



No.9 is an arts organization that uses art and design to bring awareness to environmental concerns. We deliver programs in schools and in the public domain designed to encourage the use of creative thinking to resolve environmental issues and to promote a sustainable lifestyle.



Culture of Sustainability

If our expectation is for the creative class of the next generation to drive the new green economy then our objective must be to take on the responsibility of providing that generation with the necessary tools to do so.

No.9 Actions and Impact Since 2006

10

CURATORS

helped to bring
No.9's vision and
mission to fruition

44

WARDS

Education programs
delivered in all of Toronto's
44 Wards

73

ARTISTS

visual artists, sculptors,
architects and designers

8

PRIORITY
NEIGHBOURHOODS

13 schools in eight
neighbourhoods across
the City of Toronto

125

TEACHERS

new leaders in environmental
awareness and action within
their schools

102

SCHOOLS

in Toronto
and Hamilton

11,000

inner-city GTA students engaged
with Iain Baxter's ECOARTVAN
over two months

120

CLASSROOMS

through 3 educational programs
that combine ecological literacy
with art & design

30

PUBLIC ART
EXHIBITIONS

temporary public art
installations; 10 large-scale,
commissioned works

18

PROJECT PARTNERS

to provide the highest quality
public art installations and
educational programming

\$2,273,741

DOLLARS RAISED
SINCE 2006

OVER

3,000

STUDENTS

have participated in No.9's
educational workshops in
their classrooms

No.9 Actions and Impact Since 2006

Impressions: No.9's projects are developed for maximum public engagement.

2008: BGL - TEMPORARY INSTALLATION ON THE LOWER DON RIVER

1.37
MILLION

impressions over a three-month period due to proximity to the Don Valley Parkway and Lakeshore East GO Transit line

TERMINAL 1 AIRPORT

23.2
MILLION

visitors to Toronto Pearson International Airport Terminal 1 per year. Ongoing revolving exhibitions south of Air Canada ticketing

2012: ART TRAIN

1.17
MILLION

GTAA impressions. 16,045,084
Press impressions including: radio, internet and print. Operated on all seven GO Transit lines over a six-month period

2010: IAIN BAXTER& ECOARTVAN

1.8
MILLION

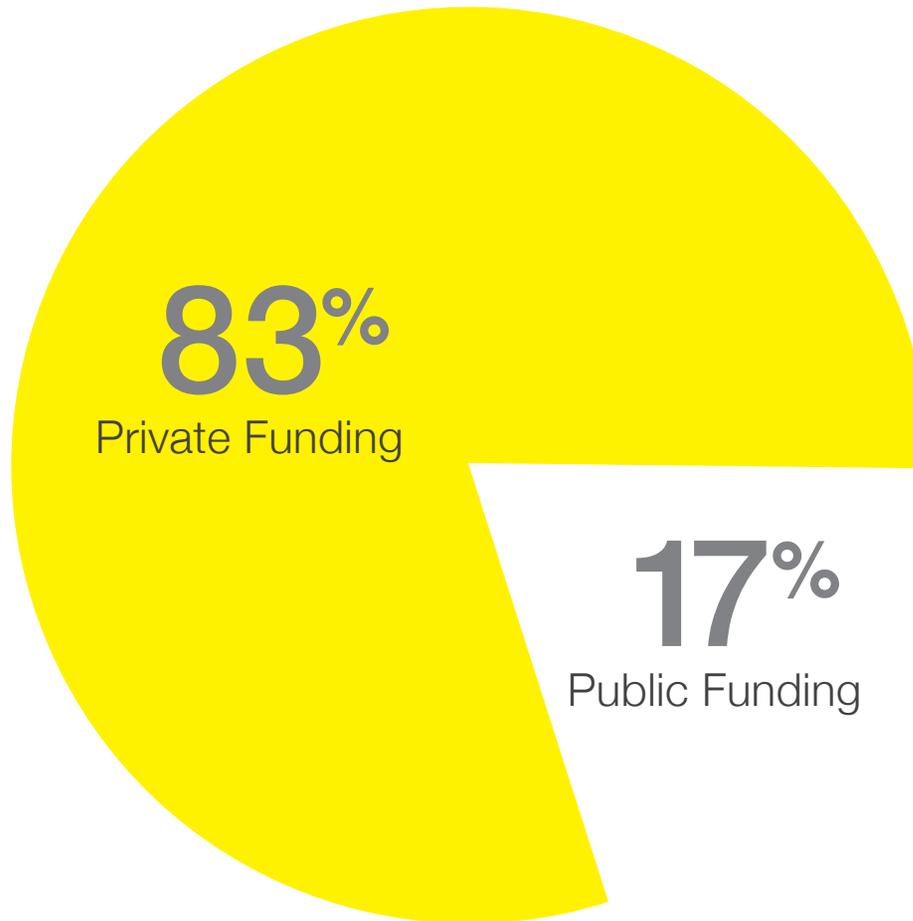
impressions on the street and on view over a two-month period traveling to 26 TDSB Model Schools

2015: WATER'S EDGE

3.25
MILLION

impressions from July 9 - Aug.15 at Union Station and Pearson International Airport

Financials



Money Raised

2006–2015

\$2,273,741

Private Funding: \$1,878,241

Public Funding: \$395,500

Financials 2015

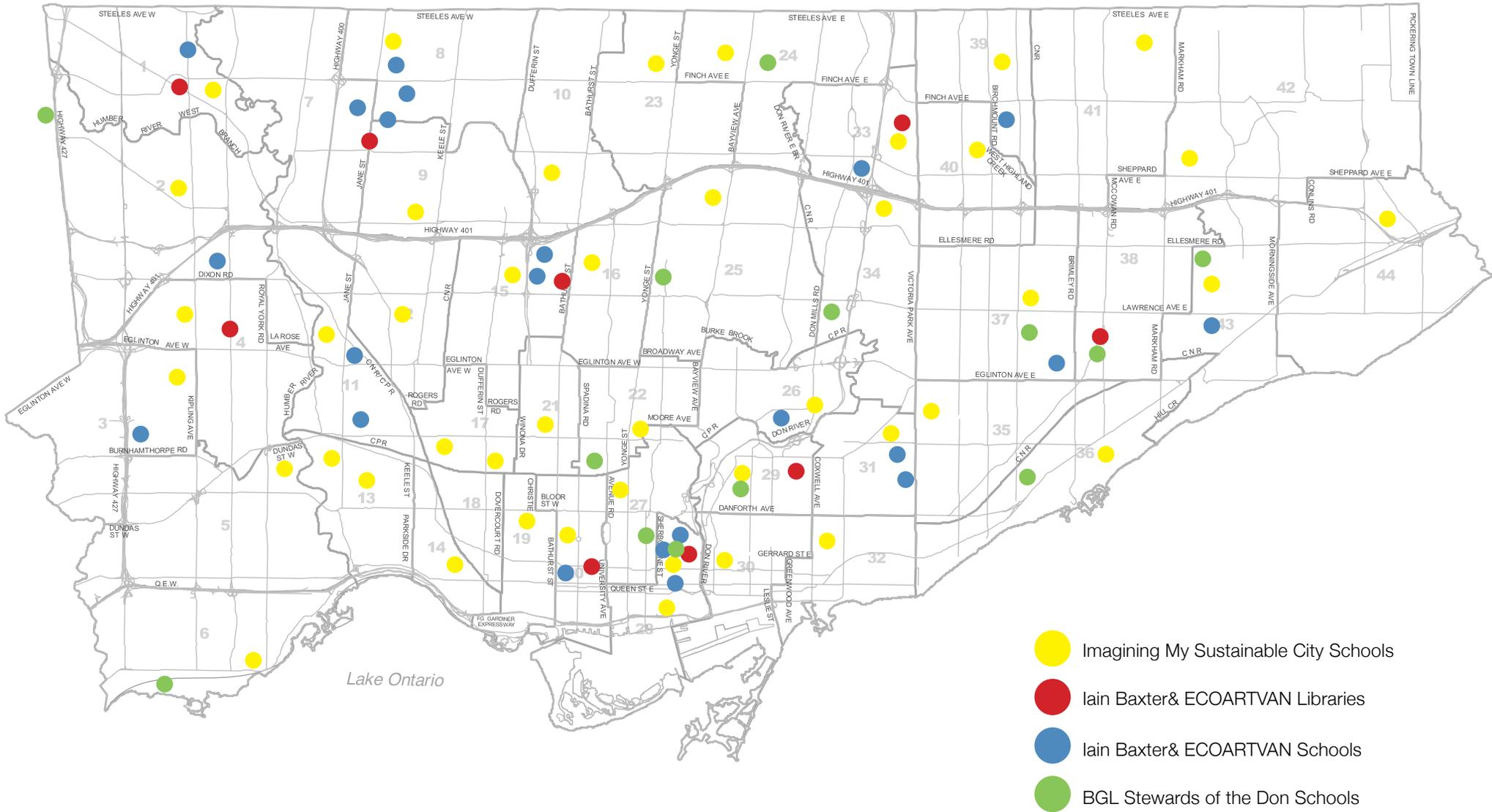
\$556,981

Project Costs: \$385,931

Operational Costs: \$171,050

No.9 Project Map

City of Toronto Participating Schools



Toronto Pearson International Airport, Terminal 1

2008 – 2015

How do we introduce art into peoples' daily lives?

Since 2008, No.9 has curated an exhibition space behind Air Canada's check-in location in partnership with Toronto Pearson International Airport. The exhibition space provides No.9 with a canvas on which to educate and entertain travelers prior to their departures. In keeping with No.9's mission, this free public art focuses on environmental concerns and the creation of a sustainable environment.

