

NOT4PROFIT

A Thesis Submitted to the
College of Graduate and Postdoctoral Studies
In Partial Fulfillment of the Requirements
For the Degree of Masters of Fine Art
In the Department of Art and Art History
University of Saskatchewan
Saskatoon

By

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Acknowledgements

It is not without the profound insight and guidance of my committee that this exhibition would be possible. My deepest thanks and gratitude to my co-supervisors, Alison Norlen and John David Graham, as well as the incredible Lisa Birke and inimitable Marcus Miller — your mentorship and criticism these last two years has been absolutely invaluable. Also, to those in the Saskatoon arts community at large who have been amazingly supportive during my time here: Travis Cole & David LaRiviere of PavedArts, Michael Peterson of Void Gallery (my first point of contact in Saskatoon), as well as Saskatoon's most courageous curator, Leah Taylor, of the College Galleries at University of Saskatchewan, and the unwavering Jeremy Morgan and Athanasia Perdikaris who make it all run seamlessly behind-the-scenes. Also, my mentor, employer and friend Robert Christie whose ongoing conversations about contemporary art were most enriching over the course of this degree. A very special acknowledgement to Joan Borsa whom I consider to be one of the most influential instructors I have ever had the privilege to study alongside; the shifts I have undergone as an artist would not have been possible if not for Joan's mentorship. To Tim Nowlin for offering me the opportunity to study printmaking in China, and Professor Zhang Guang Hui of the Hubei Institute in Wuhan, a most gracious host and guide. There are many others along the way who demand mention, notably, Sarah Evans, Aaron Both, Jordan Schwab, Barb Reimer, Xiao Han, Rachel Brossard, Gabriela Garcia Luna, Wayne Baerwaldt, & Adrian Stimson. I must also mention the Detwillers of Imperial, Saskatchewan who were most helpful and welcoming to me in my journey to rediscover my family's ancestral roots in Saskatchewan. Finally, to my family, for never having wavered in their unconditional love and support of me and my artistic pursuits: Stefan, Kate, Patricia and Sandy. Thank you one and all.

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*Dedicated to the memory of my grandmother
Elizabeth Dewar Detwiller (1915 — 2011)
born Imperial, Saskatchewan,
deceased at London, Ontario.*

*Had it not been for your strength of spirit
Through which, in your life, you taught me resilience
I would never have had the interest nor courage to
Explore this sacred place called Saskatchewan*

INTRODUCTION:

Key Terms:

Not4Profit — name of Nicholas Peat's M.F.A. Thesis Exhibition

Not4Profit Incorporated — legal name of the corporate entity, as founded by Nicholas Peat, and as authorized by Science, Innovation and Business Development Canada on February 8, 2019

Not-for-profit — term used when referring to any not-for-profit corporate entity, as referred to in Canadian Law

Not4Profit might be thought of as many things at once. First and foremost, it is a Masters of Fine Art Thesis Exhibition that occupies the Kenderdine Art Gallery at the University of Saskatchewan from August 19 - 30, 2019. The exhibition physically articulates what it might look like if Not4Profit Inc. occupied a vacant space for the purpose of setting up a temporary headquarters. Its occupation of the Kenderdine Art Gallery is intended to strike visitors as: 1. An articulation of administration space and a play on the aesthetics of bureaucracy; 2. a creative department that encompasses a production area & archive; and, 3. a meeting room, incubator and/or ideas factory. Furthermore, the exhibition sets out to blur the lines between what is defined as an exhibition, a not-for-profit corporation, an ongoing and generative relational art piece, and a conceptual art project.

The idea to found a not-for-profit corporation was born out of an ongoing investigation into the ecologically compromised state of the planet. Projects created prior to Not4Profit Inc. were concerned with the visual articulation of various ecological thematics, which included, but were not limited to: resource extraction, ecological degradation, and human impacts on the

environment. These projects took the form of painting, sculpture, drawing and performance art, often focusing on the visual similarities between abstract art, and forms/patterns produced over long periods of time in the natural world (Figure 1). All along, the idea was that by exploring ecological issues through a contemporary approach to landscape art, one that utilized satellite imagery and visual data typical of geographic analysis, one might gain a deeper understanding as to why harmful byproducts of human behaviour were occurring, with climate change being chiefly among them. But these investigations consistently missed the mark for me when it came to framing the human impact on the environment. Similarly, the messaging this body of work sought to evoke was drawing too close a comparison to other artists operating in the contemporary artworld.¹ As I dug deeper into why these works were not eliciting the response I so desired, I realized it was because I was neglecting to adequately address the fundamental and underlying cause driving destructive human behaviour toward environment: the rampant deregulated capitalism that drives much of the global economy. In order to more effectively explore my interest here, I had to confront contemporary philosophies of economic value, and, more specifically, why it is our society prizes so highly the relentless pursuit of profit. As David Suzuki has recently acknowledged, if we so desire to shift our attitudes and behaviour, we will have to begin by rethinking our idealization of economic growth, profit and what it is we really value as a species.² Furthermore, as the economist Kenneth Boulding has remarked, “Only a madman or an economist could believe that exponential growth can go on forever in a finite world.”³

Articulating issues of value through a not-for-profit organization first came about after identifying the motivations of certain artists working in the Land Art and Conceptual Art genres

in the late-1960s, specifically Robert Smithson, Dennis Oppenheim, Iain Baxter & and Ingrid Baxter. At this point in time, these artists were beginning to engage in capitalist critique, and understood that if they were going to accomplish this effectively and honestly, they would have to begin by distancing themselves in relation to capitalist modes of artistic production and operation, for example, distancing oneself from the production of art objects for sale in a gallery or marketplace. Robert Smithson wrote extensively on this subject, and famously remarked that “the apparatus the artist is threaded through has always been the great issue,”⁴ and that the experience of the viewer is culturally defined by the art institution. Smithson and many of his contemporaries were early advocates of a mode of artistic production that took place outside of institutional spaces and galleries, actively producing works that attempted to be non-commodifiable, and resisted the forces of capitalism that often inscribed institutional decision making and exhibition design.⁵

