

Michelle Gay
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[artist site: michellegay.com](http://michellegay.com)

EDUCATION

2020 – in progress	PhD.	York University, Faculty of Environmental and Urban Change. Research: <i>Artists-Activists-Urbanists. Joyful Doing, Useful Doing: Imagining Your City, Shaping Your Neighbourhood.</i>
2012 - 2014	M.I.	University of Toronto, Faculty of Information. Toronto, Ontario. Master of Information Science: <i>Knowledge Media Design. ALA Accredited</i>
	KMDI	UT/KMDI Collaborative program certificate Research: <i>Participatory Design, digital archiving, information to narrative.</i>
1989-1991	M.F.A.	Nova Scotia College of Art and Design University, Halifax, Nova Scotia Research: <i>critical and poetic storytelling through drawing and super 8 film.</i>
1983-1987	B.A.	University of Toronto. Art and Art History Program. Toronto, Ontario.

TEACHING

2025	Sessional – Graduate Studies, OCADU. <i>Thinking Through Making.</i> Graduate studies. 29 Students. Design and implementation of graduate level course for Inclusive Design; Art Media Design; Strategic Foresight; Digital Futures.
2025	Graduate Thesis Advisor. OCADU Graduate Student Thesis Advisor (IAMD).
2026	Sessional – Graduate Studies, OCADU. Interdisciplinary Media Art Design. 21 graduate students. Studio Seminar. Course design and implementation. (Gay 21 students; Mikael 16 students)
2026	Graduate Thesis Advisor. OCADU Graduate Student Thesis Advisor (IAMD). Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works. <ul style="list-style-type: none">• <i>Like Water Like Glass – MFA</i>
2026	External Thesis Reviewer – OCADU. Thesis: <ul style="list-style-type: none">• <i>Gender and the Healing Potential of CreativeZAR in Northern Sudanese communities.</i>
2025	Teaching Award – OCADU. Package Prepared: Teaching Philosophy, Sample Syllabus, Student letters of support, Faculty letters of support.
2025	Sessional – Graduate Studies, OCADU. Interdisciplinary Media Art Design. 38 graduate students. Studio Seminar. Course design and implementation. Co-teach with Ayumi Goto.
2025	Sessional – Graduate Studies, OCADU. <i>Thinking Through Making.</i> Graduate studies. 21 Students. Design and implementation of graduate level course for Inclusive Design; Art Media Design; Strategic Foresight; Digital Futures.
2025	Graduate Thesis Advisor. OCADU Graduate Student Thesis Advisor (IAMD). Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works. <ul style="list-style-type: none">• <i>Bilibili platform as creative space – MFA</i>• <i>Chinese scroll painting and space of future film - MFA</i>
2024	Teaching Assistant. ENVS1010 – Introduction – Environmental Documentaries. (Faculty F. Elavia) 50 students.
2024	Sessional – Graduate Studies, OCADU. <i>Thinking Through Making.</i> Graduate studies. 20 Students. Design and implementation of graduate level course for Inclusive Design; Art Media Design; Strategic Foresight; Digital Futures.
2024	Sessional – Graduate Studies, OCADU. Interdisciplinary Media Art Design. 22 graduate students. Studio Seminar. Course design and implementation. Co-teach with Peter Morin.
2024	Graduate Thesis Advisor. OCADU Graduate Student Thesis Advisor (IAMD, Digital Futures programs). Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works. <ul style="list-style-type: none">• <i>Staying with the Trouble – Experiencing Covid19 in China - MFA</i>• <i>Loneliness and the International Student experience – MFA</i>• <i>Co-Designing and Prototyping for Unhoused residents -MDES</i>

