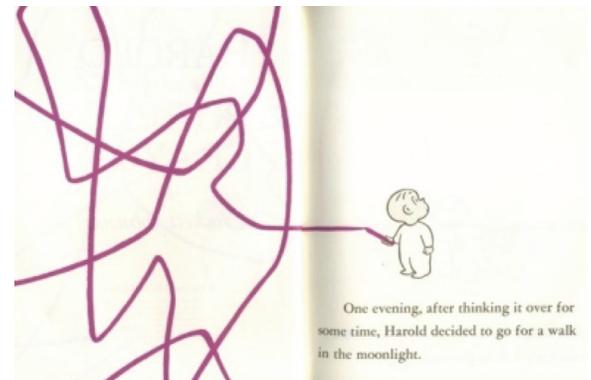
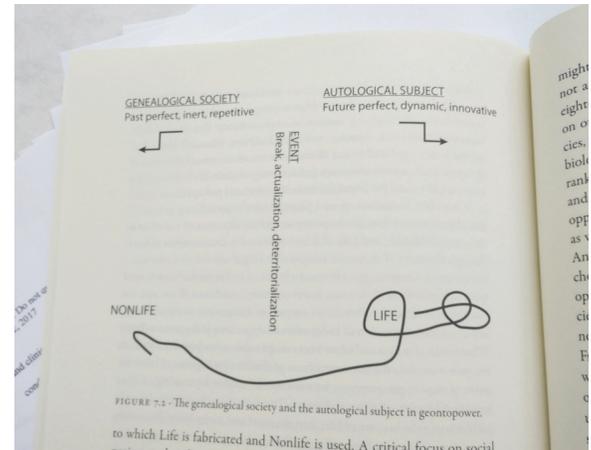
Martha, given our shared interest in creating new apparatuses, I'm curious about your relationship to neologisms, particularly within an academic context. I suppose an equivalent in art making could be a making-strange of something familiar, whether that is an industrial material becoming sensitive and "soft" or a depictive medium (photography) becoming more permeable and permeating, plastic, figurative rather than illustrative.

MK: I think that coming up with new words can teach us to respond to the world in new ways. Or name something that you feel but cannot quite articulate. For example, *heteronormative* is a good academic term; it's useful for naming something that is felt but unspoken about social life. Unfortunately in academia, coining and using new terms is often seen as an end in itself. This leads some people to be cynical about these kinds of words and dismiss them as "jargon" that makes academic work inaccessible to those outside of academia. My position is somewhere in the middle. I feel like new words are useful as long as they are efficacious—that they allow us to think, feel, relate, and respond differently. If they're only used

to demonstrate our sophistication, they get in the way (and, incidentally, make texts exponentially more difficult to teach to undergrads). So in my own work, I am careful about using and introducing theoretical terms. I want to make sure that they're doing the work I think they are.

I do think that the science-fiction technique of making the familiar strange can be promising across mediums and practices. What appeals to me about art—especially art that works through abstraction—is that the effects are less immediate or circumscribed, more diffuse or indeterminant. Sometimes words and stories and turns of phrase work like this. But art seems better positioned to produce these kinds of subtle effects that can be personal, private, contingent, fleeting. At our Banff residency, I think that's one of the reasons the scholars had difficulty approaching the work of the artists. Rather than just being unfamiliar with the history, traditions, and visual languages, it's also that the temporalities and scales of art's effects are out of sync with ours. So I like the idea of a visual-linguistic neologism—a kind of quasi-object that feels promising from the perspective of both of our practices. To bring this full circle, it sounds like we're talking about a scribble or scribbling—which gestures both at writing and at abstraction.

DS: It's interesting to think about how feminist readings of epigenetics can break down those easy binaries (nature vs. nurture, for instance, or active and passive, inside and outside). And as you both have mentioned, Laurie's



Laurie Kang and Martha Kenney, "The Scribble, the Knot, and the Blob: Martha at Laurie's" presentation slides.



Image courtesy of the artist.

practice is invested in that process as well. Yet I think it's worth noting that, from my perspective, Laurie, you're not advocating for the opposite extreme: some sort of total undifferentiation. It may feel utopian in the abstract but that ideal breaks down in practice. Despite our shared interest in blobs, everything can't become completely mush. Laurie, I'm wondering if you can speak a bit more about the structures you see in your work, and if they support/scaffold the amorphous qualities you've been speaking to? Perhaps neologisms function in the same way, adding a (porous but structured) container around a (previously unspeakable) idea...

LK: I agree, everything cannot be mush, and it's a dangerous place to go to. The blob, however, is a generative figure because it is form and formlessness simultaneously. A blob still has edges, albeit continually shifting and unknowable ones. I think about structure this way in my work and installation, as you allude to, Daniella. A structure has paradoxical powers to reinforce as well as expand into and beyond. To move beyond something still requires a lot of care and reparation to all the different threads of making and unmaking that wove it together in the first place. Expansion remains inextricably tied to its structure, as the Rankine quote expresses with the flesh-as-cupboard. Addressing these lines, the powers that drew them, and the harm or gain inflicted by them is part of the necessary work of trying to expand and/or evolve "beyond" or "post" something.

