

HOW IT'S MADE

AUGUSTAS SERAPINAS

FOGO ISLAND GALLERY
To April 2

Augustas Serapinas took apart a shed found on Barr'd Islands, Fogo Island, then reconstructed it in the gallery. But like many heritage preservation processes, the reconstruction was distorted. Co-curator Alexandra McIntosh discusses the project's local dimensions.

ALEXANDRA MCINTOSH: Augustas worked with three members of the community over three days to take the abandoned shed apart while preserving its original boards as much as possible. In the act of dismantling, the different construction processes and tools that had been applied could be read in the materials. It also involved an exchange of histories and stories, and that's partly where the work's title comes from—they think there are probably three sheds on that site and now



Augustas Serapinas
Four Sheds
(Barr'd Islands
Shed) 2016

he's rebuilt this shed-like new one. Taking the original apart and reassembling it is very much inspired by the building processes on this island and the economical reuse of

materials as a result of need and available resources. There's a continual failure of representation—you could never create a perfect replica of the original.



Patrick Cruz *External Packaging* 2017

WHAT IT MEANS

PATRICK CRUZ

PLUG IN ICA, WINNIPEG
April 15 to June 4

Painter Patrick Cruz floods the gallery with his busy, vibrant paintings for this maximalist, site-specific installation. Here, he describes his intuition-driven process.

PATRICK CRUZ: Why maximalism? It's a sensibility. It's my way of comprehending materiality and environments. It's rooted in where I grew up—Manila, a very congested, overpopulated environment—and that sensibility carried through when I moved to Canada, where there's so much space that wants filling. Maximalism makes sense to practice here because of the prevalent ideology of consumption and material excess, which gets sourced out in labour and production. For *Plug In*, I'm making half the work in Toronto and the rest is organic—which is how I work. It's responsive to the architecture of the space and the context of the community. The whole process is intuitive. I only have a floor plan. I'll be collaborating with the Filipino community in Winnipeg because I enjoy involving the public as collaborators or participants. Growing up in poverty has influenced how I approach materials, and the notion of ad hoc has always been interesting to me because, for me, improvisation is a means of disrupting a system, and this adaptation becomes a political metaphor.