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- 2023 **Adjunct Professor appointment. OCADU** (3 year appointment).
- 2023 **Sessional – Graduate Studies, OCADU.** *Thinking Through Making.* Graduate studies. 24 Students. Design and implementation of graduate level course for Inclusive Design; Art Media Design; Strategic Foresight; Digital Futures.
- 2023 Teaching Assistant. ENVS1010 – Introduction – Environmental Documentaries. (Faculty F. Elavia) 40 students.
- 2023 **Teaching Assistant.** ENVS 1100 – The Land We’re On: Treaties, Decolonization, Art. (Faculty M. Stiegman) 50 Students.
- 2023 **Sessional – Graduate Studies, OCADU.** Interdisciplinary Media Art Design. 32 graduate students. Studio Seminar. Course design and implementation. Co-teach with JJ Lee.
- 2023 **Graduate Thesis Advisor.** OCADU Graduate Student Thesis Advisor (IAMD, Digital Futures programs).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Green Wood and Tool Making as Political, Ecological and Post-capital*
 - *Iranian Women’s Protest – activism through illustration and social media*
 - *STEM Teaching Kits for Rural communities in Guatemala & Cameroon*
- 2022 **Presenter.** University Art Association Conference. *Archive space as social space for artists.* Toronto
- 2022 **Presenter.** The Arts In Society 2022 Conference. *Models as Prompts.* Zaragoza Spain.
- 2022 **Sessional – Graduate Studies, OCADU.** *Thinking Through Making.* 24 Students. Design graduate level course for Inclusive Design; Art Media Design; Strategic Foresight; Digital Futures.
- 2022 **Sessional – Graduate Studies, OCADU.** IAMD Studio Seminar. OCADU co-teach with Rebecca Bair. Course design and implementation.
- 2022 **Teaching Assistant.** ENVS1100 - *The Land We’re On.* (Faculty Lisa Myers and Martha Stiegman).
First year, EUC York University. 43 students. Tutorial Leader.
- 2022 **Graduate Thesis Advisor.** OCADU Graduate Student Thesis Advisor (IAMD program).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Peruvian textiles, digital media and post-colonial language systems – Khipu & Knotting*
 - *Sewing, Clowning and Queer bodies*
 - *Painting & Quilting as memory and becoming.*
- 2021 **Teaching Assistant – Marker/Grader.** ENVS3227 – *Politics & Urban Planning in the Global South.* (Faculty Abidin Kusno)
3rd Yr. EUC York University. 47 Students.
- 2021 **Teaching Assistant.** ENVS1200 – *Taking Action.* (Faculty Anders Sandberg).
First year, EUC York University. 26 Students. Tutorial Leader.
- 2021 **Independent Studies OCADU – 2 Graduate students.** Summer semester. Performing queer costuming. Painting as belonging.
- 2021 **Sessional – Graduate Studies, OCADU.** Interdisciplinary Master of Art Media and Design. Studio Seminar. OCAD U.
Co-teach with C. Miner. Course design and implementation.
- 2021 **Graduate Thesis Advisor.** OCADU – Graduate Student Thesis Advisor (IAMD program).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Nomadism and Home as Iranian immigrant in Canada (Received Top student award 2021)*
 - *Augmented Dream assistance*
- 2020 **Sessional – Graduate Studies, OCADU.** Interdisciplinary Master of Art Media and Design. Studio Seminar. OCAD U. Co-teach with C. Miner. Course design and implementation.
- 2020 **Independent Graduate Study Advisor –** *Kyrgystani linguistics as popup book (Post-Russification language)*
- 2020 **Graduate Thesis Advisor.** OCADU – Graduate Student Thesis Advisor (IAMD program).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Craft and memory*
 - *Speculative Queer architecture and dataspace (continued from 2018)*
 - *Printed matter(s) – Patterns, Objects and Images*

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- 2020 **Graduate Thesis Committee (Internal)**. Photography and Documentation as performance and publishing.
(Received Top student award 2020)
- 2020 **Sessional – Graduate Studies, OCADU**. Interdisciplinary Master of Art Media and Design. Studio Seminar.
Co-teaching with Colin Miner. Course designed to focus on Interdisciplinarity methods and practices and group exhibition.
- 2019 **Graduate Thesis Advisor**. OCADU – Graduate Student Thesis Advisor (IAMD program).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Advertising will save the World** - Photography, Advertising and the Anthropocene.
 - *Human Capital* – intersection of economy, politics, society
- 2019 **Independent Graduate Study Faculty** – OCADU. Student research on politics of pattern in architecture/textiles in Pakistan; cross cultural identity
- 2019 **Adjunct Professor OCADU (3 year appointment)**.
- 2019 **Sessional – Graduate Studies, OCADU**. Interdisciplinary Master of Art Media and Design. Studio Seminar. OCAD U.
Co-teaching with Colin Miner. Course designed to focus on Interdisciplinarity methods and practices and group exhibition.
- 2018 **Sessional – Graduate Studies, OCADU**. Interdisciplinary Master of Art Media and Design. Co-taught with N.F-Kiss.
- 2018 **Graduate Thesis Advisor**. OCADU Graduate Student Thesis Advisor (IAMD).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Thesis on Speculative design, architecture, digital & virtual space.*
- 2017 **Sessional – Graduate Studies, OCADU**. Interdisciplinary Master of Art and Design. Co Taught with Andrea Fatona.
- 2017 **Graduate Thesis Advisor**. OCADU Graduate Student Thesis Advisor (IAMD).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Purdah* – intersectional feminism and concept of Purdah.
- 2017 **Project Advisor INCL Design Graduate students**. Oversee research for 2 INCL graduate students for *Access Visual Art* Project. Survey work and data analysis.
- 2016 **Graduate Thesis Advisor**. OCAD U Graduate student Thesis Advisor (IAMD).
Work with students to develop a critical Thesis exhibition accompanied by an extensive thesis paper. Read, edit, comment on Thesis documents and studio works.
- *Thesis on Digital Media, global economy and hidden IT infrastructures.*
- 2016 **Adjunct Professor OCADU (3 year appointment)**.
- 2016 **Sessional – Graduate Studies, OCADU**. IAMD Thesis Development - summer course.
- 2015 **Sessional – Graduate Studies, OCADU**. Inclusive Design program summer intensive.
- 2015 **Independent Graduate Study Faculty**.
Student Research focus: Participatory design research and prototyping for community engagement around 'nature, the wild, built environment'. Site specific at The Brick Works. (Student has now completed PhD at UWestern).
- 2015 **Sessional – Graduate Studies, OCADU**. Interdisciplinary Master of Art Media and Design. Co-taught with G. Shea.
Course to focus on Interdisciplinarity and Collaborative methods and practices.

