

# The Pandemic is a Portal

Bibliography

JUN 22 - JUL 31, 2020

S=U G<sup>^</sup><sub>^</sub>LLERIES

## Texts Related to *The Pandemic is a Portal*

### Simranpreet Anand

Chandra E. Feltman and Dawn M. Szymanski, "Instagram Use and Self-Objectification: The Roles of Internalization, Comparison, Appearance Commentary, and Feminism," *Springer Science and Business Media*, June 22, 2017: 311 – 324

Sara Thankam Mathews, "CAA and the Instagram Baddie," *the Juggernaut*, January 16, 2020, <https://www.thejuggernaut.com/caa-andthe-instagram-baddie>

Zarina Muhammad, "The Problem with Diaspora Art," *The White Pube*, November 11, 2018, <https://www.thewhitepube.co.uk/diasporaart>

Jia Tolentino, "The Age of Instagram Face," *New Yorker*, December 12, 2019, <https://www.newyorker.com/culture/decade-in-review/the-age-of-instagram-face>

### Anna Banana

Gwen Allen, *Artists' Magazine: An Alternative Space for Art* (Cambridge: MIT Press, 2011)

Michelle Jacques, *Anna Banana: 45 Years of Fooling Around with A. Banana* (Vancouver: Figure 1 Publishing, 2015)

Shoshana Zuboff, *The Age of Surveillance Capitalism* (New York City: PublicAffairs, 2019)

### Vanessa Brown / Francey Russell

Robert Ashley, "The Park," *Private Parts* (New York: Lovely Music Ltd, 1978), vinyl, <https://www.discogs.com/Robert-Ashley-Private-Parts/release/436672>

*Winter Light*, directed by Ingmar Bergman (New York: The Criterion Collection Inc, 1963), 81min

Anne Boyer, "What Resembles a Grave But Isn't," *Lunchbox Poems* (blog), February 7, 2017, <https://lunchboxpoems.tumblr.com/post/156961691742/what-resembles-the-grave-but-isnt>

——— *A Form of Sabotage* (Turkey: Kült Neşriyat, 2013)

*High Life*, directed by Claire Denis (Paris: Alcatraz Films, 2018), 113min

“Black Hole Apocalypse,” *NOVA*, directed by Rushmore DeNooyer (Arlington: PBS Distribution, 2018), 111min

Courtney Love, interview by Barbara Walters, *The Barbara Walters Special*, aired December 5, 1995, on ABC, <http://www.youtube.com/watch?v=2b0jtX8YWI4&list=LLqiAzmNqNHwVxsqLCCVTG>

Gary Lutz, *Stories in the Worst Way* (Berkeley: Calamari Press, 2009)

Mary Ruefle, *My Private Property* (Seattle: Wave Books, 2016)

Ali Smith, *Winter* (London: Penguin Books, 2017)

Kip S. Thorne, *Black Holes and Time Warps: Einstein's Outrageous Legacy* (New York: W.W. Norton and Company, 1994)

## Lacie Burning

Alicia Elliott, *A Mind Spread Out On The Ground* (Toronto: Anchor Canada, 2020)

Marianne Nicolson, *The Sun is Setting on the British Empire*, vinyl banner, 2016

## Margaret Dragu / Justine A. Chambers / Kage

Glenn Alteen and Jeremy Todd eds., *Marginalia: Getting Out of the House* (Richmond: Richmond Art Gallery, 1996)

Paul Couillard ed., *La Dragu: The Living Art of Margaret Dragu* (Toronto: Fado 202, 2002)

Mimi Fautley, “Artist’s Pages,” *Atlantis: Critical Studies in Gender, Culture & Social Justice* 30, no. 2, February 24, 2012

Kara Walker, "Kara Walker on the Post-Lockdown World," *Frieze: Opinion*, May 26, 2020, <https://frieze.com/article/kara-walker-post-lockdown-world>

Jacob Wren, "Four Long Moments at the Beginning," *Bündnis Internationaler Produktionshäuser*, May 7, 2020, <https://produktionshaeuser.de/four-long-moments/>

## Lucien Durey

Jeanne Randolph, *Out of Psychoanalysis: Ficto-Criticism 2005 to 2011* (Vancouver: Artspeak, 2012)

## Jessica Evans

Alexander R. Galloway, "The Unworkable Interface," *The Interface Effect* (Cambridge: Polity Press, 2012): 25, [http://art.yale.edu/file\\_columns/0000/1404/galloway\\_alexander\\_r\\_-\\_the\\_interface\\_effect.pdf](http://art.yale.edu/file_columns/0000/1404/galloway_alexander_r_-_the_interface_effect.pdf)