Sci-fi, or neologisms, or affective art making, can become vehicles in this paradoxical state of both embracing and rejecting structure. By exceeding the current delineations of the human structure and wilfully pushing against the limits of the human,⁶ a paradoxical opportunity can emerge: an expansion that doesn't aim to totally cut away the past but carries it forward with care in its shifting state. For me, this is about trying to move beyond gender and race as categories that delimit and create inequality while tracing the ways that being socially and politically treated as a gendered, Asian body continue to manifest in my life. It's about holding both a "letting go" and a "keeping" at once.

DS: With the deliberate slowness and undetermined nature of your collaboration in mind, what are your next steps for working together?

LK: We haven't set anything tangible in stone. Rather, we've decided to keep feeling things out, share work and ideas from a distance, and see what may continue to develop from there. We've talked about creating a performative presentation referencing the format of an academic or scientific lecture, while being more open to active participation and less demanding of one specific form of knowledge. I myself remain inspired by Martha's research and writing—it actively fuels me to make in my studio. This conversation feels like a prominent knot in our ongoing collaborations and makings together. A while back we joked about "getting the blob rolling"....

MK: I like the idea of a performative presentation in which we use academic conventions to build in different registers that might bring audiences into both of our work in different ways. I just participated in a workshop in Cologne where I showed images of Laurie's work to discuss these questions about exposure and attunement within the process of thinking/making together. Paying attention to when I find myself thinking with Laurie in absentia and creating small occasions to be in the same space—these are all low-key ways to keep up momentum. The knots are knotting, the blob is rolling. With the risk of sounding too Californian, it's important just to keep showing up and trusting the process. ■

¹ Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016): 12.

² N.M. Cameron, F.A. Champagne, C. Parent, E.W. Fish, K. Ozaki-Kuroda, and M.J. Meaney, "The programming of individual differences in defensive responses and reproductive strategies in the rat through variations in maternal care." *Neuroscience & Biobehavioral Reviews* 29, 4-5 (2005): 843-865.

³ Martha Kenney and Ruth Müller, "Of rats and women: Narratives of motherhood in environmental epigenetics." *BioSocieties* 12, 1 (August 2016).

⁴ Claudia Rankine, *Citizen: An American Lyric* (Minneapolis: Greywolf Press, 2014): 63.

⁵ Karen Barad, "Differing Diffraction: Cutting Together-Apart," *parallax* 20, 3 (2014): 168-187

⁶ Uri McMillan, "Objecthood, Avatars, and the Limits of the Human." *GLQ: A Journal of Lesbian and Gay Studies* 21 (2015): 224-227.

Laurie Kang would like to thank:

**Kieran Adams
Rosa Aiello
Nadia Belerique
Christina De Marchi
Hannah Dyer
Mariel Gonzalez
Danielle Greer
Aryen Hoekstra
Hanna Hur
Ryoung and Chan Yeung Kang
Martha Kenney
Sue and Bill Kidd
Miyako Kurihashi
Tiziana La Melia
Jeremy Laing
Yaniya Lee
Jenine Marsh
Casey Mecija
José Andrés Mora
Natasha Myers
Daniella Sanader
Jennifer Sciarrino
Brian Sholis
Kim Simon
Kate Wivell**

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Toronto Image Works
Variant Path**

Laurie Kang (b. 1985, Toronto) works in photography, sculpture, installation, and video. Kang has exhibited internationally at Topless, New York; The Power Plant Contemporary Art Gallery, Cooper Cole, 8-11, The Loon, and Franz Kaka, Toronto; L'inconnue, Montreal; Carl Louie, London; Wroclaw Contemporary Museum, Wroclaw, Poland; Raster Gallery, Warsaw; Camera Austria, Graz, Austria; and Tag Team, Bergen, Norway. She was recently artist in residence at Tag Team; Rupert, Vilnius; The Banff Centre, Alberta; and Interstate Projects, Brooklyn. Kang lives and works in Toronto and holds an MFA from the Milton Avery School of the Arts at Bard College.

Martha Kenney (Assistant Professor, Women & Gender Studies, San Francisco State University) is a feminist science studies scholar whose research examines the poetics and politics of biological storytelling. Her latest project on environmental epigenetics uses speculative fiction to interrupt dominant biological narratives and imagine more radical ecological futures. She has recent articles in *Social Studies of Science*, *Science as Culture*, *BioSocieties*, and *Catalyst: Feminism, Theory, Technoscience*, as well as an interview with Donna Haraway in *Art in the Anthropocene* (2015). She teaches classes on the politics of science, feminist theory, and speculative fiction.

Daniella Sanader is a writer and reader based in Toronto. She is the Program and Publications Coordinator at Gallery TPW. Her reviews, essays, speculations, and associative texts have been featured in a variety of publications, galleries, and artist-run spaces across Canada.

A *Body Knots* by Laurie Kang is presented in conjunction with the Scotiabank CONTACT Photography Festival, with in-kind support from Gallery 44, Toronto Image Works, and Bailey Metal Products, with additional support from Variant Path and Ann and Harry Malcolmsen.

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The logo for the City of Toronto, featuring a stylized building or skyline icon followed by the word "TORONTO" in a bold, sans-serif font.