PRESENTATIONS & LECTURES

- 2026 **Presenter**. *Advocating for a Better City*. DesignTO. Presentation and discussion.
- 2026 **Workshop Design & Lead**. *Writing for Graduate Students*. 3 hour.
- 2026 **Workshop Design & Lead**. *Triangulating Your Research for Graduate Students*. 3 hour.
- 2025 **Presentation / Defence**. *Commoning and Social spatial politics in community planning*. (208 page document)
- 2025 **Presentation / Defence**. *Artists as Activists as Urbanists*. Syllabus design for upper level university (60 page document)
- 2025 **Presentation. Dissertation proposal**. *Joyful Doing Useful Doing. Imagining Your City, Shaping Your Neighbourhood*. (34 page document)
- 2025 **Lecturer**. *Commoning and local activism*. 2nd year Nursing & Urbanism. TMU.

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- 2025 **Workshop Design & Lead.** *Research Triangle.* Graduate Student level.
- 2025 **Quality Assurance Program Assessment** – for IAMD/OCADU. Prepared dossier for committee to review.
- 2024 **Lecturer.** *Commoning and local activism.* 3rd year Urban Studies and Planning. TMU.
- 2024 **Lecturer.** *Commoning and local activism.* 4th year Geography. University of Toronto.
- 2022 **Presentation.** Art In Society Conference. Zaragoza Spain. *The Model as Productive site of Inquiry.* (w B. Rauch).
- 2021 **Presentation.** *Artists as transformative agents in urban settings.* York U. EUC Politics & Urban Planning Global South.
- 2019 **Presenter.** *Public art – Speculating on Artist Designed Archives.* Research presentation at Public Art colloquium UQAM with B.Rauch.
- 2019 **Artist Talk.** OCADU Graduate Seminar Artist Talk - Methodologies. IAMD Program.
- 2018 **Presenter.** Presentation for National Advisory Council of Settlement sector practitioners Annual meeting. Report on research findings.
- 2018 **Co-Author, Researcher - Artist.** Electronic visual Arts conference (EVA) – Copenhagen. Research project, Presentation and Paper on AI, Drawing and Creativity. *“What is it like to Draw?”.* Co-developed with Barbara Rauch.
- 2017 **Generative Poetry Panelist.** InterAccess. With David Johnston & Aaron Tucker.
- 2017 **Artist Talk.** OCADU Graduate Seminar Artist Talk - Methodologies. IAMD Program.
- 2014 **Project Creator + Researcher.** Co-creating visual narratives - *“what’s in your iphone?”* Project created for Mozilla's 2014 MozFest. Ravensbourne Design School. London UK
- 2014 **Co-facilitator DIY Urbanism workshop..** Mozilla's 2014 MozFest. Ravensbourne Design School. London UK
- 2014 **Co-facilitator DIY Urbanism workshop.** UT Graduate student level course in Knowledge, Media, Design at Faculty of Information, Master of Information program.
- 2014 **Course design and Workshop Instructor.** *How to Build a Teaching Kit with Mozilla's Webmaker platform.* For Mozilla Hive Not-for-Profit organizations.
- 2014 **Public Art short list.** City of Markham, Bicycle Rack as Public art competition. 3 Designs presented.
- 2011 **Public Artist Talk** at Charles H Scott Gallery, Emily Carr University of Art, in conjunction with solo exhibition
- 2011 **Presentation** of digital work for Methodologies Graduate Seminar - OCADU. Asst Professor, Dr. B. Rauch
- 2010 **Presentation** of digital work for Methodologies Graduate Seminar - OCADU. Asst Professor, Dr. B. Rauch
- 2010 **Presenter** (1 of 9 invitees), 3 day Colloquium "Compulsive Browse" - Artists + research culture. For Archivists, Librarians, Art Historians. SSRCH Multi-Year Research project by Dr. Rebecca Duclos at Concordia University 2008
- 2010 **Presenter** (1 of 5 invitees), 5 day Symposium at NSCAD university, Katherine Hayles keynote. For SSHRC project "Obsolescence and the Culture of Human Invention" by Professor Robert Bean investigating artists use of technology and artists who create language based works.
- 2005 **Public Artist Talk** at artcure galerie, Montreal in conjunction with curated exhibition series entitled *'immersion'*

COMMUNITY WORK

West Queen West Community Post. Key member of local activists opposing the sale of public assets to private interests.

Campaign – Public Lands in Public Hands.

2020 – ongoing

1. Canada Postal Station C. Sold off by Canada Post without community consultation. Organize information campaigns to engage community in Planning issues.
2. Engage in discussions with private owner/developers the need for Community Space in downtown Toronto.
3. Engage with Heritage Toronto to place building on Heritage registry.
4. Work with community arts on Cultural Trust Models to ensure cultural and community spaces are created in the City.
5. Participant at Ontario Land Tribunal regarding Heritage building status. 9 Day hearing.