The annualized passenger forecast for Toronto Pearson International Airport

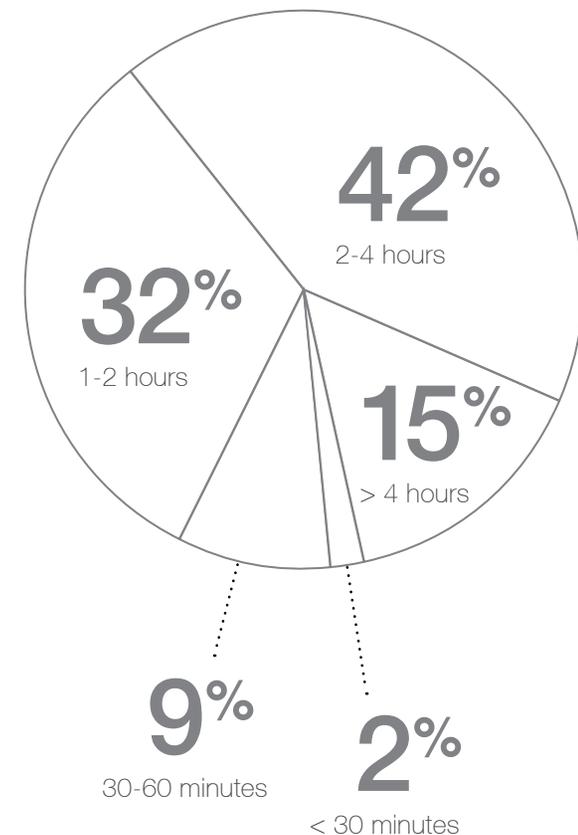
Terminal 1: **23.2** million passengers
51% domestic
30% U.S. cross-border travelers
19% international travelers

With so many travelers passing through the terminal, the exhibition space receives millions of impressions annually. The location adjacent to Canada's largest airline provides cache as well as exposure to many travelers, both domestic and international.

Average Dwell Times per terminal
(based on 2008 data):

Airport dwell times are a key measure of audience potential for No.9 exhibitions. The following outlines the average dwell times in Terminal 1:

Terminal 1



2007

no. 9

UNIVERSITY OF CALIFORNIA

As the first of the
series, the 9 is the
most compact and
affordable. It is
designed for the
smaller dorm room
or the student who
wants to save space
in their closet. The
9 is the perfect
solution for the
student who wants
to keep their clothes
fresh and clean
all year long.

University of California
San Diego



2007

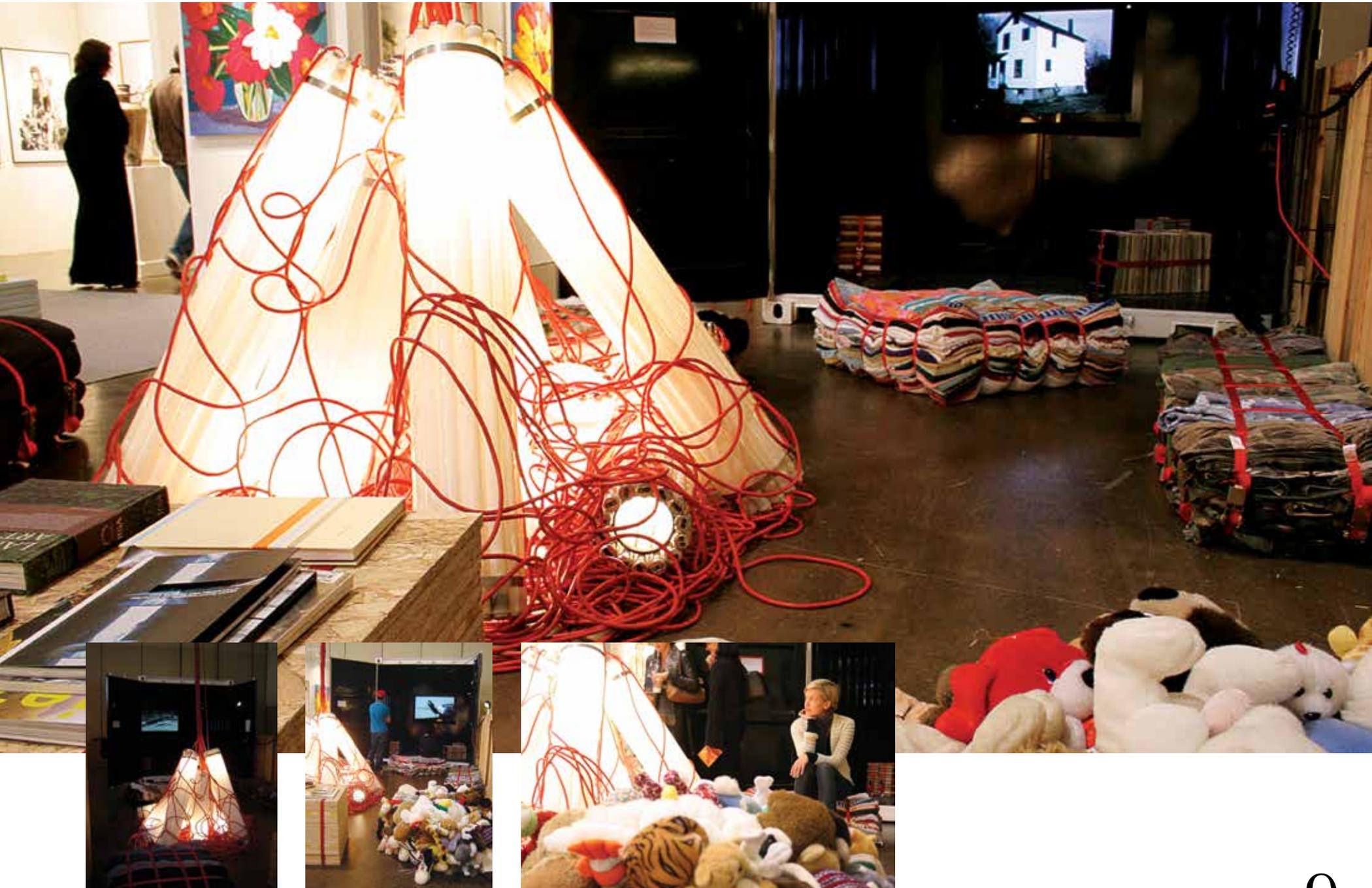
CASTOR CANADENSIS Toronto International Art Fair

OCTOBER 25 – OCTOBER 29, 2007

No.9's first public project used the platform of the Toronto International Art Fair to present a new commissioned environment by Castor Canadensis, and a far ranging, international film program on themes of ecology, land use and the utopian impulse. The Canadian design firm of Castor Canadensis is known for their iconoclastic approach to furniture and lighting. At the art fair, their custom shipping container housed the film program, and a comfortable lounge and reading area was fashioned from jeans, magazines, cardboard sheeting, stuffed animals and other "pre-owned" materials. Providing a focus for the space was a campfire-like nest of recycled fluorescent lights, inviting contemplation and conversation. The film program explored a notion of ecology that includes the political, social and economic. Artists included the late Gordon Matta-Clark, Allora & Calzadilla, Peter Von Tiesenhausen, Heather & Ivan Morison, The Centre for Land Use Interpretation and Fritz Haeg. Also to be screened were the acclaimed feature documentaries *Manufactured Landscapes*, on the work of photographer Edward Burtynsky, and *Being Caribou*, an investigation of the contested Arctic National Wildlife Reserve as the filmmakers migrate with a herd of 120,000 caribou for five months across 1,500 kilometres of Arctic tundra.

Curated by: Catherine Dean

What are the opportunities for sustainable design?