Producing artwork outside of traditional institutional spaces, or using these spaces in new and creative ways, has now become commonplace. As the cultural critic Miwon Kwon has identified in her seminal essay, “One Place After Another: Notes on Site-Specificity,” artists who redefine how viewers experience their work thus re-inscribe how artistic identities might be defined or constructed, often willfully resist the machinery of capitalism as it exists within institutional components of the art world.⁶

Regarding the conception of Not4Profit Inc. as a conceptual artistic entity, it became quite clear to me early on that more traditional styles of making, exhibiting, and marketing art objects were at odds with the problematic economic themes that were now at the heart of my artistic focus. To undergo any dialogue about these themes in a sincere and honest manner, without the

paradox of embodying the very thing one set out to critique, required a reexamination not only of what it was I was producing, but also *how* I produced it and *how* it was going to be disseminated by a broader public audience. Consequently, my role as a visual artist began to shift away from the production of individual art objects such as paintings, drawings, and sculptures that could ultimately be co-opted by capitalist processes, bought and sold, in favour of employing what art and culture critic Marisa Jahn has described as an “Embedded Art Practice” — a process of embedding oneself as an artist within another social entity, utilizing and manipulating its unique attributes to produce artworks where the focus is less about materiality, but rather about how creativity applied to social situations that can foster meaningful outcomes addressing a particular theme or focus.⁷ Ultimately hoping to inspire with my M.F.A. installation, embedded art practice affords the potential to employ disruptive strategies within the gallery, challenging the visitors’ idea of how an art exhibition can function, and if successful, elicit a positive change in attitude and/or behaviour through candid, critical thinking.

As I began to brainstorm possible ways I could employ an embedded art making approach to explore ideas about what the human species truly values, it was very clear that the corporatization of the public sphere, and the for-profit economic ideologies that drive it, are without question a large part of humanity’s current existential crisis, and probably where I should devote my artistic energy. As post-capitalist thinker David Schwickart articulates in his book *After Capitalism*, the struggle against the power of capital is fundamental to all humanity.⁸ He refers to this common project we must all endeavour to undertake as citizens of the world as “counter-project theory” — that which allows us to “envision, with some degree of precision, an economic order beyond capitalism... a guide and inspiration to action, theoretical illumination as

to what is possible.”⁹ Although Schwickart takes issue with many of Capitalism’s attributes — specifically neoliberal deregulation and the idea that unrestricted markets can govern themselves — he doesn’t advocate Capitalism’s demise. Far from it, he advocates reformation; environmental sustainability being a mammoth component of this.¹⁰ Corporate culture, given its hegemony in the global capitalist order, seemed ripe to be co-opted as an artist’s medium. By inhabiting simulated corporate space, there would be an opportunity to critique and satirize corporate behaviour through my own artistic action, while simultaneously employing a corporate structure that might engage with corporate culture on its own terms. Iain Baxter & Ingrid Baxter demonstrated how effectively this could be carried out with the N.E. Thing Company (1967 - 1978), a long-term, Vancouver-based conceptual art project which sought to examine the proliferation of corporate culture and consumerism in the late-1960s.¹¹

Although I am very interested in how the N.E. Thing Company operated, and how inhabiting a corporate structure can indeed yield new opportunities in terms of satirizing corporate behaviour, to my thinking, and for my own purposes, I thought it somewhat hypocritical if in order to critique ideas about profit and value (as is the objective of Not4Profit Inc.) one operates within a for-profit model. If the ultimate design of the for-profit corporate vehicle is to seek out and amass profit, then in order for me to feel sincere about the work I am doing, I must inhabit a structure whose core is designed to be antithetical to amassing profit. Put another way, I am not interested in my investigations being profit driven, and as such, feel I must explicitly self-identify as being “not for profit.” To this end, I identified the not-for-profit corporation as legitimate mechanism within Canadian law as the natural point of departure, and legally incorporated under the name “Not4Profit Inc.” on February 8, 2019 (Figure 2).

It must be noted that the idea of rechanneling liability from individuals to an abstract entity like a corporation is a problematic element of corporate capitalism, as legally, the corporate structure absolves human beings of responsibility for their actions.¹² Similarly, this could be viewed as a critique of embedded art practice, as the co-optation of another conceptual vehicle might also absolve one as an individual artist of personal liability. Although I feel that Not4Profit Inc. will ultimately be inseparable from my own individual artistic practice, it nonetheless must be acknowledged that the risk of having this kind of criticism levelled at me is inescapable. Hopefully, this potential for misstep will prompt an ongoing and self-reflexive examination of my actions, forcing me to constantly question the work I am producing, and whether it remains sincere, honest and respectful. I feel that in my specific case, the potential benefits of utilizing a not-for-profit structure to uniquely engage my audience far outweighs the risk.

When the process of incorporating was complete, envisioning how Not4Profit Inc. could function in a gallery setting for a M.F.A. show became possible. Taking on the role of “Executive Director” over the ten-day run of the exhibition seemed like a unique opportunity to help define for visitors what this exhibition seeks to accomplish, situate my worldview, and provide an opportunity to spark new conversations about value. By co-opting the gallery space as a makeshift “headquarters,” sculptural installation elements and on-site artmaking activities shall serve as the content for that headquarters. Using these works to articulate my mandate and objectives, I hope to facilitate as clearly as possible an exploration into contemporary notions of value, alternative modes of exchange, and distinguishing between a quantitative idea of defining value through profit, and a qualitative idea of measuring value via other metrics. Although on the surface I am inhabiting a satirical corporate entity, my installation does not seek to be

overwhelmingly and explicitly satirical, but rather attempts to physically transform the gallery into an ideas/awareness lab, and a global observation office for planetary non-well-being.¹³

The Manifesto

Upon entering the gallery space, the first element to strike the viewer is a document printed in vinyl text on the wall opposite the front entrance (Figure 3). This document is the Not4Profit Manifesto, a text-based work that immediately defines the motivations of Not4Profit Inc. and furthermore establishes the gallery space as a manifestation of the organization's headquarters.