Chair and Steering Committee. Active18 urban planning community group.

2005 – 2017

Key Projects:

1. **Lisgar Square design** for dense urban park with **art program**; community negotiated and secured public space connected to

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Art hub building (with Landscape design firm, City of Toronto elected representatives, community groups). Save beams from 48 Abell studio warehouse used in park as Light posts and Art Poles. Media art Square concept: wire underground grid for electricity access throughout square. Art Poles are portals to electricity, tie down hooks so square can be platform for changing program of public art.

2. **Art Hub** – community negotiated; secured ownership of purpose built 40,000 square foot home for not-for-profit arts organizations; Work with community, Toronto city planning dept, City of Toronto elected representatives, private real-estate developers. To build affordable owned space for MEDIA arts organizations in Toronto (for exhibition, production, learning and gathering spaces).
3. **Working Studios for Artists (Triangle Lofts)** - negotiated and secured affordable live-work studios for practicing artists (96 units). Work with City of Toronto elected representatives, community organizations, real estate developers.
4. Organize + Facilitate public Annual General Meetings for community urban planning group (Active18.net).
5. Work with city planning staff, city councillors' offices, private developers to shape the WQW area over 10+ year period

Lisgar Park Working Group. Organized by City of Toronto. Community and artist representative at City of Toronto - Parks design meetings. To assess park designs and to help develop park as active cultural space for changing program of public art projects. Special project - research contemporary / temporary art projects in public spaces.
2010 - 2012

BOARDS, COMMITTEES & VOLUNTEER WORK

Community Member – REOI – Creative Spaces at 32 Lisgar. Review and Assess proposals. 2026.

Recommendation letters - written as Graduate Thesis Advisor

2023 – 2 letters (PhD); 2022 – 2 letters (PhD); 2021 – 6 letters (PhD); 2020 – 3 letters (SSHRC, PhD, MSc); 2015 – 3 letters (SSHRC, PhD)

Chair – Art and Art History Professional Advisory Council.

Sheridan College and University of Toronto joint Art and Art History Program. 2018 – 2023

Board of Directors. The Power Plant Gallery of Contemporary Art. Executive Committee, Chair Membership Committee, Programming Committee, Website Development Committee. 2015 – 2022 (Resigned en masse as protest against HBFT Corporation).

West Queen West Community Post – Community Planning action group

Steering committee to Keep Public Land in Public Hands (regarding the sale of 1117 Queen St. West Postal Station C to private developers). 2021 – ongoing

Produced and Published a 34 question survey for Neighbourhood narrative. 600+ unique responses.

Produced an extensive document on the history of Canada's 3rd Post office.

Canada Council Jury member

2021-2022. Digital Media and Film competitions. Review and assess 108 proposals.

RESEARCH

PHD Artists as Urban Activists; Slow Residency Research; Commoning and the potential for building collective creative forever spaces. (In Progress 2026)

2025 *SPECULATING THE POLIS THROUGH ARCHIVETHING.* For Art Media Politics Society Conference. Published.
Authors: MICHELLE GAY, BARBARA RAUCH.

2025 *Sonic Urban Spaces* – listening to your neighbourhood. Durational research. Mini workshop presented. Ongoing.

2024 Data Materialization Studio Lab – *Creative Spaces, intersection of Physical and Digital for future Art & Design practices.*
Ongoing with multiple intersecting projects. Projection Mapping, Puppet-making, digital eye tracking, photo documentation, workshop planning.

2023 *archiveThing* – design, build archive platform for artists, designers, writers (ongoing)

2022 *Future Imperfect. Artists and their potential as transformational urbanists. (Feminist utopic futures, creative policy Making as urban intervention).* York EUC PhD program.

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- 2022 SEED Research project funding. *Artists spatial & sculptural models*. Data Materialization Studio Lab at OCADU with B. Rauch.
- 2019 Archives as Social spaces for artists. Digital platform developed. Collaborative model of research and production. Research presented and published.
- 2019 + *The Scale Model Travelling Gallery – A Machine for Thinking* – Research project with B. Rauch (through the Data Materialization Studio Lab OCAD U)
- 2018 Researcher – Writer. Environmental Scan for Settlement Sector practitioners. Key Informant Interviews, Survey Instrument developed, Survey analysis, Lit Review, Case Studies. Book design. 220 page document. Ontario Coalition of Agencies Serving Immigrants.
- 2015 Researcher. City of Toronto Economic Development + Culture, University of Toronto. Research "student friendly cities" from policy to implementation in London UK, Boston, NYC, Melbourne, Paris, Vancouver and Montreal.
Deliverables: Written report on summary of research; meetings with UT Director of Alumni and City of Toronto Economic Development manager; prepare and deliver visuals and research to full Toronto Higher Education Alliance (THEA) committee.
- 2017 Research. Data Materialization Research Lab @ OCADU. Challenging AI drawing platforms through drawing. Research presentation at UAAC; EVA Copenhagen. Findings published.