2008



DON

RIVER

2008



ICELANDIC LOVE CORPORATION Dynasty

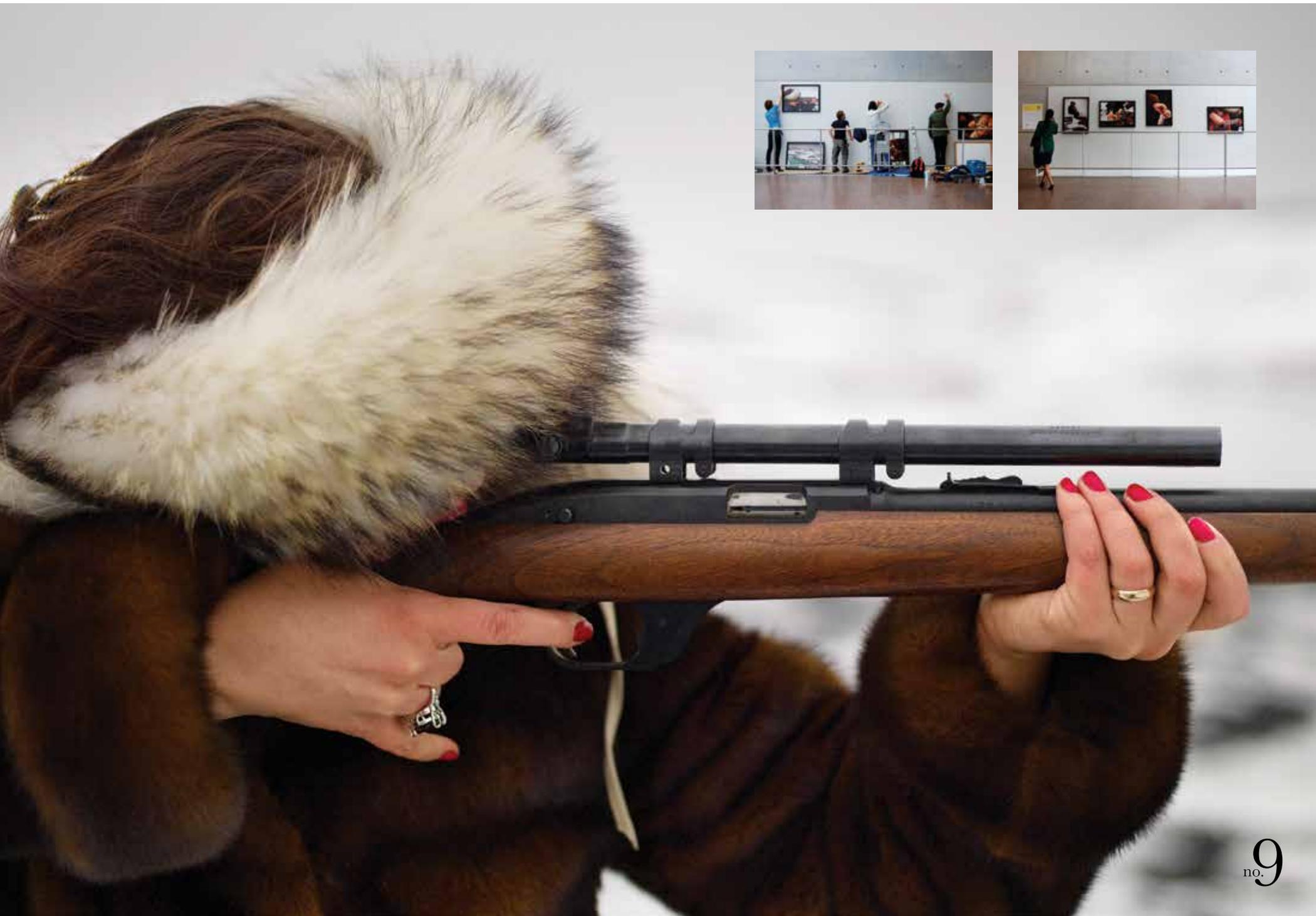
MAY 1 – AUGUST 1, 2008

Toronto Pearson International Airport: Terminal 1

In the vast, barren landscape of the Icelandic Highlands, three socialites dressed in their best furs and jewels enjoy a rustic vacation. They fish, hunt, play the guitar by the fire and make the most of their excursion to the rare coldness of one of the world's last remaining snow caps. *Dynasty* consists of photographs and a film documenting a performance by the Icelandic Love Corporation. It imagines a world where climate change has made cold weather a distant memory, a time when all of the cold's discomforts have been forgotten and there is only nostalgia for winter. These wealthy women have the privilege of escaping the sweltering heat and playing at wilderness self-sufficiency, but not before getting their long missed furs out of storage and having their nails done. The fact that there is nothing futuristic about the scene implies that such a world might not be too far off, although the exuberance and humour that characterizes much of the ILC's work leaves room for the hope that it is not inevitable.

Curated by: Catherine Dean

How do we address the issues of climate change?



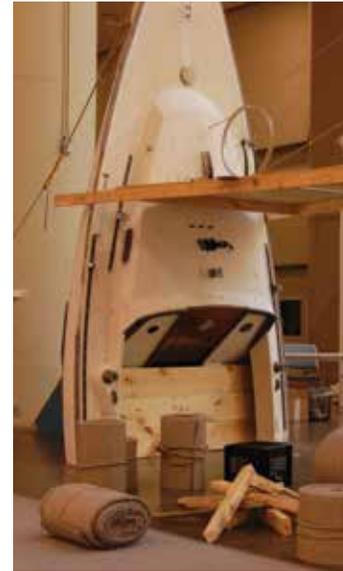
2008

T & T
Everything's Gonna Be OK

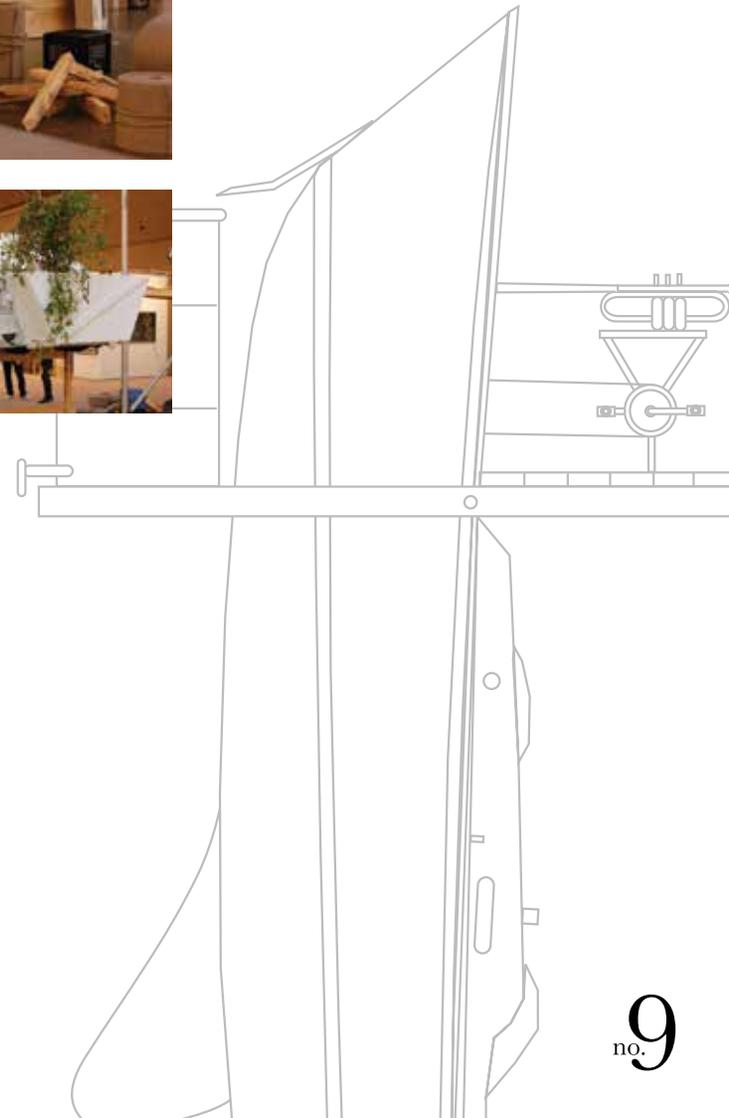
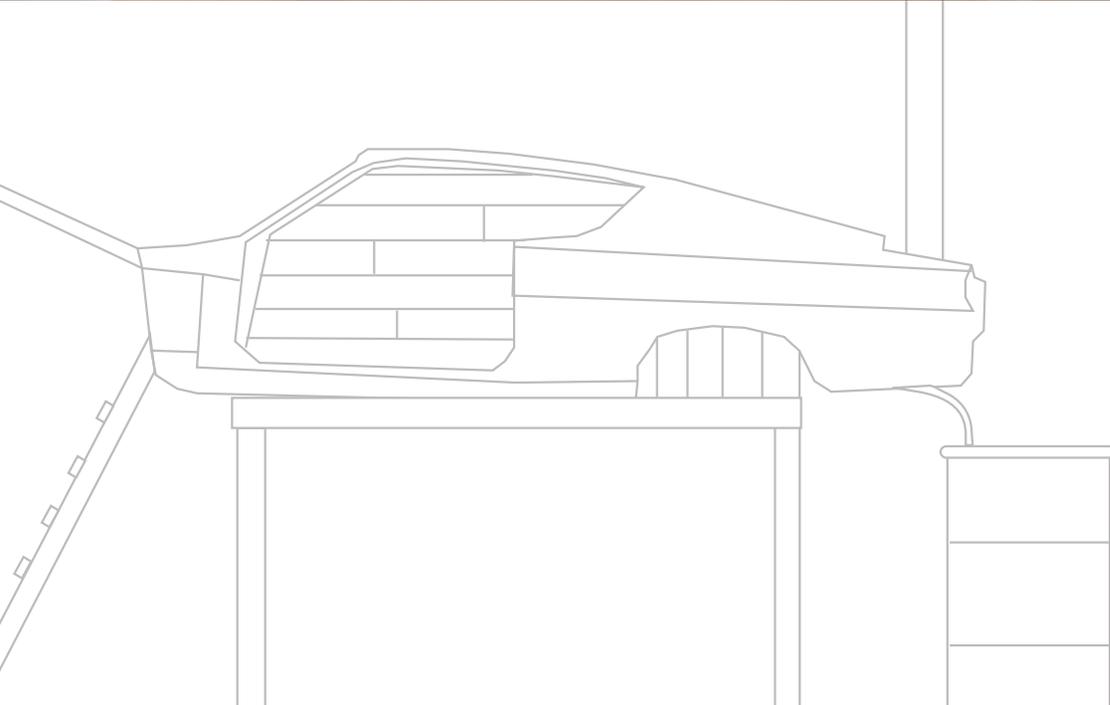
OCTOBER 3 – OCTOBER 6, 2008
Toronto International Art Fair

T&T is a collaborative project by the young Canadian artists Tony Romano and Tyler Brett. T&T practices a wide range of experimental art activities that connect architecture, art history, sculpture, graphic design and music into a cohesive vision of an optimistic future. They combine humour, irony and fantasy with serious technological and environmental concerns to offer a picture of a post-apocalyptic future constructed from familiar elements of the recent past. Their *Carchitecture* series of drawings and maquettes imagines a post-oil world where cars are best used as building blocks for a new society. T&T's commission for No.9 at TIAF is their first full-scale creation of this imaginative and unconventional version of sustainable design.

Curated by: Catherine Dean



*Can we challenge
the way that we live?*



2008



BGL Project for the Don River

APRIL 22 – JUNE 29, 2008

Lower Don River

BGL's Project for the Don River consists of a shrunken cruise ship - the *Nowhere II / Nulle Part II* - 30 feet long, completely blackened and anchored on the Lower Don. It is accompanied by a giant life buoy, totally out of proportion to the ship. With these absurd shifts in scale the function of the objects is brought into question. In case of emergency, is the buoy intended to save the entire ship, or is it meant for the river itself? If the ship is seen as full size, then what monstrous waterway is the Don? And what tourists have chosen its charms as the backdrop for buffets and shuffleboard?

The *Nowhere II* and its life buoy are emblems of luxury, idleness and materialism, representing a leisure activity gone slightly wrong. They point to the possibility of being in a place without really seeing it, like tourists taking pictures from the deck but never going ashore. The life buoy introduces an element of anxiety, but also BGL's trademark humour. With their belief in the capacity of art to elucidate the consciousness of an era, the artists of BGL are reflecting back to us the conditions of our time, while subtly bringing attention to the ecological issues of the site.

Curated by: Catherine Dean

How can we better manage our water systems?



2009



2009

EDWARD BURTYNSKY Oil Fields

DECEMBER 29 – JUNE 29, 2009

Toronto Pearson International Airport: Terminal 1

Of all of the industries that Ed Burtynsky has investigated over the years (mining, quarrying, manufacturing, shipping, recycling), none is more important than that of oil. Operating by the strength of its own product as well as making all others possible, the oil industry is the cornerstone of our society. But as the exhaustion of the earth's oil reserves becomes a real possibility, these images represent a present and possible future of the oil industry. Discovered in 1911, the oil fields shown in *Oil Fields 19a & 19B, Belridge, California*, with their orderly rows of pumps standing like predatory creatures, are estimated to still contain more than 500 million barrels of oil. By contrast, the SOCAR oil fields, near Baku, Azerbaijan, are mostly abandoned, leaving behind a devastated, toxic landscape. As we move towards other energy sources, what will happen to the vast areas of the earth that have been transformed in order to supply us with all the oil we want?