Influenced specifically by *Refus Global*,¹⁴ a manifesto written in 1949 by the Quebec painter Paul-Emile Borduas to bring about change in Quebec society during the early days of the Quiet Revolution, I wanted to draft my manifesto in a style that conveyed the rhythm, simplicity and tone of a radical document synonymous with another era. When researching past manifestos, *Refus Global* stood out as an appropriate model, not least because of its unique local resonance, but also because, as curator and art historian Roald Nasgaard has outlined, the change it sought out in its declarations largely came to pass over the ensuing decades.¹⁵ Furthermore, Bourduas articulated in *Refus Global* that it was imperative that a societal shift come about in Quebec society where politics, culture and art were no longer so influenced by the Catholic Church. To this end, the Manifesto has been described as one of the most influential documents in contemporary Quebecois society.¹⁶ Here, I saw a unique corollary between Bourduas' motivations and my own. My thinking was that in late-1940s Quebec, the hegemony of the Catholic Church might not have felt so different from the corporate capitalism of 2019.

In studying the structure of *Refus Global* very carefully, I identified that its great strength was its ability to communicate complex concepts of religion, art and politics in plain language. Having never written such a document before, but very clear on what I knew I needed to communicate to a gallery viewer coming in with no prior knowledge of my interests and motivations as an artist, I adopted Bourdieu's tone and used his writing style as a guide. I used short, declarative sentences that I hoped would excite the reader, while addressing the various themes I am interested in exploring in the rest of the exhibition. In a sense, the manifesto builds a conceptual entranceway to access other works in the gallery. A printed version of the Not4Profit Manifesto (as a pamphlet) is also available in the exhibition for takeaway, and situated spatially adjacent to the vinyl wall text, should the reader so wish to have a document of it. The Not4Profit Manifesto reads as follows:

The Not4Profit Manifesto

Not4Profit Inc. is a not-for-profit corporation that was born out of concern for the ecologically compromised state of the planet.

Our continuing mission is to investigate and question the philosophies of value that govern human behaviour and its harmful environmental effects.

We are interested in articulating alternative modes of exchange that might mitigate these effects.

We wish to challenge what the value motivations are that fuel blatant planetary disregard and produce a general malaise toward affirmative environmental action.

The headquarters of Not4Profit Inc. — where they currently exist, and where they might exist in the future — must always function as a space where the public may safely and without judgement question their assumptions about value. This is accomplished by blurring the lines between what is commonly understood to be the objects and atmosphere associated with corporate environments, and what is considered to be a gallery, artwork and artistic action.

We believe that there is a distinction between earning a quantitative profit and generating an increase in value that can be measured by non-monetary, qualitative metrics. By identifying this distinction we might better understand what constitutes growth and thus economic value.

We find the idea of economic growth, as it is commonly understood, to be problematic.

We argue for a new way of thinking about “economy,” one that takes into account all aspects of human and non-human consumption and reflects the actuality of a given “footprint.”

We believe that the idea of economy is constructed such that it includes and omits categories that are convenient when producing and propagating false notions of “balance” and “growth.”

We acknowledge that our organization exists within the global Capitalist system, that it must rely on sources of funding that we simultaneously set out to critique, and must operate according to a system of economic exchange that is built upon an abstracted, quantitative definition of what value is — the “\$.”

We acknowledge that we must relish these constraints and consider them a creative medium that we might manipulate so as to bring about some other economic reality where value is qualitative, and acquiring profit for profit’s sake is no longer the primary driver of all human motivation and desire.

We advocate a mode of thinking that adopts a long-term time scale (preferably geologic).

Not4Profit Inc. is acutely aware of its geographic location — Treaty Six Land and the Homeland of the Métis — and is committed to the ongoing process of listening, being transparent, and being an ally as engaged members of a shared community.

As such, we continually wish to engage with the living knowledge systems and modes of exchange that existed prior to the colonial imposition of a mercantile state.

We believe that wealth-generation from the land requires reciprocal reinvestment back into the land in kind, through a combination of education, restoration and stewardship.

We reject the ease with which the human imagination can envision the end of its own existence without first envisioning (at the very least) a reformation of the Capitalist system.

We are a multifaceted organization that identifies in equal parts as:

- a creative production space;
- an ideas factory;
- an exhibition space;
- an artist collective;

a support system for artists;
a producer of knowledge;
an ongoing conceptual art piece;
an entity that might inhabit bureaucracy, industry, government or the virtual world;
an MFA thesis exhibition;

We are driven by a desire to produce, engage and exist in a way that is above all else not for profit.

This Manifesto authorized by Nicholas Peat, Executive Director

The Administration Space

Central to the exhibition is an administration area (Figure 4). This space serves as the locus for me as an artist to inhabit the role of Executive Director and undertake an “administrative” artistic action, whereby an old wooden desk — “a bureau” in the classic sense — and other objects and material typically associated with bureaucracy, are systematically disassembled over the course of the exhibition into their individual component parts. These components will constitute a temporary sculpture built for the closing reception, and further, provide material for a multitude of small, individual sculptures that might be given away as gifts to gallery visitors.

At the heart of this performative action is the simple idea of “reconstituting the bureau” — a playful way for me to speak to the simple idea that we ought to constantly be rethinking the way we do business — while engaged in a creative process on site. The act encompasses all manner of wood-working tools, for example, belt sander, hand saws, hammer & chisel, and preserves all remnants of this process (sawdust, woodchips) on the floor. These remnants will also be preserved on my clothing worn during my daily occupation of the gallery. By the end of the exhibition I will have preserved on its surface 10 day’s worth of process byproducts. By

juxtaposing a seemingly blue-collar act with white-collar activity, I hope to challenge the assumptions about what manual labour, creative action and administrative work are.

By extension however, I hope that by breaking these physical structures down to their component parts and building small, modest sculptures out of them, I might speak to the idea of a gift economy, or, a mode of exchange that is structured in a different way than contemporary capitalism.¹⁷ As Lewis Hyde explains with regard to gift economies in his seminal book *The Gift*, “A market exchange has equilibrium or stasis: you pay to balance the scale. But when you give a gift there is momentum and the weight shifts from body to body.”¹⁸ In this regard, the gift creates a sort of contract that is independent of monetary value. It would be my hope that if some kind of meaningful dialogue is produced with a gallery visitor — one that prompts a questioning of value that didn’t exist prior — then one of these small gifts might symbolize the production of new thought (a kind of qualitative value) and keep that energy in motion, moving outside of, and beyond, the gallery walls. Free gifting as a strategy is intended to be disruptive of capitalist materialism, and may even facilitate visitors anonymously gifting each other in meaningful, ephemeral exchanges. I cannot comment on how specifically this may play out in the gallery, but the potential energy for it to occur is there, and will likely transpire in an improvised, spontaneous fashion. As Executive Director, I can only provide the raw materials and physical circumstances for exchange; the visitor must provide the spark.