PAPERS

- 2014 City Planning Signs as Communication. Exploring Participatory Design methods to engage citizens in planning.
- 2014 Critical Making using Speculative technologies.
- 2014 Mapping Artists Practices in Toronto.
- 2014 Activating an Urban Commons. Case Study using Lisgar Square in Toronto.
- 2014 HappyHood. Using community gathered data to assess neighbourhood.
- 2014 Your Story Goes Here. Community engagement and Urban Planning through storytelling.
- 2014 Classification Systems and Artists practices. Rethinking library and archive classification systems.
- 2013 Edison's Drawings. Studying drawings as archival narrative potential.
- 2013 Citizens In Planning. A Design brief. Using technology and data to understand Planning and the Built Environment.

PUBLISHED WRITINGS

- 2025 ***Speculating the Polis through archiveThing***. Art Media Politics Society. Gay & Rauch.
- 2023 ***The Model as site of inquiry***. Arts in Society. With Barbara Rauch.
- 2021 ***archiveThing. Digital media as new social space***.
Co-authored paper with B. Rauch. Architecture Media Politics Society. Canterbury UK.
- 2021 ***Shuvinaï Ashoona's Perspectival Fluidity***. Catalogue essay for Shuvinaï Ashoona travelling exhibition.
Catalogue published by The Power Plant Gallery.
- 2018 ***100,000 Lousy Cats***. Co-authored with Barbara Rauch. British Journal of Computing Society.
- 2018 ***Investigating a Community of Practice for Settlement Sector Practitioners across Canada***. 220 pages. OCASI.
- 2017 ***Does a Park need Grass? Taxonomies and Public space***. Spacing Magazine – print version.
- 2015 ***<Remote> Play <Remote>*** Article on computer game based on Qalupalik (Inuit Myth). Published in Inuit Art Quarterly.
- 2015 ***Your Story Goes Here*** project selected for publication in online MIT Civic Media Reader.

OPEN ACCESS - OPEN DATA INITIATIVES

- 2023 ***archiveThing***. Funded by Canada Council to build an Open access virtual Artist-Run community in an online space.
Connect with residency in Havana Cuba. Create in Spanish, French, English.
- 2019+ ***archiveThing***. New public platform as social space, archive, research site. Design and development, implementation.
- 2015 ***Your Story Goes Here*** project: Urban Planning through storytelling and technology. Co-design and publish extensive workshop for citizens shaping their city. Available through Mozilla @
<https://urbanstorytellers.makes.org/thimble/MzY3OTE5MTA0/urban-storytelling-a-how-to-guide-start-here>

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- 2014 **citizensinplanning.com.** Co-developed open access, shared resources for community building, waymaking, urban design. Using Participatory Design, digital media tools and storytelling strategies.
Activating Urban Commons Waymaking Kit; *Your Story Goes here* - urban planning for citizens using storytelling, digital media tools.
- 2014 DIY Water Sensing workshop volunteer facilitator - at Critical Making Lab, UToronto
- 2014 Hackathon: Get Your Bot On - Using Technology to help with help mobility and aging. Documentation volunteer - at Science Centre, Toronto

DIGITAL MEDIA ARTWORK (Studio Research)

Retrieval Pictures – an archive (2011)

touch and fade custom software, Michelle's personal archive of newspaper front pages (2000 +) computers, 42" touch sensitive monitor, or Magic pad and 42" LED monitor.

Using touch sensitive screens and track pads as a metaphor for exploring memory and forgetting within the realm of digital media. In *retrieval pictures: Volumes no. 1 and no. 2* - a viewer strokes the input device to reveal visual fragments on the viewports. One's touch reveals only a small segment of the full image (digitized records global political events - from **Abu Ghraib** to the **Wall Street Bankers at Congress** - culled from print newspapers), then fades into pixel debris when your fingers move. Ubiquitous technology used to explore our inability to remember and/or our desire to forget. In the *retrieval pictures* you can never 'see' the entire image at once, the viewer is asked to use their minds eye to recreate the whole.

Our way of consuming information has changed. In the time that this work was created based on the now anachronistic paper archive, we have seen the personal digital tablet appear as a way of consuming news and media. Perhaps even more ephemeral than material newspapers - news has become 'information glimpses'. I have designed the interactivity in this work to offer more 'data', more detail of the image, only when the viewer physically slows down, playing against the game-like, point and click, 'fast information' that we expect of our devices, our interfaces.

onwhatis (2013)

poemitron software, Parmenides Fragments (Coxon, Burnett, Gallop versions), Computer, projection, digital thesaurus. Parmenides lived in 400 BC and was one of the first western philosophers to grapple with questions about the nature of being and reality. One of his central ideas is that thought and being are the same, which creates the reality we know. Only 150 lines of his text remain.

Citations, translations, dialogue, and debates spurred by his concepts started during Parmenides' lifetime, with a lineage that can be traced back to the Pre-Socratic Greek philosophers. Many of these discussions were not written but shared orally. It was the philosopher Simplicius who quoted a number of Parmenides lines and his recording became the documentation of reference.

A great number of translations have been produced ever since and no singular version is considered as definitive, each attempting to clarify the previous, accumulating analyses and possibly altering ideas in a centuries-long 'conversation'. *onwhatis* continues this game of broken telephone using three translations (Coxon, Burnett and Gallop) and submitting the text to further alterations, this time by computer software producing new permutations and translations in real time.

