

Provisional Structures: Carmen Papalia with Vo Vo and jes sachse is a multi-faceted project that serves as an anchor and connecting point between the artist, institution, and community. Composed of an exhibition, extensive public program, and the development of an accessibility statement for the MacKenzie Art Gallery, this project pushes our understanding and imagination of how we interact with the gallery space in a way that creates real, fundamental transformation.

Accessibility is relational, it is about the way we exist together in space and time. In her book 'What Can a Body Do?' Sara Hendren explores the place where bodies and space interact, 'where the meeting of body and world reveals a disabling barrier that might be made visible, and might then be mitigated, or even, with time and commitment, dissolved'. This statement guides our experience of *Provisional Structures* as we ask ourselves, how does architecture support this mitigation towards agency and interdependence? The installation includes a large, spiraling ramp, winding its way up towards the ceiling, representing an idea for something that is meant to provide support yet uncertain; embodying the destabilization that occurs when one is exploring an engineered, impermanent structure. In his *Elements of Architecture* (2014), Rem Koolhaas talks about a ramp representing so much more than just support, 'a ramp can be an architectural element that changes political systems, triggers revolution... encompassing two extremes as dreamscapes and as universal access.' The ramp in this artwork helps us explore a baseline for accessibility, one from which we must build from.

Collaboration is essential to Carmen Papalia's practice. The center of *Provisional Structures* features a circular gathering space and audio piece by artist Vo Vo. The audio is a presentation that Vo Vo gave for the Portland Disability Justice Collective online conference in 2020. In this presentation, Vo Vo discusses the principles of trauma-informed care and how trauma affects people in their daily experiences. The content that Vo Vo presents helps us to further understand accessibility as the way we relate to and provide space for each other. Embedded in institutional critique and playfulness, jes sachse's practice and advocacy has paved the way for Carmen Papalia's work in the Canadian art context. In their installation of over 1200 brass plated metal plaques installed to bring to mind the aesthetic of a donor wall, the statement '*i need a minute*' is a request for more time, more consideration, and slowness. This work assumes that things are moving too fast, asking that we slow down to check in, reassess and readjust around the terms outlined by the person asking for more time.

As you reflect on your experience here today, we ask that you consider the following: What is my own understanding of access? How is the concept of interdependence reflected in my own relationships? What has to change within institutions and community spaces for individual agency to be truly and consistently reflected?

Carmen Papalia is an artist who uses organizing strategies and improvisation to address his access to public space, the art institution, and visual culture. His socially engaged practice is an effort to unlearn visual primacy and resist support options that promote ablest concepts of normalcy.

Vo Vo is a radical educator of 11 years in over 20 countries in inclusion, racial justice, intercultural communication, Trauma-Informed Care, De-escalation and Restorative Justice.

jes sachse is a Toronto-based artist, writer, and curator. Often found marrying poetry with large-scale sculptural forms, their work addresses the negotiations of bodies moving in public/private space and the work of their care.

Provisional Structures: Carmen Papalia with VoVo and jes sachse was realized in collaboration with Architectural Designer Michael Lis (Vancouver).

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