Broken Copper

In one corner of the gallery is a sculptural installation piece entitled “Broken Copper” (Figure 5).

In this piece, a 5 x 2’ sheet of thin, industrial copper has been presented such that the natural

flexibility of the material has been augmented to resemble the contour of a human body.

Penetrating the copper sheet in its centre is a wedge of Cedar. Spilling out of the ruptured metal is a stream of banknote-sized rectangles cut out of inexpensive newsprint.

The copper is intended to symbolize an intersection between the human species and our harmful and often careless interventions with the natural environment in pursuit of profit. The piece engages specifically with the ubiquity of resource extraction in the Canadian economy, copper being one of the top ten most profitable mineral ores mined in Canada.¹⁹

Furthermore, the piece seeks to reference the idea of surplus wealth and what might be implied by the destruction of it, or the rendering of the surplus useless if its functional form (the uniform sheet) is compromised.²⁰ In my research, alternative modes of exchange that were practiced by non-European, non-Capitalist cultures, often consciously sought to absolve the community of surplus through an active destruction of this surplus and/or its recirculation back into the community.²¹

I found this particularly interesting with regard to the current sequestration of wealth in the upper 1% of our modern, globalized society. Colin Mayer, professor at Oxford University and author of *Prosperity: Better Businesses Makes the Greater Good*, explains that such notions of recirculating wealth must be one of the major components of rebuilding the social contract and addressing the supreme inequality that exists in our modern globalized world.²²

The Incubator

Physically central to the entire exhibition is an area for conversations to occur and ideas to be generated. Perhaps the most important element of the show will be this opportunity to articulate

and envision a path forward for Not4Profit Inc. after the occupation of the Kenderdine Gallery ends, as it enters the wider world outside of the university setting. In addition to this, of course, the incubator seeks to, on a basic level, engage the viewership of the show through unique interpersonal relationships and conversations. In this sense, the incubator is a way to conduct basic research as to how the general public conceives of ideas of value, and if and how these are in any way well defined.

It must be stressed, however, that Not4Profit Inc., apart from its governing motivations as outlined in the manifesto, has no set trajectory forward as to projects, interventions, happenings, etc. As such, the incubator serves no specific purpose and has no set objectives in and of itself. The purpose of this piece is to aesthetically invite those who might be interested in entering into such a conversation about economic value the opportunity to do so.

As Executive Director, if I feel that the desire to engage is present, I will do my best to help activate the space. Providing refreshments, having a curated playlist of music, and having blank paper and writing/drawing instruments available for documenting ideas are all non-intellectual strategies that might aid in this process. Again, I cannot comment specifically with regard to what will specifically transpire, only that it is my intention to help facilitate further creative action, and hopefully spur a transformative experience through the generation of ideas and conversation.

The incubator is built around a loose thematic of landscape, land usage, and ways of thinking about land as a site of human interaction. This piece harkens back to my earlier artistic motivations before Not4Profit Inc. that investigated the environment.

The Incubator is a round table. The table sits atop an 8 x 8' platform, and consists of two parts: Part 1 is a circular oil painting on plywood that loosely depicts the landscape of Saskatchewan from satellite (Figure 6). This painting is done in an abstract expressionist style, but corresponds to the dynamics of surface geography and climate quite closely. Part 2 is the underlying surface the circular oil painting is fastened to — a standard shipping palette. The painting is fastened to the palette with a swivel plate so as to rotate much like tables typical of Asian design. By juxtaposing satellite imagery and a shipping pallet, the table as object seeks to allude to the problematic idea of land's commodification. In this sense, the table seeks to ground any conversation that occurs around it firmly in this place, Saskatchewan, where commodification of land through agriculture and resource development is central to the economy. The installation seeks to establish this subtle association by having a tuft of Switchgrass (*Panicum virgatum*), an endemic prairie grass species that has existed in Saskatchewan prior to the introduction of industrial agriculture,²³ penetrate vertically through the plywood platform at one of its corners. By bringing nature physically into the gallery, I hope to further connect the exhibition to the natural geography outside of the gallery. The table's circular geometry also seeks to establish that this geography is the source of our livelihood, food and resources, and that any conversation that might occur around it must take into account that multiple communities — human and non-human — all exist on this land together. It is my opinion that only from a balanced, local perspective might a meaningful conversation occur about what the complex value of the land is to the human species.

In terms of the engagement that plays out at the table, there is absolutely no obligation to participate should the viewer be uninterested. Furthermore, any intellectual property (i.e.

sketches, notes, ideas) that might be produced at the table will be documented on site and allocated proper authorial credit where it is due. In terms of how authorship is broken down, if those who helped generate ideas at the exhibition feel they are due credit as collaborators, then Not4Profit Inc. will take the time to draft creative agreements in this regard. These documents, which will be recorded on “Standard Document” (Figure 7) are in and of themselves considered artworks. They are of equal importance to any other element of the show. As these documents accrue over the 10-day run of the exhibition they will be collaged on a section of wall allocated specifically for this purpose.

The question of authorship and the power dynamics associated with collaborating is very important. When studying other such artistic incubators, it became evident that making authorial acknowledgements must occupy a central place in the exchange.²⁴ Justin Langlois, a Vancouver-based artist who maintains a socially-engaged practice asks: “Are you painfully aware that there are unavoidable power imbalances at play in your project?”²⁵ Not4Profit Inc. must acknowledge these unavoidable power imbalances. However, within them I see a unique opportunity for further engagement, creation, and questioning. Drafting agreements that uniquely address how gallery visitors have generated ideas at Not4Profit Inc. might enliven what otherwise might be written off as banal and/or unacknowledged aspects of ideas exchange. Again, “Standard Document” was devised to serve this demand.

Based on the kinds of energy that come together during these conversations,²⁶ it is very much hoped that other types of work associated more formally with the nature of not-for-profit corporations — and how these could be creatively manipulated, questioned and altered — can take place at the Incubator. These include, but are not limited to: putting together a board of

directors; establishing a formal mandate; establishing a formal mission statement as to future activities; identifying potential collaborations for the future.