Word replacements may range from poetic to ridiculous, subtly shifting meanings in an absurd exercise that seemingly enables the machine to think about being and reality. Unpublished and ephemeral in this dynamically generated edition, the resulting endless translations evoke another mode of transmission, reminiscent of the oral tradition. Projected through light on an LED monitor - if you happen to be present to read the texts - they are yours. Otherwise, the translations simply dissipate.

spampoet (2004 - 2009)

poemitron software, Michelle's personal archive of vintage spam (circa 1999), computer, projection, digital thesaurus.

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Natural language processor (Custom coded by C.Gay) dynamically changes words within an interface, randomly creating new poetic texts. Projections (indoor and outdoor versions produced).

An artwork that takes as a starting point, "Trojan Horse poems". Writings that allow spam to filter through our email that often appeared at the bottom of unwanted electronic messages. The original spam poems are machine written by a coded algorithm. *spampoet* takes their oddly poetic turns of phrase to another place - potentially poetic, political, absurd. *spampoet* as two machines attempting to write poetry to one another – to communicate across algorithms.

stretchpoem promises (2009)

Custom computer programming, audio soundtrack, Election promises from 2008 US Election, computer, projection, speakers. Multi-touch pressure sensitive controller (X, Y and Z data coordinates) - developed by the Canadian Space Agency and Tactex. Custom steel stand.

stretchpoem plays with text and source code as an enterable virtual landscape. As a gallery sized wall projection, *stretchpoem* presents **promises made** by Obama and McCain during their public election campaign speeches. The highly rhetorical promises (*I promise you a better day will come, I promise you I will not let you down*) begin to appear and move at your touch and pressure on a multi-touch input pad. The promises 'virtually' pulled forward into the exhibition space - the words and letters growing larger with touch/pressure to bathe over the viewer. When you stop touching the controller, the texts slingshot back into their original starting point, the *promises* metaphorically slipping away through your fingers. An optical illusion - it is as if you are in the space of language – physically *in* the space of the rhetoric. The work involves scale, dimension, movement, opacity - of letters, words and sentences integrated into physical space.

old texts for new readers (2008)

poemitron software, George Bush speech to United Nations November 2001, computer, projection, digital thesaurus.

For Pace University in NYC, blocks away from 'ground zero', this *Poemitron* reviews the first 'Address to the United Nations' given by Pres ident Bush, November 10, 2001. This international speech has interesting promises, suggestions and ideas about how we should collectively function with grace and dignity in a fearful world together as a global community. The random and minute textual performances create ripples in the meaning, in a sense decaying and shifting the text before our eyes. Exhibition was mounted during the presidency of GW Bush. Collage interface uses a drawing 'cloud' exploring civil rights documents throughout time - starting with The Charter of the Forest.

A poem about water and dreaming - for New Orleans (2008)

digital animations, computer, projection.

stop motion animation and outdoor computer projection as part of the American Institute of Architects projection festival. Digital collage and animation of small scale porcelain hand made objects, found objects, drawings, knitting and crocheted objects and digital images. A poetic yet dystopic 30 minute computer animation about floods.

minute revolution (2008)

poemitron software, lyrics to beatles 'revolution', computer, Christie projectors, digital thesaurus.

Nightly 6 + 10 storey large scale outdoor projections. For Lola Festival in London. ON. 4 days.

In this work the language of political concepts and the idea of translation as destabilizing *and* empowering, intersect. *Minute revolution* takes the lyrics to the well-known Beatles "Revolution" – "You say you want a revolution" may shift to "You say you a desire a revolution". In these works, the texts are endlessly shifting, blending, dismantling and shaping a narrative due to random selections of new words - the new texts a viewer experiences in one reading will likely never appear again.

Word Forge (2007)

custom software, digitized database of drawings, 'daily reports' documents, digital images

Software driven digital animations using drawings, animation, looping and dynamically accessed external text file. Screen based. Stop motion animated figures gather in forest to 'forge' new texts out of fire.

This work runs on a constant and explores continuous set of loops. Character animations are sub-loops within the piece operating their individual subroutines independent of one another. The time-fuel sets off an action -- *word sparks*. Random probability code works 'choosing' to display elements of the story in words sparks sets of 1, 2, 3, to 6. The story is a knitting

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together of personal 'notes from the day's residue', with explanations of computational infinite loops, subroutines, compulsions, cycles - playing with the structure and the language of the infinite loop as both internal driving mechanism for the artwork, and a metaphor for non-computational action. Injections of poetics within the language (structure/confines) of machine logic.

Compiler (to the victims of the invasion of Iraq) (2007-)

custom software, digitized database of tree limb drawings, digital collages, stop motion animated figures.

Software driven works using drawings, animation, looping and dynamically accessed database of hundreds of ink tree limb drawings to be added to until war in Iraq is finished. The tree-limbs - original ink drawings - are incorporated into a database, making every presentation of the work unique and unscripted. Custom code, written to randomly access and animate this database of trees means it will never be known which tree in which order enters the piece at any given time. The work is potentially never ending as the database of tree-limb ink drawings will be continuously added to (compiled) until the war in Iraq ends.