"Duck Amuck," *Merrie Melodies*, directed by Charles M. Jones, story by Michael Maltese (Hollywood: Warner Brothers, 1953), <https://www.dailymotion.com/video/x5yczh1>, 7min

Aby M. Warburg, *Images from the Region of the Pueblo Indians of North America* (London: Cornell University Press, 1995), <https://d3p9z3cj392tgc.cloudfront.net/wp-content/uploads/2016/08/23175415/9780801484353.pdf>

## Elisa Ferrari

Carlo Ginzburg, *The Cheese and the Worms*, trans. John and Anne C. Tedeschi (Baltimore: Johns Hopkins University Press, 1980)

Harryette Mullen, *Sleeping with the Dictionary* (Berkeley: University of California Press, 2002)

Camille Norment, "Artist on Artist Lecture: Camille Norment on Max Neuhaus," Lecture, Dia Art Foundation, New York, May 21 2019, <https://www.youtube.com/watch?v=mYDcd7TAwp8&feature=youtu.be&fbclid=IwAR3hTLcx9>

Paul B. Preciado, "Le lezioni del virus," *Internazionale*, May 9, 2020, <https://www.internazionale.it/opinione/paul-preciado/2020/05/09/lezioni-virus>

*Happy As Lazzaro*, directed by Alice Rohrwacher (San Francisco: Madman Entertainment, 2018), 128min

Franca Romano, *Guaritrici, veggenti, esorcisti* (Roma: Gangemi Editore, 1987), trans. Stanley J. Tambiah as *Magic, science, religion and the scope of rationality* (Cambridge: Cambridge University Press, 1990)

Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003)

## Sharona Franklin

Sharona Franklin, *Rental Bod* (Vancouver: Publication Studio, 2016)

Ayun Halliday, "The Secret Language of Trees: A Charming Animated Lesson Explains How Trees Share Information with Each Other," *Open Culture*, July 5th, 2019, <http://www.openculture.com/2019/07/the-secret-language-of-trees.html>

Grace C. Hertlein ed., *Computer Graphics and Art* 1, no. 4, November 1976 (Berkeley: Berkeley Enterprises)

Josh Jones, "Plants Emit High-Pitched Sounds When They Get Cut, or Stressed by Drought, a New Study Shows," *Open Culture*, December 10th, 2019, <http://www.openculture.com/2019/12/plants-emit-high-pitched-sounds-when-stressed.html>

Matti Pitkänen, "Pythagoras, music, sacred geometry and genetic code," *SciRePrints*, July 2018, <http://scireprints.lu.lv/368/>

Peter Tompkins and Christopher Bird, *The Secret Life of Plants: A Fascinating Account of the Physical, Emotional and Spiritual Relations Between Plants and Man* (New York: HarperCollins Publishers Ltd, 1973)

## Michelle Helene Mackenzie

CA Conrad, "(SOMA)TIC Poetry Exercises." *The Center for Programs in Contemporary Writing*, University of Pennsylvania, <http://writing.upenn.edu/~taransky/somatic-exercises.pdf>

Laboria Cuboniks, "Xenofeminism: A Politics for Alienation." *Laboria Cuboniks* (website), <https://laboriacuboniks.net/manifesto/xenofeminism-a-politics-for-alienation>

*Stalker*, directed by Andrei Tarkovsky (1979; New York City, NY: The Criterion Collection, 2017), 162min

Jeff VanderMeer, *Annihilation* (Toronto, HarperCollins Publishers Ltd, 2014)

Hildegard Westerkamp, "Soundwalking as Ecological Practice," *The West Meets the East in Acoustic Ecology* (Hirosaki University, 2006)

## Megan Hepburn

Alain Corbin, *The Foul and the Fragrant: Odour and the French Social Imagination* (Cambridge: Harvard University Press, 1986)

*Perfumed Dreaming*, directed by Kathleen Hepburn, April 7, 2020, produced by The National Film Board, 5min, <https://facebook.com/watch/?v=670385943722656>

George Henry Hurst, *Dictionary of raw products used in the manufacture of paints, colours, varnishes and allied preparations*. (London: Scott, Greenwood and Co, 1901)

Andrew Witt, "Painting and Obstnacy," *The Peripheral Review*, May 9, 2018, <https://peripheralreview.com/2018/05/09/painting-and-obstnacy/#more-702>

## S F Ho

*Speaking to Their Mother*, directed by Marjorie Beaucage, July 5, 2014, produced by Aimersoft, 26min, <https://vimeo.com/99999913>

Samuel R. Delany, "The Tale of Old Venn," in *Tales of Nevèrjion* (New York: Bantam, 1979)

Robin Wall Kimmerer, "The Red Sneaker," in *Gathering Moss* (Corvallis: Oregon State University Press, 2003)