Burtynsky intends his images to “search for a dialogue between attraction and repulsion, seduction and fear”, while exploring the intricate connection between industry and nature. At a time when this relationship is increasingly scrutinized, Burtynsky's images take us to places that we might not otherwise see, their strange beauty forcing us to keep looking, and start thinking.

Curated by: Catherine Dean

How do we address our dependency on oil?



photo(s) © Edward Burtynsky, courtesy Nicholas Metivier, Toronto

2009



DEAN BALDWIN
Fattening Frogs for Snakes

SEPTEMBER 1 – OCTOBER 31, 2009
Royal Bank Plaza, Concourse Level

In 1960, Swiss artist Daniel Spoerri affixed to a table the accumulated residue of a meal, and then mounted it on the wall as the first of many ‘snare paintings’. A decade later San Francisco artist Tom Marioni exhibited empty bottles with the title *The Act of Drinking Beer with Friends is the Highest Form of Art*. The work of Toronto based artist Dean Baldwin continues this tradition of food & drink-as-life-as-art, with the creation of fantastical functioning saloons and elaborate photo-installations that document all the meals he has consumed in a year, and all of the food that he has discarded.

Fattening Frogs for Snakes presents itself as a classic “old Dutch master” still-life, illustrating the aftermath of decadence. The visions of excess seem celebratory at first, but this is a cautionary tale—with the devil in the details. The party is over, the revelers are gone and what remains is beginning to rot.

Curated by: Andrew Davies

*How does our choice in food
effect our environment?*



2009



JEREMY DRUMMOND 65-Point Plan for Sustainable Living / Grave Architecture

August 28 – December 30, 2009
Toronto Pearson International Airport: Terminal 1

Jeremy Drummond's "65-Point Plan for Sustainable Living" offers a birds-eye view of suburban communities from major cities in each province, territory and state in Canada and the United States. Although presented in general alignment to their geographic location, there is little else to suggest a structure informed by its environment. Drummond further emphasizes this fundamental disconnect by manipulating the image. Each image portrays a single subdivision that has been digitally reconstructed into an enclosed geographical space. Removing external roadways and paths, the spaces become self-contained garrisons against their surroundings.

As recent events demonstrate, the suburbs have not been impervious to the shifting economic tides. Images from Drummond's latest "Grave Architecture" series depict the future promise of proposed developments that stand in stark contrast to the reality of the burst real estate bubble. Drummond's images emphasize the unsustainable nature of these structures, which are increasingly coming to terms with their tenuous and unrealistic relationship to their surrounding economic and ecological supports. Unmoored from the source of their support, these images suggest an aberrant typology in dramatic need of realignment.

Curated by: Tomas Jonsson

*What does sustainable building
and urban planning look like?*



2010



IAIN BAXTER &

Hilton

BAXTER &

2010



DAVID BUCKLAND Arctic Projections & the Cape Farewell Project

DECEMBER 29, 2009 – JUNE 30, 2010
Toronto Pearson International Airport: Terminal 1

David Buckland is an internationally renowned photographer, filmmaker and designer. He is the founding Director of the Cape Farewell Project, which brings artists, scientists and educators together to collectively address and raise awareness about climate change. Since 2001 Buckland has lead a number of expeditions on board the schooner Noorderlicht to the high Arctic so that artists and students might experience first hand the effects of global climate change. While guests are invited without obligation, the results of these trips have led to a diverse range of artistic outcomes including: art, music, films, poetry and even comedic musings, many of which are captured on the Cape Farewell website at www.capefarewell.com.

David's own artistic work consists of films and photographs that document his experiences and connections to his colleagues and the Arctic landscape during these expeditions. In particular, he has created powerful, resonant works by filming and photographing projected text and images on melting icebergs. Some of these works can be found in his book titled *Burning Ice: Art & Climate Change* and his film, *Art from the Arctic*.

Curated by: Andrew Davies



What role do the arts play in bringing awareness to environmental issues?

2010



IAIN BAXTER& Ecoartvan

A project in collaboration with the Art Gallery of Ontario, Toronto District School Board and WWF

APRIL 1 – MAY 31, 2010

City of Toronto

No.9 introduced a new generation of Canadians to the power of contemporary art and its ability to stimulate positive social and environmental change.

In the spring of 2010 No.9 commissioned a mobile artwork by the prominent Canadian artist Iain Baxter&. Working in collaboration with the Art Gallery of Ontario, the Toronto District School Board and WWF-Canada, this unique outreach project delivered a hands-on art and environmental experience to over 1,400 inner city grade four students. Over a 2-month period, the ECOARTVAN, running on bio diesel fuel, travelled to reach more than 11,000 elementary students.

The AGO hosted a celebratory exhibition upon the completion of the program to display the works created by the students for their friends and family. The *Iain Baxter& ECOARTVAN* project exceeded all expectations and proved to be an innovative and effective model to introduce art and environmental education to those most challenged by social, economic, geographic and cultural barriers.

Curated by: Andrew Davies



How do we inspire and teach our children to become stewards of the environment?



2010

HERZOG, HAYEUR, KLASSEN, CLAXTON Four Directions

A project in collaboration with Evergreen

September 26 – December 31, 2010
Evergreen Brick Works

On the First Nations Medicine Wheel, the four directions representing North, South, East and West allude to, among other things, the need for balance, both in the world and in ourselves.

Four Directions is a film and video exhibition that presents a journey from Werner Herzog's bleak documentation of Kuwait's burning oil fields in his film *Lessons of Darkness* to Isabelle Hayeur's curtain of softly falling salt crystals, followed by Val Klassen's still signs of hope within a ravaged landscape, to Dana Claxton's mesmerizing plea on behalf of water.

The exhibition is designed to convey a message that positive change can emerge from destruction. Together, the three works provide a response to Herzog's film in a way that reflects the mandates of both No.9: Contemporary Art & the Environment and Evergreen Brick Works—that contemporary art can stimulate positive social and environmental change and that individuals can live in harmony with and contribute meaningfully to their local environment.

Curated by: Andrea Carson

*Can we live in balance
with the natural world?*



2011



2011

LATERAL OFFICE & INFRANET LAB Next North / The Active Layer

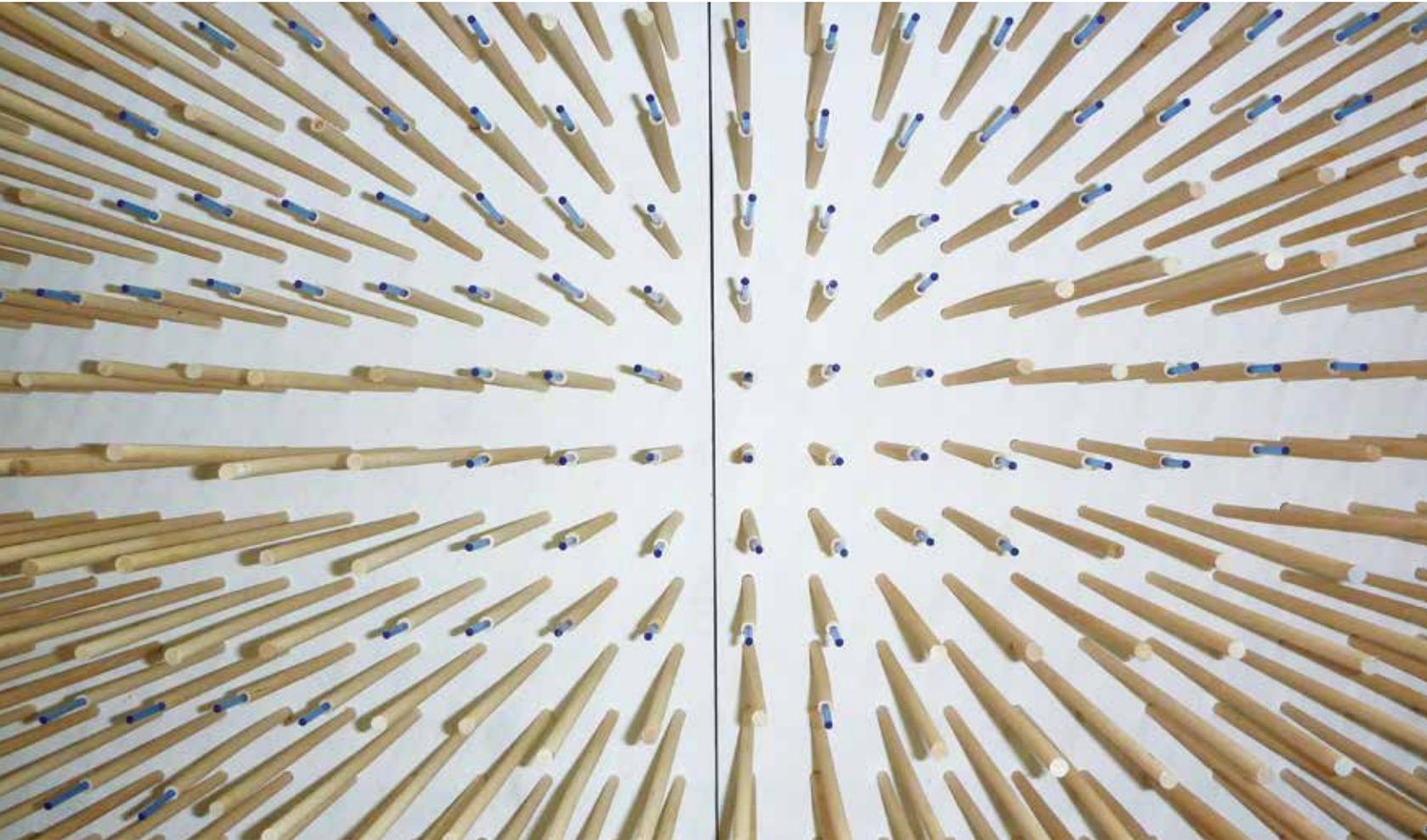
DECEMBER 15, 2010 – JUNE 15, 2011
Toronto Pearson International Airport: Terminal 1

The myth of Canada is often preceded by the unique geography of the Canadian North—a vast, sparsely populated, fragile, and sublime territory. Yet with one of the most dramatically changing climates on Earth and an estimated quarter of the planet's undiscovered energy resources, this Arctic region has emerged as a site of significant economic and developmental speculation. It is a frontier, again. The region's unique combination of climate, culture and geography produce complex infrastructures, settlements and sociopolitical negotiations.