Compiler (to the victims of the invasion of Iraq) (2007) – outdoor projection version.

custom software, digitized database of tree limb drawings, 3 computer systems powered by 1 generator, 3 projectors, window scrims, 4 storey abandoned building in London, ON.

3 separate cpu/projectors comprise the 'building interface' and art work.

Compiler uses drawings, animation, looping and dynamically accessed database of hundreds of ink tree limb drawings to be added to until war in Iraq is finished. Projected from inside abandoned building so the building became integral to the work. Reworked *Compiler* to incorporate abandoned building as interface. Projected through large holes in the side of a London building under renovation, the subtle comment on the accumulative affects of war is underscored through its location and contrasting environment.

Machine Dreams: shiver, float routine and fur (1999-2001).

artware, headphones, computers, Tactex Multi-finger touch and pressure sensitive input device (XYZ data).

Using touch and pressure sensitive device to create poetic experiential works. 3 independent works. Using Multi-touch pressure sensitive controller (XYZ data). Drawing, photography and audio elements are activated and animated into poetic vignettes as per each individual's touch and pressure. No two viewers will 'experience' the same piece as their own touch 'creates' each work.

Experiments with a Reader: looploop, stretchpoem(original version) , futurenatural. (2002-6)

custom software, headphones, computers, Tactex Multi-finger touch and pressure sensitive input device (XYZ data), or track pad controller.

Exploration of text as physical space and language as object.

Seuss Faces the Abyss: sketchbook, studio, gallery, museum, the sea (2003-2005).

headphones, computers, track pad controllers.

Interactive, software works exploring recursive, compulsive play.

Timers: swat, swat again, blow, sea, (2000 - ongoing)

software, drawings, digital images, computers, monitors.

stop motion animated drawings expose neuroses in the machines, relentless ticks and quirks of the - blending virtual and analog spaces and references.

PUBLIC EXHIBITIONS

May 21 3 per ***New Commons.*** VR drawings. Stratford Gallery.

Nov 19 solo ***Huts – Speculative buildings & future landscapes.*** White Box travelling-gallery.

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		Curated by Wyn Geleynse. Brampton, ON
Apr 17	2 per	{how to write a poem} . Michelle Gay and Mitchell Chan. Curated by Farah Yusuf. Humber Galleries.
Oct 15	bienale	1st Asunción Biennale - "El Primer Grito de Libertad" ("The First Cry of Liberty")
		'Timers - swallow'. Asunción, Paraguay. Curated by Dr. Royce W. Smith, Artistic Director
Nov 14	gp	The Portal: Ravines . Curated by Megan Torza. DTAH architects, Storefront for Art+Architecture, NYC
		'Future Hut's - new digital animated works.
Nov 14	gp	ISEA Dubai festival. 'onwhatis' digital bookwork.
Mar 14	gp	Postscript: Writing After Conceptual Art. 'BattleGame' .
		Curated by Andrea Andersson. Ely Broad Museum, Michigan.
Nov 13	gp	We're in the Library. 'onwhatis' Koffler Gallery. Toronto. Curated by Mona Filip
Sep 13	gp	Fictive Realities. 'onwhatis' Richmond Art Gallery. BC. Curated by Paul Walde.
Jun 13	solo	'spampoet'. Perimeter Institute for Theoretical Physics. Waterloo. 15 screen projections.
Jun 13	gp	Postscript: Writing After Conceptual Art. 'BattleGame' . Power Plant Toronto
Mar 13	2 per	Space and Time . Michelle Gay and David Clarkson. 5 digital works and 30 drawings.
		Curated by Carla Garnet. Art Gallery of Peterborough.
Nov 12	gp	babel on rosetta stone. 'spampoet' . Curated by Farah Yusuf. Gallery 1313, Toronto.
Oct 12	gp	Postscript: Writing After Conceptual Art. 'BattleGame' . Curated by Andrea Andersson.
		Museum of Contemporary Art, Denver
Apr 12	solo	'Retrieval Picture's, interactive computer works, Birch Libralato Gallery, Toronto
Nov 11	solo	'Poemitron and other works', interactive and projected installation works,
		Charles H Scott Gallery, Vancouver, BC, catalogue. Essays by Andy Patton, Farah Yusuf.
Oct 10	gp	'rogue poems', random play animated poems, <i>In the Stacks</i> , curated by B.Balfour. Queen
		Specific Window Gallery. Toronto
Sep 10	bienale	Alternating Currents, Beyond/In Western New York bienale , Buffalo, NY
		'spampoet' as large scale gallery projection
July 09	outdoor	dual spampoet (artware, live generative text projections) Stedmans storefront,
		Durham film festival, Durham
Mar 09	solo	Interfaces and Operating Systems – artware and drawings, Oakville Galleries, Oakville,
		Publication by Marta Marin-Dòmine.
Dec 08	outdoor	DesCours Projection festival New Orleans . Curated by the American Institute for Architects.
		'A poem about Water for New Orleans'. digital stop motion Animation - collaboration with Marianne
		Desmarais and Liz Sargent.
Nov 08	2 per	old texts for new readers (poemitron) and Error Code – Pace University Gallery, New York City, NY
Sep 08	outdoor	minute revolutions (poemitrons) – two installations - 6 and 10 storey live generative text
		projections – City Centre building and Grand Theatre building, LOLA festival, London Ontario
Sep 08	festival	Urban Planning Equation – a Lament for Toronto , stop motion animation, TUFF festival,
		Winner of "Best in Urban Growth" category, Selected by Richard Fung
Apr 08	gp	*txt* - exhibition part of Symposium at NSCAD university. Katherine Hayles keynote.
Oct 07	gp	Stretchpoem - ACADIA conference, NSCAC University, Halifax, Nova Scotia
Sep 07	outdoor	Compiler (3 system outdoor artware projection) London Live Arts Festival, London Ontario
Sep 06	gp	looploop software poem in <i>Alpha Beta Data</i> - Akau Gallery, Toronto,
		Curated by Cheryl Sourkes
May 06	gp	Seuss Faces the Abyss, Timer for Active Layers , software based artworks Video Pool,
		Winnipeg Manitoba
Nov 05	solo	Cels from an Epic, Seuss Faces the Abyss, Timers , Dunlop Gallery, Regina, curated by
		Annette Hurtig, Publication text by Bernie Miller.
Jun 05	5 per	Machine Dreams in <i>Active Layers</i> , McMaster University, catalogue writing by Marta Marin-
		Dòmine, Dot Tuer