Ōe Kenzaburō, "The Day He Himself Shall Wipe My Tears Away," in *Teach Us to Outgrow Our Madness* (London: Marion Boyars, 1978)

Tourmaline, *Atlantic is a Sea of Bones*, commissioned by Visual AIDS for *Day With(out) Art 2017*, ALTERNATE ENDINGS, RADICAL BEGINNINGS, curated by Erin Christovale and Vivian Crockett, December 1, 2017, 7min, <https://vimeo.com/245608125>

Hellmut Wilhelm, ed., *The I Ching or Book of Changes*, trans. Cary F. Baynes (Princeton: Princeton University, 1977)

Rita Wong, "What Would Restitution and Regeneration Look Like from the Point of View of Water?," in *Cultivating Canada: Reconciliation through the Lens of Cultural Diversity* (Ottawa: Aboriginal Healing Foundation, 2011)

## Julian Yi-Jong Hou

Aleister Crowley, *Book of the Law* (New York: Weiser Antiquarian Books, 1974)

Owen Davies, *Popular Magic: Cunning-folk in English History* (London: Bloomsbury, 2003)

Bart D. Ehrman, *How Jesus Became God: The Exaltation of a Jewish Preacher from Galilee* (San Francisco: HarperOne, 2014)

*Last Dance*, Netflix series, April 19 to May 17, 2020, directed by Jason Hehir

Jaromir Malek, *The Cat in Ancient Egypt* (Pennsylvania: University of Pennsylvania Press, 2006)

Sophia Stewart, *The Third Eye* (Las Vegas: All Eyes On Me Inc., 1981)

*Star Trek: The Next Generation*, season 5, episode 18, "Cause and Effect," directed by Jonathan Frakes, written by Brannon Braga, aired March 23, 1992

## Hazel Meyer

Amber Berson, "Maintaining Our Own History," *Canadian Art*, November 7, 2019, <https://canadianart.ca/interviews/maintaining-our-own-histories/>

Elsbeth Brown, "Where Once Stood a Bandstand for Cruising & Shelter," *LGBTQ Oral History Digital Collaboratory*, October 5, 2017, <http://lgbtqdigitalcollaboratory.org/2017/10/where-once-stood-a-bandstand-for-cruising-shelter/>

Tamar Clarke-Brown, "Life Past Proof: Negotiating Visibility in 'The Hate U Give' and BFI London's Experimenta Films," in *Vague Visages: Film Criticism & World Cinema*, January 17, 2019, <https://vaguevisages.com/author/tamarclarkbrownv/>

Samuel R. Delaney, *Times Square Red, Times Square Blue* (New York: New York University Press, 1999)

Amy Fung, *Before I was a Critic I was a Human Being* (Toronto: Book\*hug Press, 2019)

Ross Gay, *The Book of Delights: Essays* (Chapel Hill: Algonquin Books, 2019)

——— *Catalog of Unabashed Gratitude* (Pittsburgh: University of Pittsburgh Press, 2015)

Mary Kidd, "Horizontal Mentorship: A Preservation Solution for Marginalized and Underrepresented Audio/visual Works," *Public 57* (Toronto: Public Access Collective, 2018)

Audre Lorde, *The Uses of the Erotic: The Erotic as Power* (Tuscan: Kore Press, 1978)

Larry Mitchell, *The Faggots & Their Friends Between Revolutions*, 3rd ed. (New York: Nightboat Books, 2019)



José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009)

Paul B. Preciado, *An Apartment on Uranus: Chronicles of the Crossing* (Los Angeles: Semiotext(e) / Foreign Agents, 2019)

Susan Leigh Star, "Power, technology and the phenomenology of conventions: on being allergic to onions," *The Sociological Review* (May 1990)

Kate Taylor, "Performance artist Hazel Meyer examines the legacy of Joyce Wieland," *The Globe and Mail*, January 21, 2020, <https://www.theglobeandmail.com/arts/theatre-and-performance/article-performance-artist-hazel-meyer-examines-the-legacy-of-joyce-wieland/>

Cindy Mochizuki

Anders Bergstrom, "Cinematic Past Lives: Memory, Modernity, and Cinematic Reincarnation in Apichatpong Weeraskethakul's *Uncle Boonmee Who Can Recall His Past Lives*," *Mosaic: An Interdisciplinary Critical Journal* 48, no. 4 (December 2015): 1 – 16  
Hiromi Goto, *Chorus of Mushrooms* (Edmonton: NeWest Press, 1994)

Trinh T. Minh Ha, "Grandma's Story," *Woman, Native, Other: Writing Postcoloniality and Feminism* (Bloomington: Indiana University Press, 1989)

Eikoh Hosoe, *Kamaitachi Tatsumi Hijikata in Tashiro* (Kyoto: Seigensha, 2016)

