Games

Michael Portnoy—Golboo Amani’s Unsettling Settlers of Catan
Skawennati—Joyce Wieland’s Role Plays —Beth Stuart
Dames Making Games—Bethany Ides & Mitchell Akiyama
David Garneau & Clement Yeh’s Apology Dice —Brie Ruais—Oreka James
Esmaa Mohamoud—Michele Pearson Clarke
Philippe Parreno—Steven Beckly
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Editorial</td>
<td>Games</td>
<td>by Kari Cwynar</td>
</tr>
<tr>
<td>7</td>
<td>On Writing</td>
<td>A Bongard Problem</td>
<td>by Beth Stuart</td>
</tr>
<tr>
<td>12</td>
<td>Features</td>
<td>Portnoy’s Game</td>
<td>by Jovana Stokic</td>
</tr>
<tr>
<td>20</td>
<td>Features</td>
<td>Unsettling Settlers:</td>
<td>by Farah Yusuf</td>
</tr>
<tr>
<td></td>
<td></td>
<td>An Interview with</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Golboo Amani</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Features</td>
<td>“Phallus in Wonderland”:</td>
<td>by Maryse Larivièrè</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Role Plays with</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joyce Wieland</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Features</td>
<td>Lossy Relay</td>
<td>by Bethany Ides and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mitchell Akiyama</td>
</tr>
<tr>
<td>34</td>
<td>Artist Project</td>
<td>Generations of Play</td>
<td>by Skawennati</td>
</tr>
</tbody>
</table>
Exhibition Reviews

46 Esmaa Mohamoud: THREE-PEAT
Oreka James: If the Other Does Not See Me, I do See Myself
Michèle Pearson Clarke: All That is Left Unsaid
by Rupert Nuttle

48 Brie Ruais: Attempting to Hold the Landscape 2016–2017
by Jenine Marsh

49 Chto Delat?: Performative Practices of our Time
by Georgia Phillips-Amos

52 Philippe Parreno: La levadura y el anfitrión (The Yeast and The Host)
by Jaclyn Bruneau and Aamna Muzaffar

54 Megan Hepburn: Banana Dust
by Steffanie Ling

57 Catherine Telford-Keogh: Source Supplements
by Ruth Jones

58 Steven Beckly: Meirenyu
by Jessica Thalmann

Book Reviews

62 Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada
Review by Sydney Hart

63 Allan Sekula: OKEANOS
Review by Jesse Cumming

64 “A way of talking about art.”
Never the Same: what (else) can art writing do?
Review by Maeve Hanna

Inventory

66 Consumption
by Gabriela Aveiro-Ojeda

Artefact

68 Apology Dice
by Clement Yeh

Cover
Michael Portnoy, Talus, performance still (part of Casino Illinx), 2008
IMAGE COURTESY OF IBID PROJECTS, LONDON & LOS ANGELES
For years I’ve had a fascination with two specific types of dolls, the Barbie and the corn-husk doll. While the popular 11-and-a-half-inch fashion doll needs little explanation, the corn-husk doll may require a word or two. Once a toy for Iroquois children (and, certainly many other Indigenous nations, as I’ve seen examples of them from the Navajos and the Aztecs), these little human-shaped figures assembled with dried corn husks are nowadays usually not made as playthings, but as decorative figurines. While the oldest examples had either no clothes, or wore garments made from corn husk too, as time progressed, the dolls’ outfits began to mimic real human beings’ clothing in shape and material.

Today, the most sought-after Iroquois corn-husk dolls are dressed in highly detailed miniature traditional regalia, adorned with tiny, gorgeous beads. There are also legends of the corn-husk dolls, the most well-known of which explains why the corn-husk doll never has a face (a consequence of its vanity!).

In Generations of Play, a triptych, I add a third “doll”: my avatar. Each are dressed alike, and each, like the traditional corn-husk doll, have no face. Generations of Play draws a link between the corn-husk doll, the Barbie, and the avatar, all playthings that allow us to imagine ourselves in other bodies, with other abilities and limitations. I think about it as, “What my ancestors played with; what I played with; and what my descendants will play with.” This piece helps to illustrate that timeline I’ve been imagining, the one that stretches from the deep past to the far future, with Indigenous people alive and kicking along its entire length. — Skawennati

Skawennati makes art that addresses history, the future and change. Her new media projects are included in both public and private collections and have been presented in major exhibitions such as On Desire at the B3 Biennale of the Moving Image in Frankfurt, Germany; Now? NOW! at Denver’s Biennial of the Americas; and Looking Forward (L’Avenir) at the Montreal Biennale.

Born in Kahnawà:ke Mohawk Territory, Skawennati holds a BFA from Concordia University in Montreal, where she is based. She is Co-Director of Aboriginal Territories in Cyberspace (AbTeC), a research network of artists and academics who investigate and create Indigenous virtual environments. Their Skins workshops in Aboriginal Storytelling and Experimental Digital Media are aimed at empowering youth. In 2015 AbTeC launched IIF, the Initiative for Indigenous Futures.