

## borrowers and bullies: materials

**a policy of neglect:** (video) footage recorded in Waterloo and P.E.I. in the summer of 2021, **take only what you can carry:** (on the large drum riser initially built by UWAG for fellow Sackville, NS artist, Lisa Lipton) concrete board, hornets' nest, linen, iron ring, reclaimed wood, claimed hardware from the house where we lived, construction lumber, homemade wood stain (vinegar, steel wool, lemon juice), deck screws, dowels, XPS foam, toilet paper, PVA glue, drywall joint compound, burlap, linseed oil, oil paint, fluorescent orange pigment, coffee stir sticks, tea we drank at the houses we have lived, coffee we drank at the house in Guelph, pinecone from Pompeii, barbecue wood ash, butternut, cotton embroidery thread crocheted like Amy's bookmark, small stones, dirt, graphite, **the old me, the old me:** (spalted pine shelf) J's grey hair, nylon thread, soapstone, walnut, brass, carved reclaimed slate roof tile from an historic and demolished building in Halifax, acrylic medium, **evidence of a habit:** fluorescent orange pigment, reclaimed City of Waterloo temporary conditions sign, masonite, melamine, spray adhesives, varnish, digital image captured in Bechtel Park, foamboard, reclaimed construction lumber, homemade wood stain, deck screws, dowels, **a month of stolen light:** hemp and cotton rag paper, hand-cut digital prints of giant hogweed flowers captured in Bechtel Park near the end of the month of June, 2021, fibreglass, epoxy resin with flexer additive, clothing rail from the house where we lived, suede, latex rubber, hanger bolts, **they didn't get stronger, they just got sore:** graphite, toned paper, walnut frames, **untitled assemblage on the near dais:** carved drywall, drywall jointing compound, former flooring at the house in Guelph, construction lumber, Green Tea Behr Marquee latex paint, former bird's nests, clay mud from the yard of the house where we lived, graphite, masonite, grass grown and harvested by scythe at the house where we lived, reclaimed wooden wheelbarrow handle, drawer pulls, XPS foam, acrylic paint, coffee stir sticks, tea we drank at the houses we have lived, coffee we drank at the house in Guelph, graphite powder (aged 10 years), **untitled assemblage on the far dais:** oriented strand board, toned paper, chalk, oil paint, dowel, dinitroaniline orange pigment, drywall left in the rain and bent by foot, gull bone, soapstone dust, reclaimed coffee table spindle, XPS foam, plaster bandage from Vittoria Phoenix, tea we drank at the houses we have lived, hydrocal, reclaimed construction lumber, former bird's nest, reclaimed coat hooks, grass grown and harvested by scythe at the house where we lived, homemade wood stain, **a turning point:** (hanging) wool-poly blend, poly-fil, grass grown and harvested by scythe at the house where we lived, bleach, Red Rose tea brewed strong, jute twine

# borrowers and bullies

julie hall & jacob irish's MFA thesis exhibition

Central to this work is our understanding of a habit as not just a set of repeated behaviours but as a central, life-configuring scaffold for building and maintaining relationships to one another, the built environment, and the land. During the summer of 2021, we harvested materials, documentation, and experiences from settler-colonial greenspaces in Southern Ontario and The Maritimes, while asking ourselves: What was our social muscle memory in our home, our neighbourhood, our nation? And do these habits inform our ethics? We see our art practice as an opportunity to manifest anti-colonial and anti-capitalist ethics by tugging at relationships between subjectivity and materiality. *borrowers and bullies* is an exhibition with its eyes turned to the colonial-capitalist enclosure of time and land, and how that enclosure configures the knowable, the thinkable, and the imaginable.

Julie and Jacob are a collaborating couple working in video, audio, and sculpture. They work seasonally: collecting materials in warm weather, and synthesizing their haul when winter comes. This methodology emerged from their first four years collaborating while at NSCAD University and continued through the next four years moving around Southern Ontario. They make sculptures that explore the materials that build our psychological, social, and economic realities.