The Creative Department

The Creative Department is a sculptural installation that is built out of an upright piano, a workbench and a flat-file printmaking cabinet (Figure 8). It functions as both a corporate archive, as well as a production space that houses several individual projects that I have undertaken as an artist during my M.F.A. prior to Not4Profit being founded. These works are presented as archival material, on another standardized archival sheet (Figure 9), as if they were produced by a company employee. It is intended that these works function somewhat satirically — like templates or models for what types of work Not4Profit might engage in in the future and how such works could be theoretically presented.

All of the individual works housed in the archive and production space are connected through their exploration of geologic time. The reason why I have decided to explore geologic time in this component of the exhibition is precisely because of how time relates to our construction of economic value. Given that our current politics and economy are crippled the world over by short-term thinking, it is my belief that human notions of value must be re-evaluated in terms of their long-term impact. Similarly, as terms like Anthropocene become amalgamated into common parlance and synonymous with the conversation about Climate Change, it should be noted that such terminology has its roots in the field of geology (and in relation to other epochs such as the Pleistocene and Holocene). By literally associating Not4Profit Inc.'s investigative works with the concept of Geologic time, I seek to make the connection that my motivations, as

well as the corporation's, are devised with long term thinking top of mind, and antithetical to how corporations most often function. Visually comprehensible without the aid of special instruments or abstract physics, we can directly observe geologic time's patterning, i.e. how it has stacked, flowed, and disintegrated over millennia. It is a useful visual device through which to explore human motivations in relation to the long term.

Geology was the focus of my Bachelor's degree and was also, to my thinking, a unique way to contextualize my own background and training for those I might engage with through the not-for-profit. Furthermore, it offers a degree of transparency in terms of the outlook, worldview and biases of the executive.

The Creative Department and those archival works that exist within it are intended to read somewhat humorously against the other components of the exhibition. One such work in the archive, pinned to the wall beside the Creative Department installation, describes a potential artist residency Not4Profit might establish, "Artist in Residency/Artist in Isolation" (Figure 10), whereby the organization drops a participant on a very small rock outcrop in the middle of the Great Lakes with nothing more than a tent and supplies for 48 hours. The collage encompasses photography of such an experience both in daylight and under the banner of the cosmos — symbolically speaking to the experience of feeling alone and vulnerable on this rock floating through empty space.

Another work, "Rock Music" (Figure 11) visualizes a piece of sound art whereby the piano component of the installation has been played by dropping rocks on its keys, smashing them in a gesture loosely inspired by early Fluxus where concert grand pianos were completely destroyed.

²⁷ Similar to the previous example, this work speaks to the idea that in relation to geologic time,

all of our technology (represented here by the piano) is vulnerable to the degradation of long-term process (represented by the rocks).

Several other works function along the same lines: “Ice Drawing” (Figure 12) maps out glacial marks on a piece of Canadian Shield with a block of ice (the same material that made them eons ago) producing a unique line drawing that could be considered total abstraction.

“3 Geologies” (Figure 13) documents a site-specific sculpture near my hometown of Killarney, Ontario that is built of three different geological formations native to the area — Quartzite, Limestone, and Granite. The three different rock types correspond to different land designations at the sites where they were collected: Private Property (Quartzite), Unceded Indigenous Territory (Limestone), and Crown Land (Granite). The sculpture is made of the three rocks that float upon a natural material, Juniper root, common and sourced at all three sites. The sculpture meets its fate at the exact geographic point triangulated between the three sites; it exists for a short time and is documented as it sinks below the surface. This piece, and the site of its location and materials, holds great significance for me as an individual artist — as it is my home — but should also serve as a microcosm for any individual living in Canada, as the close proximity of different (and perhaps arbitrary, colonial) land designations exist side by side to longstanding, Indigenous claims to the same space. The fact that significant geological differences occur at these different sites creates a captivating visual lens to process how we as humans quantify and distinguish ownership and differences in ideology (lines on a map). In my mind, these designations become complicated when juxtaposed to the hard etched lines of the physical geology itself, and will hopefully inspire a new line of thinking about our existence on these geographies over the long term.

Although these actions are fast, fleeting, and, I would argue, dematerialized artistic gestures (resisting as much as possible capitalist commodification, save for the inevitable documentation required to give them a tangible visual form in the gallery), I am drawn to their extreme temporary nature as artworks. To me, their momentary visual realization is reflective of our species' short-lived occupation of this planet in geologic time, and furthermore, my mortality as a human being in relation to these other slow-moving forces, like human influenced climate change. For me, they prompt a line of questioning with regard to how effective any gesture can be, whether its purpose is to educate, elicit societal change, or bring some kind of modest beauty into the world.

Finally, and to this end, I have created a collaborative piece entitled “Over Geologic Time all of our Gestures Won’t Matter Anyway” (Figure 14) which will occupy a section of a wall adjacent to these other archival works. This piece consists of a large piece of vinyl wall text, 10’ long, broken up by an oil-on-panel abstract painting that loosely depicts a chalkboard. The text is broken up such that it reads: “Over Geologic Time all of our,” followed by the painting, followed by “Won’t Matter Anyway.” Next to the painting is a simple pine shelf that supports several different mark making tools (pencil crayon, oil stick, etc.) The point of this piece is to engage the gallery viewership in a collaborative site-specific artwork where everybody combines their individualized marks, whatever they so desire, in spatial relation to the geologic axiom. There will be no instruction to make marks, save for the visual invitation vis-à-vis the presence of the mark making tools.

Conclusion

All elements in this show weave together to evoke passive associations about philosophies of value in relation to ecological stress. By establishing subtle connections through materials, colour, and geometric installation, the Administration, Creative Department, Incubator and Manifesto shall all harmonize thematically over their spatial removes. With visual cues and hints scattered throughout these various components of the exhibition, it is hoped, that at its most basic, the viewer comes away with a new way to question their idea of how they construct what their idea of value is, and how this relates to their own relationship to the environment. By referencing resource extraction, our occupation of the land, our environmental impacts over long term time scales, and how economic organizational structures (including art organization structures) can function to educate, question and challenge us, I hope to, as an artist, perhaps create some kind of positive contribution — emotional, intellectual and aesthetic — back into my community. If the show is successful, *Not4Profit*'s impact might be gauged by how the ideas might travel on with the viewer,²⁸ as the power of a gift does, into another realm outside of the gallery, the value in motion, energized — precisely the opposite of how profit functions as a device that creates distance, sequesters wealth in all its various forms in the top tiers of social power, and over time simply becomes malignant and inactive.