A wider understanding of an environment that unpredictably oscillates between freeze and thaw, dark and light, accessible and inaccessible, tradition and technology offers a more potent reading of building opportunities. The exhibition presented here merges explorations of the unique, ever-changing landscapes and ecologies of the North, with speculations on how to reconsider building in this dynamic context that are further complicated by intensifying climate change.

Curated by: Andrew Davies

*Can we find design solutions
for the effects of climate change?*



2011

FOLKE KOBBERLING & MARTIN KALTWASSER Transit Kitchen

A project in collaboration with the Goethe-Institut

JUNE 1, 2011 – JUNE 2, 2011
Great Hall, Union Station (live performance)

JUNE 8, 2011 – AUGUST 15, 2011
Evergreen Brick Works

The art project *Transit Kitchen* was created and developed by Folke Kobberling and Martin Kaltwasser, an artist duo from Berlin. It was commissioned by the Goethe-Institut and co-curated by No.9: Contemporary Art & the Environment and the Goethe-Institut. *Transit Kitchen* is an invitation to Torontonians to think about ideas and solutions to public transit, cycling, automobile traffic and pedestrian movement within our city.

The concept behind *Transit Kitchen* is to provide an opportunity for visionary, creative, and open-minded Canadians to present their utopias, ideas and wishes regarding the future of municipal transportation, public collective mobility, and movement culture in Toronto. The resulting ‘mobility recipes’ presented in list form with ingredients, recipes, dishes, cooking methods and gourmet tips, is a new and innovative way to present solutions for a better urban lifestyle in Toronto.

Co-Curated by: Andrew Davies & Jutta Brendemühl



*Will we choose to invest
in sustainable transit?*



2011

IMAGINING MY SUSTAINABLE CITY Appreciating Place and Envisioning Toronto's Future

A project in collaboration with the Toronto District School Board

SEPTEMBER 2011 – MAY 2016

Inspired by the special places and unique character of Toronto's diverse communities, Grade seven students participate in an architecture and urban design project to be completed over four full class days. Students work with two architectural educators who direct the students to consider how, through the sustainable design process, each of them can positively impact their community while preserving its unique characteristics.. Students study the components of the city by observing and documenting the existing transportation, waste management, building types and sizes, green spaces, water management and energy use and sources in their own communities. They are introduced to ways to make a city more sustainable and asked to propose an urban plan for the community. Each student creates an architectural intervention that contributes to the larger, urban plan for their neighbourhood.

By May, 2014, No.9 will have conducted *Imagining My Sustainable City* in each of Toronto's 44 wards. Each ward faces unique environmental, social, transportation and infrastructural challenges and the students propose innovative and realistic solutions. The three years of student work will culminate in an exhibit presenting photographs and models from all participating schools. This exhibit will provide a vision of our future sustainable city through the eyes of Toronto's grade seven students.

Curated by: Andrew Davies

Program developers and lead architectural educators: Barbara Lilker, Elizabeth Lenell Davies

Architectural educators: Rhonda Hecht, Lisa Rendely

Student Testimonials

Imagining My Sustainable City / Donview Middle School and Dr. Marion Hillard
2012-2013

“We are the future, so it makes sense to work now to sustain ourselves, our lives and the world.”

Avery R.
Grade 7 Student Donview Middle School

“Participating in Imagining My Sustainable City changed my life by showing me that I can change where I live and that I can have an affect on the future. It also shows me what an architect goes through in order for their plans to be successful. I had a lot of fun during this experience.”

Crystelle S.
Grade 7 Student Dr. Marion Hillard

Teacher Testimonial

Imagining My Sustainable City / Gordon A. Brown Middle School
2012-2013

“Once more allow us at Gordon A. Brown Middle School to thank you for your patience and diligence in working with the children of 7B. They have experienced a process that will impact them for the rest of their lives. The message of the interdependence and inter-connectedness of life, hence, the responsibility we have for the environment and each other has been registered with each and everyone of the participants. No.9 delivers!”

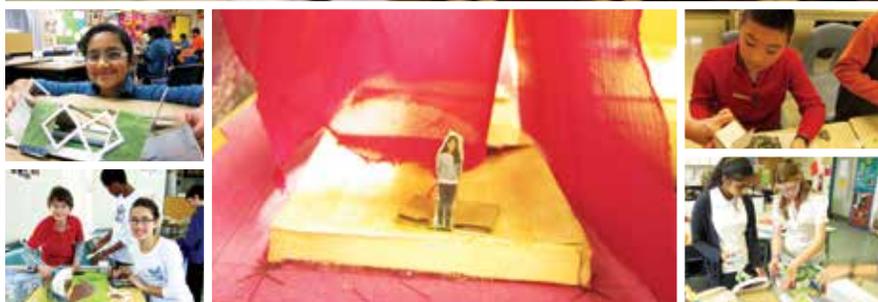
Amah Harris
Grade 7 Teacher Gordon A. Brown Middle School



DAY 1: Neighborhood walk, observing and sketching



DAY 2: Mapping, brainstorming, planning



DAY 3: Collaborative model-making



DAY 4: Oral presentations

2011



AN TE LIU

Lost in Transaction: Title Deed & Pattern Language

JULY 6 2011 – JANUARY 6, 2012

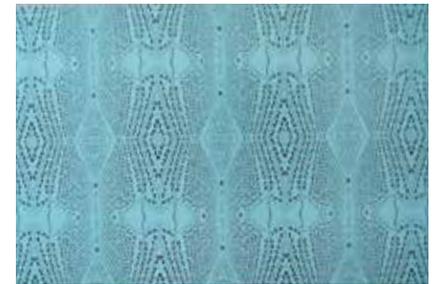
Toronto Pearson International Airport: Terminal 1

In *Lost in Transaction*, An Te Liu brings together elements from two projects that take the suburbs as their starting point. Rather than present day suburbs, *Title Deed* and *Pattern Language* look at examples from North America's earliest post-war wave of suburban development. Although their modular, mass-produced designs resulted in the cheapest possible construction for the highest possible profit, they now seem quaint and somehow idyllic when compared to the monster homes and acres of treeless streets that now extend the limits of our cities. But beginning in the immediate post-war period, this model of development literally paved the way for our current highway-based infrastructure, severing housing from the social and economic benefits of mixed-use communities, and ensuring continued reliance on the automobile.

The works focus on the symbol of the house to the individual and the economy, as well as the beauty found in repetition. Liu looks critically at scale, enlarging the iconic monopoly piece in *Title Deed*, and scaling down the footprint of Long Island's Levittown into a wallpaper pattern in *Pattern Language*. The two works critically examine the role of the suburbs, and how the antiquated planning is ready to be replaced by a more sustainable way of living.

Curated by: Andrew Davies

How do we plan for our suburban spaces?



2012



2012



NOEL HARDING

Rejuvenations: Appliances for Beauty

JANUARY 15 – JUNE 15, 2012

Toronto Pearson International Airport: Terminal 1

Six photographic images documenting sculptural work of the Canadian visual artist Noel Harding. Airports are exhibition spaces in transition as transient junctures. These photographs like the traveler, gather together momentarily at the gate before continuing. As portraiture these photographs of Harding's installations capture a fleeting display of sculpture acting in and on the world.

Each photograph documents and unites a poetically fanciful, whimsical vision underpinning a dynamic of human systems. From commodity to consumption a romance for nature 'lost' is suggested in juxtapositions of the natural, the artificial and the technological. Conceptual impact is rooted in unconventional gestured constructions each formed to interrogate humanity's relationship to technology and the environment.

Noel Harding is an international Canadian artist recognized for monumental scale public art projects. His works can be found in numerous collections including The Museum of Modern Art, New York; The Art Gallery of Ontario, Toronto; The National Gallery of Canada, Ottawa; Le Palais des Beaux Arts, Brussels and The Hara Museum, Tokyo. Harding has been featured in more than 70 solo shows and included in over 100 group exhibitions throughout the world.

Curated by: Andrew Davies



How do technology and the environment cohabitate?

2012

AN INVITATION TO CREATE
An Exhibition of Student Work from the
University of Waterloo School of Architecture

JUNE 26 – DECEMBER 1, 2012

Toronto Pearson International Airport: Terminal 1

No.9 presents 14 panels by architecture students from the University of Waterloo's 3rd year course, *Creative Instincts and Architectural Imagination*. Each panel depicts a student's vision for the transformation of the Toronto island Airport into a new public space. The projects attempt to look forward and imagine the city as a place open to change, always learning and adapting, becoming more beautiful, and more relevant to her citizens.

Today, the islands as we know them are maintained by rock walls that protect the land from erosion. As Toronto's population grows the islands' potential to serve as a much-needed space for outdoor leisure activity also increases. The student projects displayed in this exhibition propose that there is an opportunity to strengthen Toronto's core by providing refuge for busy urban lives with easily accessible recreational, outdoor, and agricultural zones. Although the majority of projects focus on the reclamation of the Toronto Island Airport, the project itself suggests the potential of a reimagined vision for the entire Toronto waterfront. Such a vision would ease the inevitable densification of the urban core, and allow the development of more sustainable and more efficient patterns of settlement.

Curated by: Victoria Taylor and Andrew Levitt

How can we imagine alternative uses for our collective public space?



"Invitation to Create" Terminal 1, Toronto Pearson International Airport, Toronto (2012)
Photo credit: Victoria Taylor

2012



JENNIFER MARMAN & DANIEL BORINS Art Train Conductor No.9

A project in collaboration with Metrolinx

JUNE 26 – DECEMBER 1, 2012
Greater Toronto and Hamilton area

A public art exhibition bringing awareness and agency to environmental issues

Art Train Conductor No.9 is a moving-mobile-public-art-project existing as visual design on the surface of a GO Train car, with an accompanying smart phone application: tetAtet. Commissioned by *No.9: Contemporary Art & the Environment* and created by multidisciplinary artists Jennifer Marman and Daniel Borins, this project brings awareness to issues and opportunities relating to mobility, public transportation, urban planning, and sustainability in the greater Toronto and Hamilton area. The app provides a free online public forum for the discussion of these important environmental issues.

