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56 Mulock Avenue, Unit 1, Toronto, ON

M6N 3C4, Canada

envoi

Sara Kay Maston, Garrett Lockhart, Parker Kay

March 17 - April 13, 2019

Opening Reception: Sunday, March 17, 2019

envoi

a short stanza concluding a poem, serving as a dedication or postscript to a prose composition. Or, “the envoi served as a commentary on the preceding stanzas, either reinforcing or ironically undercutting the message of the poem.”

In Ursula K. Le Guin’s *The Left Hand of Darkness*, an envoy is sent from Terra to another planet, which they refer to as Winter, in hopes of swaying them to join into an existing confederation of planets. Before arriving the envoy spends years learning their language and customs for the maybe obvious reason of avoiding offense. In response Winter receives the envoy and offers certain comforts before the slow and long process of negotiating their presence and solicitations. This exchange is much like the ancient Greek custom of *xenia*: to unexpected travellers you would show niceties and good faith before asking who they were or how they arrived on your shores or whether they had a plot. Ceremony before purpose. As is with the envoi. The initial contact is the poem, the aesthetic object or gesture, whereas the envoi is the belated plea, the intent that is sometimes only scarcely disguised by its lead. The envoi can be an audacious concession of how the aesthetic often fails to neatly arrive at the point. And yet, synchronously, it reinforces its platform, because, of course, the envoi does not exist without the poem. It is so that the failure to be explicit does not define the aesthetic as a failure at all. Or that sometimes decorum is just foreplay.

> Here the pleas vary, surfacing from different species, vocalities, intimacies. To me, there is a hopeful deterioration that says something about the atemporal drift I feel stuck in. Like living in the split between the before and the after of some decisive (and I can’t help but think cataclysmic) event, still obscured from view.

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Sara Kay Maston is an interdisciplinary artist who explores the vantage point of animals such as insects, single-celled organisms, domestic horses, birds and rodents. Her work takes the form of ceramics, paintings, and textile installations to articulate parallel lifeworlds that are indicative of a distant ancestor's sense of physicality or distinct rhythm of nature. Maston holds an MFA from York University, and is pursuing a degree in Information Science at UofT to develop methods of archiving and mediating ephemeral nonhuman animal knowledge. Additionally, she is a member of the Asian-pop-girl-band-artist-collective XVK, founded by Maston, Xuan Ye, and Veronique Sunatori.

www.saramaston.com

Garrett Lockhart (b. 1994, Nanaimo B.C.) is an artist and curator based in Tiohtiá:ke (Montréal). He earned a Bachelor of Arts in Communication Studies and Computation Arts at Concordia University in 2018. His practice explores quiet activism and sustainability using salvaged and found materials. He is also a co-director of [Calaboose](#), an independent project space housed in a converted horse stable.

www.garrettlockhart.com

Parker Kay is a multi-disciplinary artist and writer currently working in Toronto, Canada. With a BFA in New Media, Kay's practice looks at the rise of Network Culture and how the proliferation of digital communication has permeated our lives and marked our landscapes. Kay has led experiential walking and cycling tours with the Jane's Walk Festival and the Ontario Association of Architects (OAA); and has worked on projects with Myseum of Toronto and the Vancouver Biennale. His recent publications include "A Cube Has Six Sides" (2016) and "100 Ears: Celebrating 100 years of Dada" (2017), with recent exhibitions at The Loon (2018), Motel Brooklyn (2017), The Toronto Reference Library (2017), TOWARDS (2016), and O'Born Contemporary (2015). Kay is currently a researcher and archivist at The Archive of Modern Conflict and on the board of directors at Art Metropole.

www.parkerkay.com