Notes:

1. Here I refer specifically to the work of Jennifer Baichwal and Edward Burtynsky in their films *Manufactured Landscapes* (2006), *Watermark* (2013) and *Anthropocene* (2018), all of which depict sweeping panoramas at various scales of the heartbreaking human impact playing out on the earth's surface.
2. David Suzuki in conversation with Kerwin Rae, "Ep. 20: Why It's Time To Start Thinking About Extinction | Dr. David Suzuki" *Unstoppable with Kerwin Rae*. 2018. <https://www.youtube.com/watch?v=ktnAMTmgOX0&t=1s>. (Accessed August, 2019.)
3. Cited in David Schweickart. *After Capitalism*, 2011 (2nd ed.) Rowman & Litchfield Publishers, Inc., p. 3.
4. Robert Smithson in "Conversation with Robert Smithson," ed. Nancy Holt, in *The Writings of Robert Smithson*, 1979. New York University Press, p. 200.
5. Miwon Kwon. "One Place After Another: Notes on Site Specificity" in *October*, vol. 80, Spring 1997, p. 85.
6. Ibid.
7. Marisa Jahn. "Introduction" in *Byproduct: On the Excess of Imbedded Art Practice*, 2010. YYY Books. p. 1 - 5.
8. David Schwichart. *After Capitalism*, 2011. (2nd ed.) Rowman & Litchfield Publishers, Inc., p. 8.
9. Ibid.
10. Ibid, p. 10.
11. For more information on the N. E. Thing company, I suggest consulting Nancy Shaw "Siting the Banal: The Expanded Landscapes of the N.E. Thing Company" *Beyond Wilderness: The Group of Seven, Canadian Identity and Contemporary Art*, 2007. McGill-Queen's University Press.
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18. Lewis Hyde. *The Gift: Creativity and the Artist in the Modern World*, 2007. Vintage Canada, p. 11.
19. Natural Resources Canada, "Canadian Mineral Production," 2017. <https://www.nrcan.gc.ca/maps-tools-and-publications/publications/minerals-and-mining-publications/canadian-mineral-production/17722>. (Accessed August, 2019.)
20. Giles, D. B. "The Work of Waste-Making: Biopolitical Labour and the Myth of the Global City." *Environmental Change and the World's Futures*, 2015. Routledge. p. 81-95.
21. Georges Bataille. *The Accursed Share*, 1988. Zone Books, p. 68. Bataille offers a detailed description of how non-capitalist societies frequently absolved their communities of surplus wealth and recirculated it. Of particular interest is how the Haida, Tsimshian, and Tlingit of Canada's Northwest Coast practiced this redistribution through the Potlatch ceremony. Also of interest here is how copper has long held surplus value as a resource; the documentary film *Maker of Monsters: The Extraordinary Life of Beau Dick*, (2017) about the life and work of the late Kwakwaka'wakw artist Beau Dick, directed by Natalia Tudge and LaTiesha Fazakas, also explains and illustrates the importance of copper and how it has long possessed a special value as a material in ceremony. <https://www.cbc.ca/documentarychannel/docs/maker-of-monsters-the-extraordinary-life-of-beau-dick>. (Accessed August 2019.)
22. Colin Mayer in conversation with Ray Suarez, "Rebuilding the Social Contract, Part 2: Corporate Interests: Shareholder versus Stakeholder." *World Affairs: Conversations that Matter*, 2019. <https://www.worldaffairs.org/podcast>. (Accessed August, 2019.)
23. University of Saskatchewan Virtual Herbarium, "Plants at Risk in Saskatchewan" http://www.usask.ca/biology/rareplants_sk/root/htm/en/plants-description/panicum-virgatum/y-panicum-virgatum.php. (Accessed August, 2019.)

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25. Justin Langlois. "Methodologies of Failure: Evaluation Practices for Socially Engaged Art — A Set of Questions," 2018. <http://justinlanglois.com/writing/methodologies-of-failure-evaluation-practices-for-socially-engaged-art/>. (Accessed August, 2019.)
26. Although it is anticipated that the majority of these interactions will be very much an improvisational exchange, there are nonetheless several curated discussions planned with notable individuals in the Saskatoon arts community (and beyond). This schedule is in development and will be finalized in the days immediately preceding the exhibition.
27. The event I refer to specifically is Philip Corner's performance "Piano Activities" that occurred at *Fluxus — International Festival of the Newest Music* in Wiesbaden, Germany in 1962. For more information regarding this series of performances, organized by George Maciunas, please consult "Fluxus East — Fluxus Networks in Central and Eastern Europe." <http://www.fluxus-east.eu/index.php?item=exhib&sub=maciunas&lang=en>. (Accessed August, 2019.)
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Appendix

Figure 1: "Saskatchewan Abstraction," oil on plywood, 2018.



Figure 2: Certificate of Incorporation

 <p>Innovation, Science and Economic Development Canada <small>Corporations Canada</small></p>	 <p>Innovation, Sciences et Développement économique Canada <small>Corporations Canada</small></p>
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Certificate of Incorporation <i>Canada Not-for-profit Corporations Act</i>	Certificat de constitution <i>Loi canadienne sur les organisations à but non lucratif</i>
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NOT4PROFIT INCORPORATED

Corporate name / Dénomination de l'organisation

<p>I HEREBY CERTIFY that the above-named corporation, the articles of incorporation of which are attached, is incorporated under the <i>Canada Not-for-profit Corporations Act</i>.</p>	<p>JE CERTIFIE que l'organisation susmentionnée, dont les statuts constitutifs sont joints, est constituée en vertu de la <i>Loi canadienne sur les organisations à but non lucratif</i>.</p>
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Raymond Edwards

Director / Directeur

2019-02-08

Date of Incorporation (YYYY-MM-DD)
Date de constitution (AAAA-MM-JJ)