Art Train Conductor No.9 includes a dynamic exterior and interior surface-wrapped GO train car. The design of the train-wrap refers to artistic abstraction, and camouflage in the natural world, as well as camouflage in the historical military sense, that of dazzle painting — and the role that pattern and abstraction play as a form of protecting, hiding, and cloaking explicit reality. Within a contemporary context, these visual styles take on the form of a digital visual language, and symbolize a reality that is augmented through virtual space. The app integrates this visual language with the passenger's technological reality, integrating public infrastructure with a forum for public debate.

Curated by: Andrew Davies



photo: James Di Donato

How do we build sustainable infrastructure for our cities?



photo: A-Frame Studio



photo: James Di Donato



photo: James Di Donato



photo: Courtney Lee Yip



Artist rendering

2012



KARIN BUBAŠ

Manifestations of Nature, Selections from “Colour Field”

DECEMBER 15, 2012 – JUNE 1, 2013

Toronto Pearson International Airport: Terminal 1

Karin Bubaš is a Canadian artist born in North Vancouver. Using idyllic Vancouver landscapes as a backdrop, her work has made a shift towards the sublime. In this new series entitled “*Colour Field*”, Bubaš releases artificially coloured smoke into winter and summer landscapes. The results are beautiful and unearthly. The neon clouds of colour are at times small and emergent, and at other times consume the landscape entirely. It is clear that either human intervention is at play, or something otherworldly. The presence of the smoke transforms the familiar Vancouver landscapes into scenes of fiction that are dreamy, mysterious, and captivating. However, the coloured smoke can also be disturbing and provocative.

Nature with its power and grand force instills within humankind the feeling of Sublimity. It is something beyond our control, something we can't fully predict, and yet something we cannot live without. The Sublime comes forth in the clash between our perceived dominance over nature, and our reverence of it. There is a conflict within these works that is both beautiful and out of place. This conflict highlights the symbiotic relationship between natural and manmade, causing the viewer to reflect upon their relationship with nature, and the role it plays for human life.

Curated by: Cara Said



How do we learn to appreciate our natural landscapes?

2013

WE MUST CULTIVATE OUR GARDEN

2013



NATHAN COLEY We Must Cultivate Our Garden

A project in collaboration with Evergreen

MAY 31 – SEPTEMBER 5, 2013
Evergreen Brick Works

As producer and curator of Contemporary Public Art Projects, No. 9 is proud to work with Evergreen Brick Works to use art to bring awareness to environmental issues. For its inaugural installation in this exciting new partnership, No.9 exhibited Scottish artist Nathan Coley's *We Must Cultivate Our Garden* (WMCOG). Atop a balcony at the Evergreen Brick Works, a community environmental centre that inspires a sustainable lifestyle, and nestled in the Lower Don Valley, Toronto's largest underutilized green space, WMCOG is situated to stimulate the publics' curiosity and imagination.

We Must Cultivate Our Garden is a phrase taken from the last line of Voltaire's *Candide* (1759). Voltaire's implementation of the phrase "we must cultivate our garden" calls for action and participation rather than passive acceptance, indicating that happiness is cultivated through an active lifestyle that fosters personal growth. Nathan Coley's artwork then promotes a sense of social-awareness and self-cultivation. WMCOG asks audiences to reflect upon personal responsibility, self-sufficiency, and a consideration of how the individual can take action to create positive change. In its current context, the artwork acts as a catalyst for thinking about environmental issues and our individual responsibility to our neighborhoods and cities. The installation stands as a beacon of national, local, and individual efforts while acting as a reminder not to give up!

Curated by: Andrew Davies

Assistant Curated by: Cara Said

*How do we
cultivate our
garden?*



2013

SCOTT CONARROE
Make a Move: Selections from *By Rail*

JULY 3 – DECEMBER 15, 2013

Toronto Pearson International Airport: Terminal 1

Scott Conarroe is a Canadian artist born in Edmonton, who works in large-format landscape photography. Conarroe's work is formal in its attention to fine detail and sharp clarity, and his subject matter, of rural and urban settings from vast elevated viewpoints, conjures social and cultural reflection. He works with a pensive eye and a knack for capturing scenes that invoke memories of the past, thoughts on the present, and hopes for the future.

The works are selections from Conarroe's *By Rail* (2008) series, a journey taken on by the artist to document life along railways in both residential and rural environments across Canada and the United States. The residential images portray life set up alongside the tracks, while the rural images display landscapes that have been divided by the railway that runs across the country.

By Rail documents and critically examines the vastly underutilized infrastructure of the railway systems in North America, while also questioning the social, economic and environmental benefits of reinvigorating the transportation. Today, these images find new footing as our cities make moves to embrace the benefits of this expansion, shifting the transportation of goods and passengers off the roads and onto the tracks!

Curated by: Cara Said



How do we make better use of existing infrastructure?

2013

No.9 + CHICAGO ARCHITECTURE FOUNDATION Sister Cities Educational Exchange

A project in collaboration with the Chicago Architecture Foundation

JULY 9 – 12, 2013

The collaboration between the Chicago Architecture Foundation and No.9: Contemporary Art & the Environment has grown through both organizations' commitment to educating today's youth about sustainable architecture and urban planning.

Building on *Imagining My Sustainable City's* existing curriculum, the partnership with the Chicago Architecture Foundation combines No.9's architectural programming with an organization that has established itself as a leader in architectural education. No.9 brought their *Imagining My Sustainable City* educators, Elizabeth Lenell Davies and Barbara Lilker, to Chicago to teach the four-day course to the city's youth for the Urban Sculptor Design Jam at the Chicago Architecture Foundation. This collaboration is the beginning for a Sister Cities Education Exchange initiative that will link Toronto to Chicago through its shared investment in architecture and architectural education.

Over the course of four days, CAF's students designed a nature center consisting of a series of pavilions using Studio Gang's landscape proposal for the southern portion of Notherly Island as their site. Each student's design contributes to the newly restored ecosystems by enhancing habitats for specific indigenous wildlife and creating opportunities for people to experience nature in the city. Pavilion programs were chosen based on learning, research and recreational opportunities in the five newly created ecological zones: reef, wetland (pond), savannah and woodland, prairie.



How do cities work together to exchange ideas?



2013

Ontario Trillium Foundation Multi-Year Operating Grant: No.9 and Evergreen Programming Partnership

APRIL 2013 – APRIL 2016

No.9 received a multi-year operating grant from the Ontario Trillium Foundation in April, 2013 to develop a series of art and environment-based programs for schools and the general public in partnership with Evergreen at Evergreen Brick Works. The multi-year project will engage diverse communities and offer programs free of charge to youth, adults, senior and Toronto families. Both No.9 and Evergreen share a commitment to the creation and maintenance of sustainable cities, environmental education and preserving a connection with nature.

Family workshops elaborate on the courses provided with the IAIN BAXTER& ECOARTVAN, teaching children and adults about conceptual art, the environment, animal habitats and endangered species. Youth workshops lead teens through the surrounding trails to construct temporary structures or sculpt art projects out of clay. Upcoming school sessions will see students in grades 4-7 design shelters that take inspiration from the habitats of animals indigenous to the adjacent Don Valley. The courses make use of the natural environment while also bringing sustainable education into focus. No.9 will provide docent-led art tours that teach visitors about the abundant public art on site at Evergreen Brick Works.



no. 9



How do we build partnerships that provide more to the public?



2014



2014

SCOTT MCFARLAND Transitions

DECEMBER 16, 2013 – JUNE 15, 2014
Toronto Pearson International Airport: Terminal 1

Scott McFarland is a Canadian artist who studied in Vancouver, and now lives and works in Toronto. McFarland creates large-format photographs combining film and digital processes. His works present both reality and a fabricated version of reality by photographing the same space numerous times, and digitally controlling the final result by layering the images together. While McFarland's work maintains a strict attention to formal photographic detail, his process allows him to adopt creative painterly qualities. These qualities come to life through alterations of colour, and the juxtaposition of surreal, picturesque, and opposing visual imagery. These have been known to come in the form of opposing seasons, weather patterns, times of the day, or out of place characters and objects. McFarland's patient process of observation and documentation allows him to paint a portrait of the setting, rather than presenting a glimpse of it through one shutter-stop in time, leading to an enhanced perception of place.

The works depict the Canadian transition between winter and spring. In the images are winter vistas that are rapidly transitioning into spring from one side of the image to the other. These images show our close relationship with nature, sparking thought on how the seasons directly affect our lives, and guide our daily habits. We think of how winter can be celebrated, through collective activities such as skiing, and cherish the warmth and freedom that spring seems to bring. But within the images one can also be led to think about how quickly the snow is melting, and the very existence and sustainability of our four seasons are brought to mind.

Curated by: Cara Said



How is climate change affecting our landscapes?

2014

EAMON MAC MAHON
Amazon of the North

DECEMBER 16 2014 – JUNE 15 2015
Toronto Pearson International Airport: Terminal 1

Eamon Mac Mahon is a Canadian artist working with photography and video. He grew up in the coal-mining town of Grande Cache, Alberta, exposing him to the Canadian wilderness at a young age – this exposure is reflected in his work. *Amazon of the North*, commissioned by the Walrus Foundation in 2011, portrays a deep connection and respect for the Canadian Boreal Forest.

The images captured scenes of the Canadian Boreal Forest from east to west, presenting various ecosystems touched and untouched by human development. By documenting the Boreal Forest, Canada's most remarkable landscape and natural resource, Mac Mahon has created a body of work that is both insightful and stimulating. *Amazon of the North* reveals the majesty and significance of the Boreal Forest and its ecosystems, while presenting the dominant industries that depend on its natural resources. The exhibition created a juxtaposition between the natural functions of the forest that allow it to regenerate, balance, and support healthy animal populations and plant life with the development occurring within the landscape that reaches farther each year.