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Nov 04 - 07	gp	Just My Imagination , curated by Kim Moodie and David Merritt. Catalogue. 'Timers' and 'cels from an epic' photographic collages. Travelled: MOCCA, Toronto; ArtLab + Museum London, London; Illingsworth Kerr, Calgary; Art Gallery of Algoma, SAAG Lethbridge; Mendel, Saskatoon, Dalhousie U., Halifax., Art Gallery of Windsor.
May 04	solo	Program . Fictional felt 'program' installation, Curated by Patrick McCaulay, Canada Quay Gallery, Toronto
July 03		Battle Game at Siggraph Art Gallery, Siggraph 2003, San Diego California
Aug 99	gp	Skinjobs , curated by Annette Hurtig, Mount St. Vincent AG, Halifax, catalogue
Jan 02	4 per	Battle Game digital Bayeux Tapestry, – in <i>Shadow of the Machine</i> , Museum London, London Ontario, curated by Cheryl Sourkes
Dec 01	solo	Machine Dreams – 3 screen interactive computer installation, curated by Bill Huffman, Art Gallery of Sudbury
Oct 99	4per	Felt, 'Program' . Curated by Kathryn Walter, Museum for Textiles, Toronto, catalogue
Oct 96	3 per	Once Upon a Time... Contemporary Tales , curated by Joan Stebbins, Drawings and Braid . Southern Alberta Art Gallery, Lethbridge, AB, catalogue
Sep 94	gp	Naked State : a selected view of Toronto artists. The Power Plant, Toronto, catalogue

BIBLIOGRAPHY

2015	Primera Bienal Internacional de Asuncion 2015 . Bienale Catalogue.
2015	Postscript . Textbook publication through University of Toronto Press. Multiple authors.
2014	We're in the Library . Exhibition brochure Koffler Gallery. Essay by Mona Filip.
2013	Fictive Realities , catalogue for Richmond Art Gallery. Essay by Paul Walde.
2012	Experiments with a Reader , accompanying catalogue for Charles H Scott exhibition, essays by Patton, Andy; Yusuf, Farah; Bellerby, Greg.
2010	Alternating Currents, Beyond and In Western New York biennale catalogue , Centrie, Craig.
2009	'Interfaces and Operating Systems' – review in Artforum, Print Edition . Dan Adler.
2009	Somewhere along the line , Catalogue, Mt. St. Vincent U. Gallery, Jenkner, I and Belcher, K.
2009	'Interfaces and Operating Systems' – catalogue essay by Marta Marin-Domine for Oakville Galleries
2007	Acadia Conference Catalogue , Essay by Robert Bean
2006	Immersion catalogue essays for <i>poemotron</i> exhibition, Miller, Marcus; Major, Susie.

PEER-REVIEWED GRANTS

1996 Canada Council for the Arts - Visual Arts
1998 Toronto Arts Council - Visual Arts
1999 Canada Council for the Arts - Travel for Siggraph Conference
2002 Ontario Arts Council - Visual Arts
2004 Canada Council for the Arts - Media Arts
2005 Ontario Arts Council - Media Arts
2009 Toronto Arts Council - Media Arts
2011 Canada Council for the Arts - Visual Arts
2014 Community Knowledge Exchange scholarship to attend CKX.org conference
2014 Mozilla - Invited artist for MozFest in Ravensbourne, UK
2016 Ontario Arts Council - Media Arts
2020 Canada Council Digital Media Strategy Fund
2023 Canada Council Cultivate Fund