Figure 3: Installation of the Not4Profit Manifesto

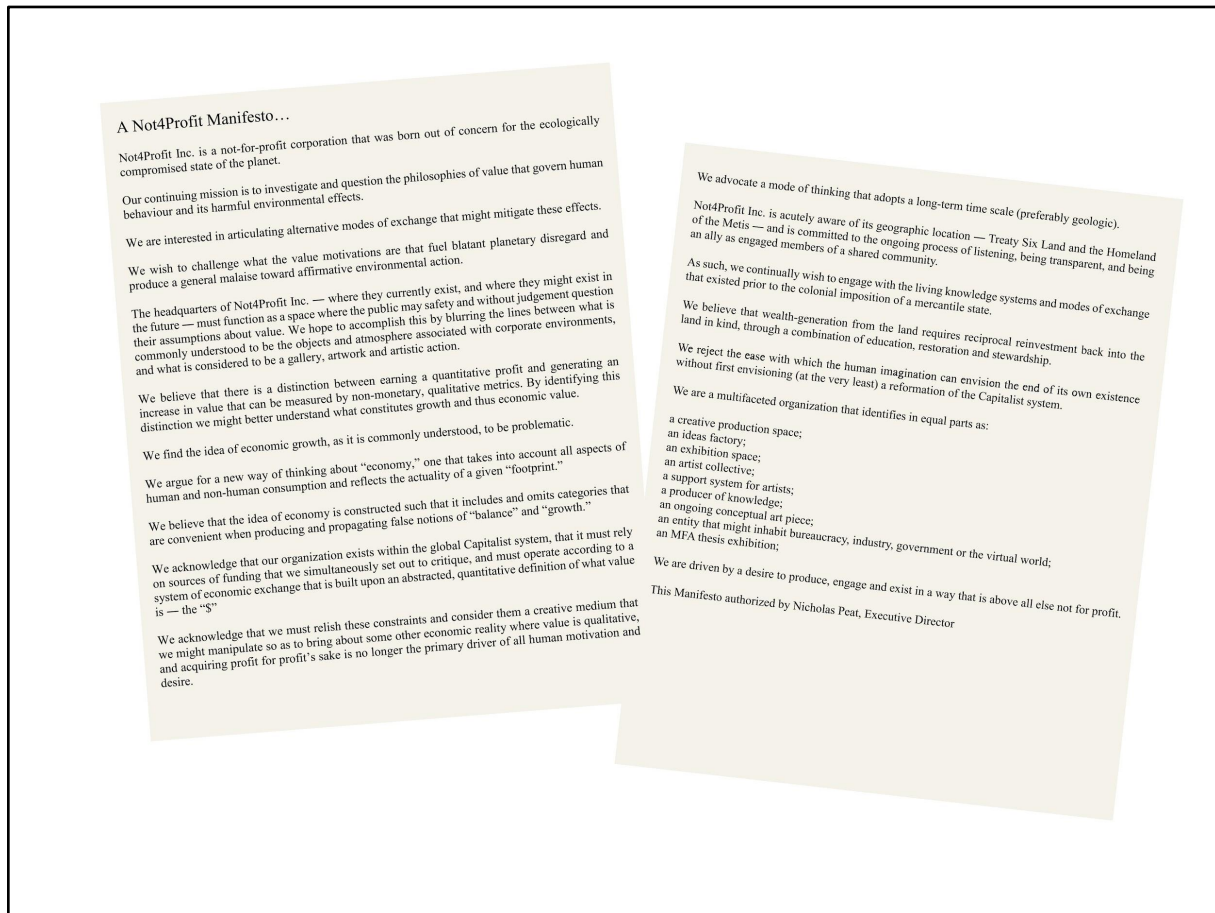


Figure 4: Installation of the Administration Space



Figure 5: Installation of “Breaking Copper”



Figure 6: Installation of the Incubator



S T A N D A R D D O C U M E N T

NOT4PROFIT Inc.

Title: _____

C O N T E N T :

(please specify: i.e. agreement, resolution, permission, etc.)

Figure 8: Creative Department



Figure 9: Archival Sheet

Title: _____
PROPERTY of NOT4PROFIT Inc./NPCREATIVE
NOT FOR RESALE — MAY BE LICENSED
© 2019 npcreative
Authorization: _____

Figure 10: “Artist in Residence/“Artist in Isolation”



Figure 11: “Rock Music”



Figure 12: “Ice Drawing”