The woodland caribou in this series is an embodiment of the troubles of the forest. As a species highly sensitive to development, caribou populations are a strong indicator of ecological stability and instability. This series reminds viewers that there is a delicate balance between economic and environmental sustainability.

Curated by: Cara Said

How do we protect our fragile ecosystems?



2014

IMAGINING MY SUSTAINABLE CITY EXHIBITION Evergreen Brickworks

MAY 23, 2014 – SEPTEMBER 22, 2014

In collaboration with the Toronto District School Board, No.9 presented a culminating exhibit featuring *Imagining My Sustainable City* projects made by elementary school students from each ward in Toronto.

One Grade 7-8 class from each of Toronto's 44 wards participated in a four-day, sustainable urban planning and architectural design program. No.9's Architectural Educators have worked closely with over 1400 students in Toronto over a 5-year period.

Collectively, the students' visions for their sustainable city lead to discussions of civic engagement, governance and living a sustainable lifestyle. "Through this project we had an opportunity to envision all the possibilities for our community in the future," said Tenesha, a grade seven TDSB student.

From May 23 – September 22, 2014, the results of the student's work from all participating schools were on display in the Kiln building at Evergreen Brick Works. The exhibition featured photographs, drawings and models created by the students, providing the visitors with a vision of the city as seen through the eyes of its youth.

Curated by: Andrew Davies

Program developers and lead architectural educators: Barbara Lilker, Elizabeth Lenell Davies

Architectural educators: Rhonda Hecht, Lisa Rendely



2014

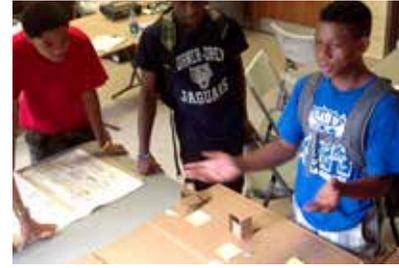
No.9 + CHICAGO ARCHITECTURE FOUNDATION AND YMCA Imaging My Sustainable City: Appreciating Place and Envisioning a Future Chicago

SUMMER 2014

No.9 once again partnered with the Chicago Architecture Foundation and the YMCA working with Chicago youth to imagine their future sustainable city. Working in two underserved neighbourhoods, No.9's architectural educators lead a 5 day workshop with students, that introduced them to sustainable urban planning, architectural design and modelling.

Over the span of two weeks, No.9 engaged with different groups of students to reimagine sites at Brainerd Park and the desolate stretch of 63rd street in the Woodlawn area of Chicago. The resulting proposed transformations from the students changed previously empty areas, that are difficult to access by transit, into pedestrian friendly streets. Students also beautified transportation tracks with gardens and public art, and filled vacant lots with mixed use amenities and community spaces. They imagined a vibrant commercial and arts corridor, made to celebrate the unique interests of the students and create economic opportunities for the surrounding community.

*How do we build resilient
and sustainable communities?*



2014

MARC AUDETTE Selections from La Ligne

JULY 17, 2014 – DECEMBER 15, 2014

Marc Audette is a Canadian artist who studied at the University of Quebec in Hull and earned a Masters in Visual Arts from York University. Audette is a visual arts teacher at York University's Glendon Campus, Curator of the Glendon Gallery, and is a member of Le Laboratoire (LE LABO). Audette is a multimedia visual artist working mainly with video and photography. Recurring themes in his work include nature, light, the human figure, and narrative. Audette's work pushes the limits of a given reality through compositions that leave space for the imagination. Together, Audette's medium and subject matter create a dichotomy between what each viewer sees, and the subjective narratives that are produced.

The works depict forests from across Canada, lit up by a custom lighting installation that Audette carries with him into the landscape. The journey into the forest and difficulties of the terrain is part of a larger experience that connects the artist with each location. Each seemingly ordinary landscape is transformed into something altogether mystifying. This mysterious feeling, paired with the occasional presence of a spectral human being, transforms each work into an intimate narrative between the subject and the setting, and the viewer and their own relationship to nature. The light becomes an expression of that intimacy, an embrace of the landscape. The focus here is not on human intervention or man versus nature, rather there seems to be the unfolding narrative of humanity's need for green space. This work seems to emanate a connection between the human mind (or spirit), and nature, our place of tranquility, a relationship that must be preserved.

*Photos courtesy of the artist and Pierre-Francois Ouellette Art Contemporain
Curated by: Cara Said*

How do we redefine our relationship with nature?



2014

ECO-ART-FESTIVAL Todmorden Mills

JUNE 22 – SEPTEMBER 21, 2014

In 2014, No.9 organized the first Eco-Art-Fest, a summer-long public art festival in Toronto's Don Valley. The festival offered outdoor public art installations, workshops for families and all ages, guided art walks, and a gathering space modeled after a traditional Beer Garden. This space offered visitors a place to relax, eat organic locally sourced foods, have a drink, and listen to music in a natural setting just outside the downtown. The Don Valley Ravine is the largest and most underutilized green space in Toronto. It is No.9's goal to draw visitors out of their daily paths and into nature, while providing meaningful programming that brings people and communities together.

Situated at Todmorden Mills, the festival celebrated arts and culture, the history of Toronto's Don Valley, and aimed to promote a sustainable lifestyle. Visitors were provided with hands-on artistic programming and experienced public art installations by Canadian artists Dean Baldwin, Nicole Dextras, John Dickson, Sean Martindale, Penelope Stewart, Ferruccio Sardella and Labspace Studio.

The Eco-Art-Festival addressed themes of nature, place-making and sustainability, while performance pieces were tailored to narrate the history of the site and its surroundings.



What does living sustainably look like?



2015



2015

No.9 + THE HAMILTON-WENTWORTH DISTRICT SCHOOL BOARD Imagining My Sustainable City – Hamilton

SEPTEMBER 2014 – MAY 2016

Building on the success of *Imagining My Sustainable City* with the Toronto District School Board over the past five years, No.9, in partnership with the Hamilton-Wentworth District School Board (HWDSB), expanded IMSC to Hamilton as a part of the Hamilton City Building Action Campaign in collaboration with Evergreen City Works and the Hamilton Community Foundation.

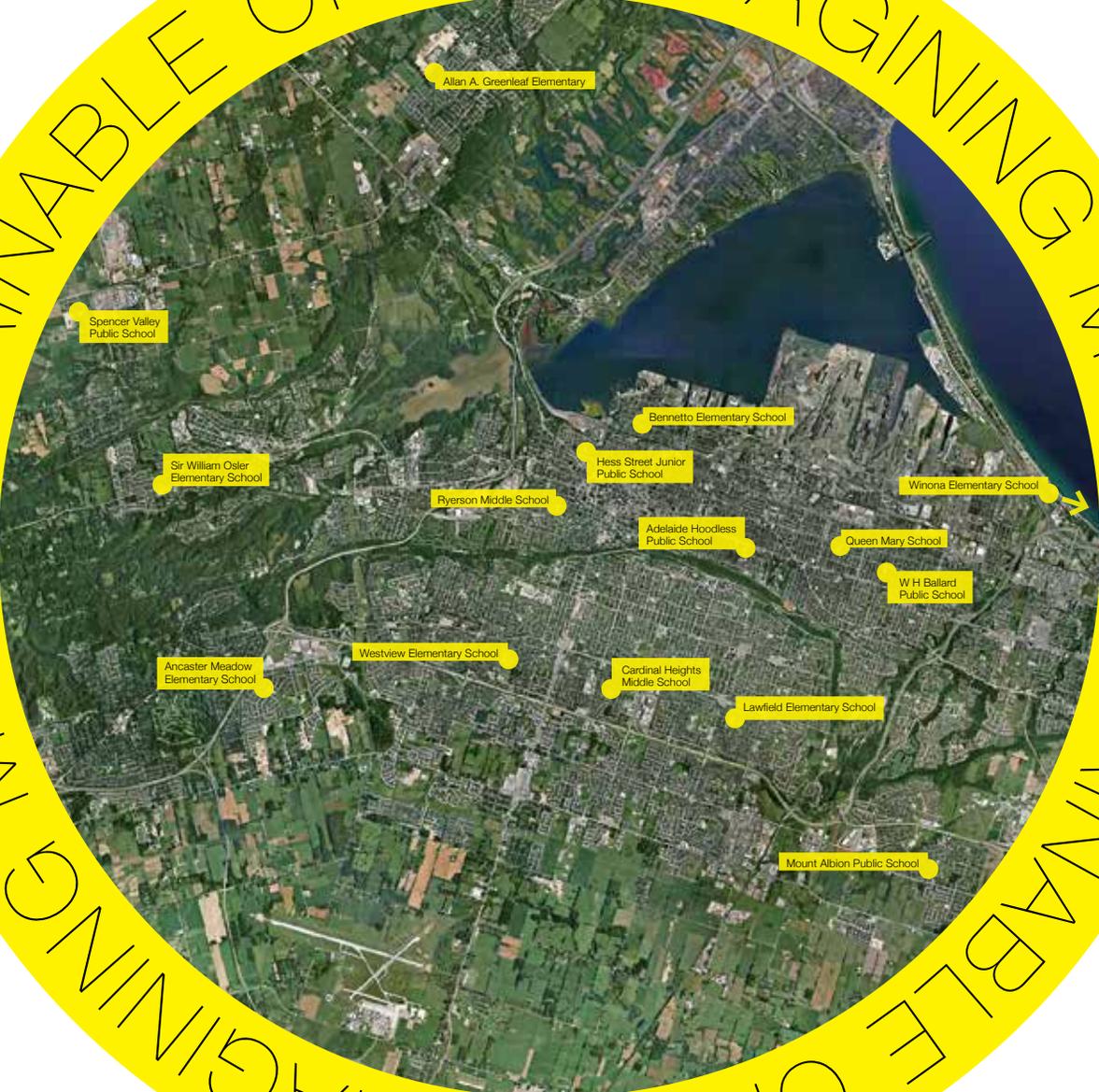
Between 2014 - 2016, No.9 engaged fifteen schools in the North, South and West HWDSB cluster areas that included schools in Waterdown, Dundas, Ancaster, Hamilton Centre, Hamilton North, Hamilton Mountain and Stoney Creek. Students throughout Hamilton were challenged to re-imagine their neighbourhoods as thriving spaces in the city. No.9's architectural educators work with students to enhance the existing features of the site and to bring the culture and heritage of the past into the future.