Mami Kataoka, "Preface: Listening Today to a Warning from the Invisible World," *Japan Supernatural: ghosts, goblins, and monsters 1700s to now*, ed., Melanie Eastburn (Sydney: Art Gallery of New South Wales, 2020)

Kazuhiko Komatsu, *An Introduction to Yōkai Culture Monsters, Ghosts, and Outsiders in Japanese History*, trans. Hiroko Yoda and Matt Alt (Tokyo: Japanese Publishing Industry Foundation for Culture, 2017)

Cecily Nicholson

tings chak, *Undocumented: The Architecture of Migrant Detention* (Toronto: Ad Astra Comix, 2017)

Mercedes Eng, *Prison Industrial Complex Explodes* (Vancouver: Talonbooks, 2017)

Carmen Papalia / Heather Kai Smith

Amanda Cachia, "Talking Blind: Disability, Access and the Discursive Turn," *Disability Studies Quarterly: the first journal in the field of disability studies* 33, no. 3 (2013), <https://dsq-sds.org/article/view/3758/3281>

*The Rupture Sometimes*, directed by Kevin Gotkin, September 12, 2012, 28min, <https://www.youtube.com/watch?v=3YkWsk1tXLw>

*Examined Life: Judith Butler and Sunaura Taylor*, directed by Astra Taylor (New York: Zeitgeist Films, 2009), 88min, [https://www.youtube.com/watch?v=R\\_N84BffPcM](https://www.youtube.com/watch?v=R_N84BffPcM)

Alice Wong, "I'm disabled and need a ventilator to live. Am I expendable during this pandemic?," *Vox*, April 4, 2020, <https://www.vox.com/first-person/2020/4/4/21204261/coronavirus-covid-19-disabled-people-disabilities-triage>

Jacquelyn Zong-Li Ross

Franco "Bifo" Berardi, *The Uprising: On Poetry and Finance* (Los Angeles: Semiotext(e) / Intervention Series, 2012)

Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (New York: Verso, 2014)

*Vladimir and Rosa*, directed by Jean-Pierre Gorin and Jean-Luc Godard (Munich: Munich Tele-Pool 1971), 103min

Tricia Hersey ed., *The Nap Ministry* (blog), <https://thenapministry.wordpress.com>

Chris Kraus and Sylvère Lotringer, eds., *Hatred of Capitalism* (Los Angeles: Semiotext(e) / Reader, 2002)

Otessa Moshfegh, *My Year of Rest and Relaxation* (London: Penguin Books, 2018)

Rags Media Collective, "Is the World Sleeping, Sleepless, or Awake or Dreaming?," *e-flux 56*, June 2014, <https://www.e-flux.com/journal/56/60349/is-the-world-sleeping-sleepless-or-awake-or-dreaming/>

*Je t'aime, je t'aime*, directed by Alain Resnais (Paris: Les Productions Fox Europa, 1968), 94min

## Jayce Salloum

Michael Davidge, "A Speculative Process: Reading Jayce Salloum's Mute Pictures," *National Gallery of Canada Magazine*, August 14, 2019, <https://www.gallery.ca/magazine/your-collection/across-canada/a-speculative-process-reading-jayce-salloums-mute-pictures>

Mike Hoolboom, "Jayce Salloum: From Lebanon to Kelowna," in *Practical Dreamers: Conversations with Movie Artists* (Toronto: Coach House Books, 2008), 185 – 202, <http://mikehoolboom.com/?p=66>

Jayce Salloum, "sans titre/untitled," *Fillip 1* (Summer 2005), <https://fillip.ca/content/sans-titre-untitled>

Jayce Salloum and Elisa Ferrari, *thirstDays | Love, intimacy and (com) passion in a geopolitical context* (Vancouver: VIVO Media Arts, 2017), <https://thirstdays.vivomediaarts.com>

Idries Shah, *The Exploits of the Incomparable Mulla Nasrudin*, 2nd ed (London: ISF Publishing, 2014)

## Nicole Kelly Westman

Virginie Despentes, *King Kong Theory* (New York: Feminist Press at the City University of New York, 2010)

bell hooks, *All About Love: New Visions* (New York: William Morrow, an imprint of HarperCollins Publishers 2018)

David Kessler, *Finding Meaning: The Sixth Stage of Grief* (New York: Scribner, 2019)

Audre Lorde, *Poetry Is Not a Luxury* (Osnabrück: Druck- & Verlagscooperative, 1993)

Ocean Vuong, *On Earth We're Briefly Gorgeous* (London: Penguin Books, 2019)

SFU GALLERIES

@sfugalleries.ca  
sfugalleries.ca



Canada Council  
for the Arts



BRITISH COLUMBIA  
ARTS COUNCIL  
An agency of the Province of British Columbia

Conseil des Arts  
du Canada