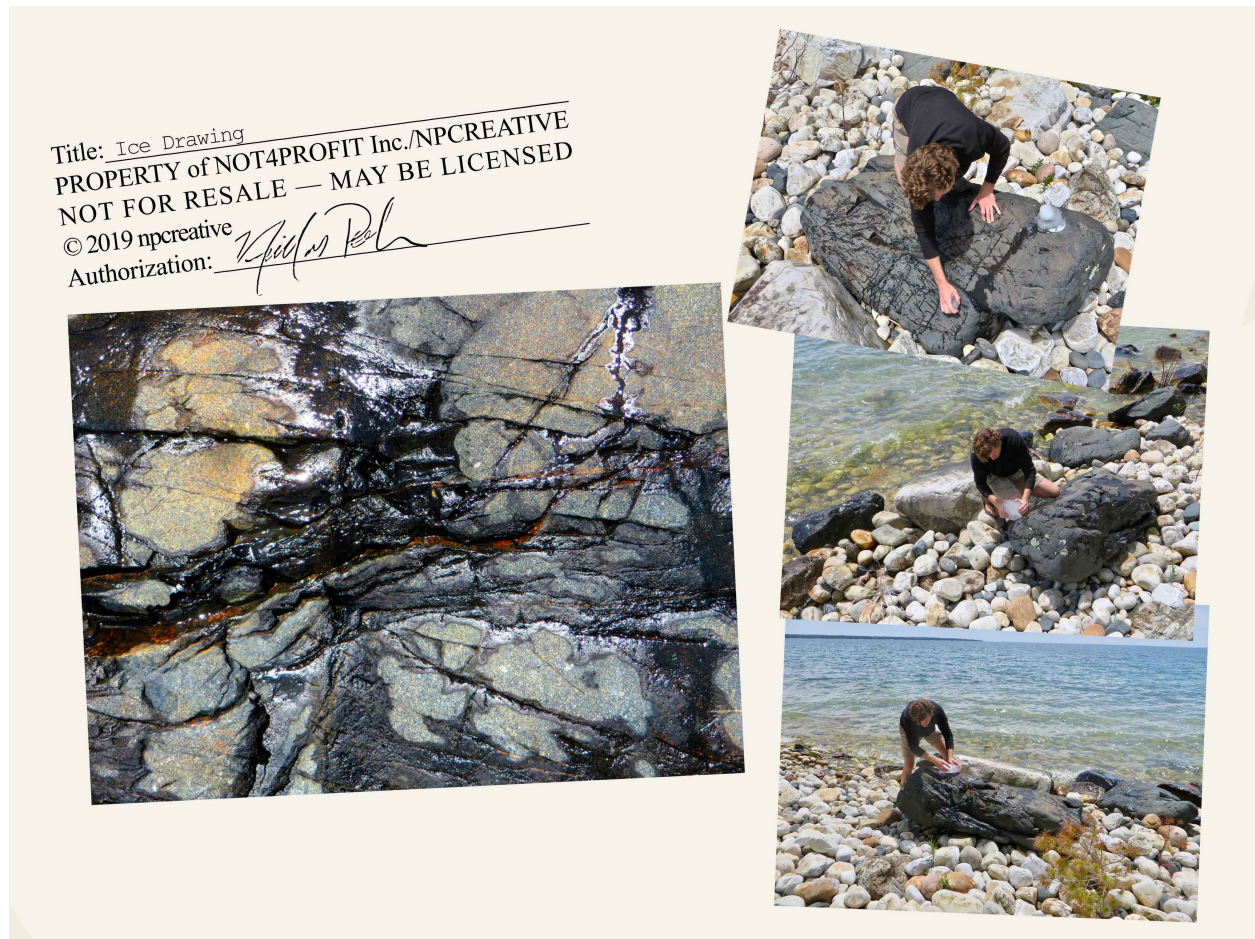


Figure 13: “3 Geologies” — Parts 1 & 2

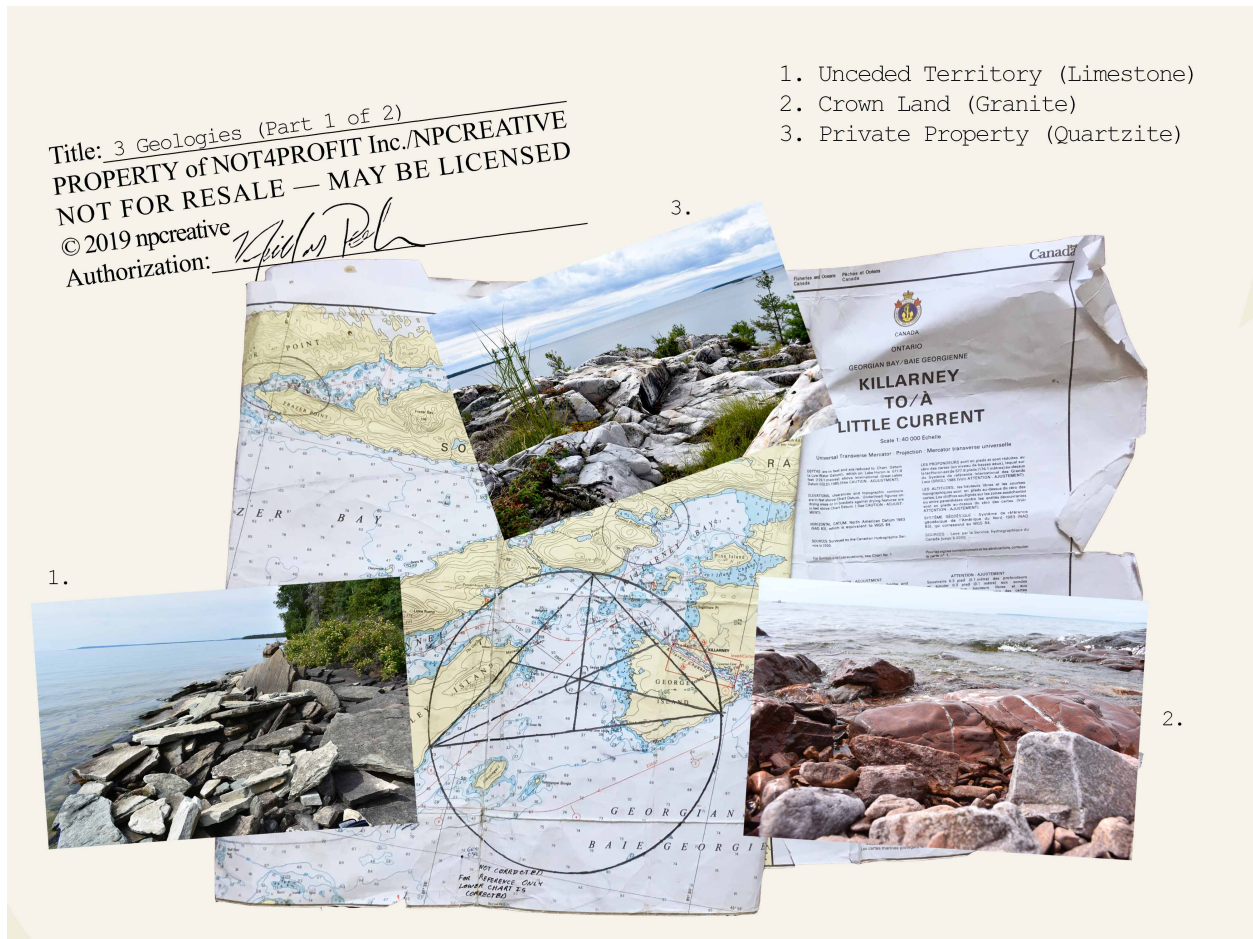


Figure 13 (cont'd):

Title: 3 Geologies (Part 2 of 2)
PROPERTY of NOT4PROFIT Inc./NPCREATIVE
NOT FOR RESALE — MAY BE LICENSED
© 2019 npcreative
Authorization: *[Signature]*

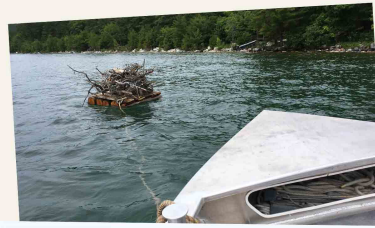


Figure 14: “Over Geologic Time...”