Since October 2013, No.9 has engaged 24 members of the Ontario Association of Architects as volunteers in *Imagining My Sustainable City* classrooms across the city of Toronto. No.9 had the opportunity to engage OAA members in Hamilton while expanding the program to additional Ontario cities.

IMAGINING MY SUSTAINABLE CITY

no. 9

Community & Environment



Allan A. Greenleaf Elementary

Spencer Valley Public School

Sir William Osler Elementary School

Ancaster Meadow Elementary School

Westview Elementary School

Ryerson Middle School

Cardinal Heights Middle School

Lawfield Elementary School

Mount Albion Public School

Bennetto Elementary School

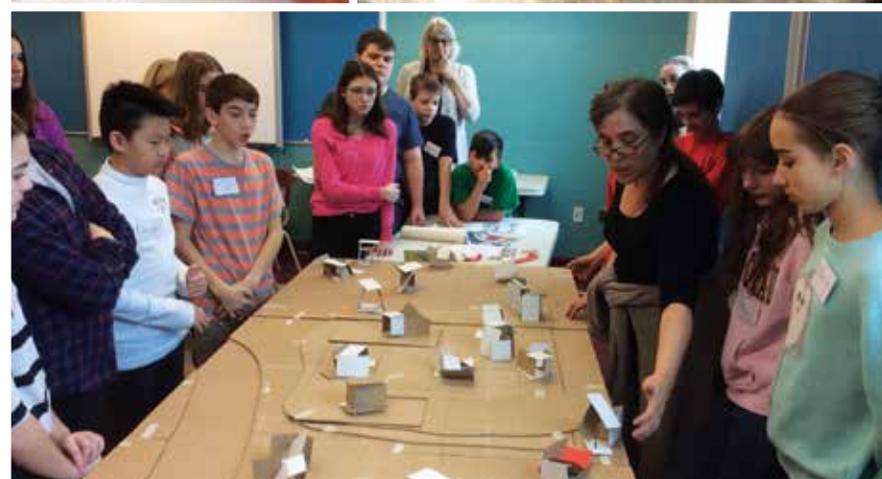
Hess Street Junior Public School

Adelaide Hoodless Public School

Queen Mary School

W H Ballard Public School

Winona Elementary School



DAY 1: Neighborhood walk, observing and sketching

DAY 2: Mapping, brainstorming, planning



DAY 3: Collaborative model-making



DAY 4: Oral presentations

2015

IMAGINING MY SUSTAINABLE CITY – HAMILTON Exhibition Lime Ridge Mall

JUNE 10, 2015 – JUNE 26 2015

In collaboration with the Hamilton-Wentworth District School Board, No.9 presented a culminating exhibit featuring projects made by elementary school students from Hamilton that participated in the *Imagining My Sustainable City* program from January to May 2015. The projects of nine schools were put on display at Lime Ridge Mall.

The energy and creativity that each classroom brings to the program has produced some incredible, thought-provoking suggestions for Hamilton's future. *"I built a Hamilton Hall of Fame that shows people who were born in Hamilton and the history of what we have done here."*

GRADE 7 STUDENT, CARDINAL HEIGHTS MIDDLE SCHOOL



*How do we engage the public
in a dialogue around building
sustainable communities?*



2015

ECO-ART-FESTIVAL Todmorden Mills

JUNE 20 – SEPTEMBER 13, 2015

In 2015, partnering with the City of Toronto, No.9 held the second Eco-Art-Fest located at Todmorden Mills in Toronto's Don Valley. The celebration of arts and culture focused on environmental awareness while promoting a sustainable lifestyle.

The festival offered public art installations, musical performances, guided tours, and a Eco-Garden for relaxing and enjoying organic, local foods. Visitors participated in art-based workshops including clay-making and architectural model building for a hands-on educational experience.

The Eco-Art-Fest's on-site programming aimed to raise awareness to environmental issues, while the gardens and kitchen aimed to lead by example through a demonstration of how one can grow their own food and buy local produce. It can be difficult to live a completely sustainable lifestyle, but the festival brings back notions of living off the land, creating by hand, and buying local. No.9 created a community space where conversations were started, and where younger generations gain the knowledge to become inspired.

Public art installations were created by Simon Frank, Gareth Litchy, Tor Lukasik-Foss, Penelope Steward, Jose Luis Torres and Labspace Studio.



How do we enhance our public green space?

2015

WATER'S EDGE PAN AMERICAN PHOTOGRAPHY EXHIBITION Union Station To Pearson International Airport

JULY 9 – AUGUST 15, 2015

Water's Edge was a Pan Am commissioned large-scale photographic exhibition produced by No.9 that explored the tenuous balance where human civilization, land and water meet. Water's Edge featured works by six exemplary Pan American photographers, each utilizing the power of their artistic talent to bring awareness to pressing environmental concerns.

This multi-venue exhibition took place in Toronto during the Pan Am / Para Pan Am Games at locations throughout Union Station and Pearson International Airport. It is estimated that 3.25 million people saw these works as they travelled through Toronto during the Games.

The Pan American Games is a significant global event that brings multiple countries together around the celebration of sport. The Games provide a unique opportunity for showcasing cultural programs that speak to our common interests. Water's Edge was developed in the effort to inspire and stimulate a collective discussion around our need for global fresh water policy and conservation.

The opening of the exhibition also included a silent auction fundraiser in support of the Canadian Fresh Water Alliance.

Water's Edge also included a day-long Fresh Water symposium at Evergreen Brickworks featuring artists talks by Jorge Uzon and Cristina Mittermeier, James Balog, Edward Burtynsky and Mark Mattson.



How do we start a discussion about global fresh water policy and conservation?



2015

ZONE 10 PAN AM PATH COMMISSIONED PROJECT

JULY 17, 2015

No.9 was commissioned by Friends of the Pan Am Path to create wall art in Zone 10 of the Pan Am Path, located in the Gattineau Hydro Corridor between Warden Avenue and Pharmacy Avenue in Toronto. This project is one in 14 along the Pan Am Path, an 80km continuous bike trail connecting Etobicoke with Downtown Toronto, and Scarborough East.

Early design stages for the project included a one day consultation workshop with a grade twelve classroom at the Wexford Collegiate School for the Arts. Following this, No.9 in partnership with Centennial College, commissioned Toronto Artist Sean Martindale to mentor four Centennial College Students, and design and install a wall art project on the north-face of Centennial College Ashtonbee for Zone 10 of the Pan Am Path, facing the Gattineau Hydro Corridor. The artwork was completed on July 17th 2015 and launched in conjunction with the Pan Am Games.

Artist/Architect Duo: Sean Martindale and Yvan MacKinnon

Centennial Student Artists: Mingyue (Troy) Yin, Kristen Penaud, Sara Vargas Nessi, and Colleen Zimmerman



How do we work with youth to inspire environmental change?

No.9 Contributors

ARTISTS

Icelandic Love Corporation (Eirún Sigurðardóttir, Jóni Jónsdóttir and Sigrún Hrólfsdóttir), T&T (Tony Romano and Tyler Brett), BGL (Jasmin Bilodeau, Sébastien Giguère et Nicolas Laverdière), Dean Baldwin, Edward Burtynsky, Jeremy Drummond, David Buckland, Iain Baxter &, Isabelle Hayeur, Val Klassen, Dana Claxton, Folke Kobberling & Martin Kaltwasser, Noel Harding, An Te Liu, Jennifer Marman and Daniel Borins, Karen Bupas, Nathan Coley, Scott Conarroe, Scott McFarland, Labspace Studio (John Loerchner and Laura Mendes), Penelope Stewart, Nicole Dextras, John Dickson, Sean Martindale, Yvan MacKinnon, Ferruccio Sardella, Tor Lukasik-Foss, Simon Frank, José Luis Torres, Gareth Lichty, Marc Audette, Eamon Mac Mahon, Jorge Uzon, Cristina Mittermeier, James Balog, Gustavo Jononovich, Sebastião Salgado

ARCHITECTS & DESIGNERS

Castor Canadensis (Brian Richer and Kei Ng), Lateral Office (Mason White and Lola Sheppard), Infranet Lab (including Maya Przybylski, Neeraj Bhatia, Fionn Byrne)

BOARD MEMBERS

John Norman (Chair), Peter Hendrickson, Stephen Smart, Raphael Yu, Chris Carradine, Ted Willcocks, Helene Clarkson, Francisca Quinn, Karen Jalon, Michel Lozier

EXECUTIVE DIRECTOR

Andrew Davies (co-founder)

CURATORS

Andrew Davies, Catherine Dean (2007-2009), Tomas Jonsson, Andrea Carson, Cara Said (assistant curator), Jutta Brendemühl, Victoria Taylor, Andrew Levitt

LEAD ARCHITECTURAL EDUCATORS FOR IMSC PROGRAM

Elizabeth Lenell Davies, Barbara Lilker

EDUCATORS

Pearl Van Geest, Candace Sepulis, Pam Lobb, Elizabeth Lenell Davies, Barbara Lilker, Rhonda Hecht, Lisa Rendely, Tiffany Chiang, Sandra Iskandar

COMMUNICATIONS

Barbara Candlish, Cara Said

EDUCATION COORDINATOR

Lisa Rendely, Emily Foster

EVENT COORDINATORS

Laura Sosin, Barbara Candlish

GRAPHIC DESIGNERS

David Abrahams, Ariel Estulin

LEGAL ADVICE

Janet Sim

WRITERS

Dave Dymont

No.9 would like to thank the following supporters for making our programming possible

DONORS



David and Fiona Berry

Eb & Jane Zeidler

Rick & Priscilla Brooks-Hill

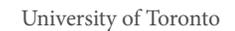
SPONSORS



PROGRAM PARTNERS



IN-KIND





If you would like to get involved with No.9 or get more information on our programming, please e-mail us at info@no9.ca



No.9 Contemporary Art & the Environment
39 Queens Quay East, Suite 100
Toronto, ON M5E 0A5
www.no9.ca