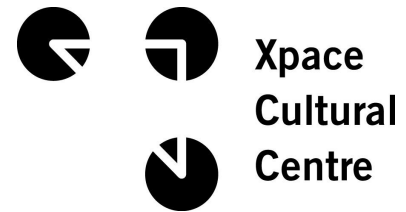


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As Xspace Cultural Centre embarks on our 2026–2027 programming year, we are once again greeted by that time of year when an infinite summer begins to slip away. There is a sadness in this—the sun setting before 8pm, a bite returning to the evening air—but also as with every change of season, a sense of renewal. Teeming with possibility, *Insert Here*, our OCAD U Graduate Residency thematic, asks questions of transformation, reinvention, and completion.

Gabby Gerbasi's oil painting diptych *Scission* occupies the Window Space. Her desire to deconstruct and separate a thing—in this case the imagery of powerlines and electrical transmission towers—allows for an uncertainty around her imagery to emerge. The viewer's process of reconstructing her symbolism is unstable, with no visible end point, navigated through a flow of information and movement. Through the act of perpetual motion in her paintings, Gabby creates a meditative space to think about what comes next.

In the West half of the Main Space, Natalie Obregon's installation, *Your face, your eyes, and your mouth* uses painting, analogue film, and found archives to examine memory, intimacy, and the concept of the family. Offering familial memorabilia as mnemonic devices; her work allows for investigation and re-visitation of people and places, playing with a 'truthful' depiction of the private sphere. Natalie's work allows us to revisit a past while sitting in our present, thinking about a future.

In the East half of the Main Space, Hayeon Song's installation *Budgie Heaven* thrusts us into a cardboard replica of a Boeing 787 Dreamliner with a one way destination. As the sun greets us from the south wall of the gallery, windows to an unknown run along the north wall. Through the emphasis of static movement in her work, Hayeon's immersive installation considers transformation as an ongoing condition for longing.

Hayeon Lee's multi-sensory installation in the Project Space, *IN THE COMPANY OF THINGS*, asks us to consider the medium of clay as an active participant in the work. Playing into the life force that clay possesses through heightening scent, sound and movement, her installation confronts us with the question, 'how does something continue to exist'?

Over the last month, our four OCAD Graduate Residents have used Xpace as their studio spaces. The time they have spent at the gallery creating has allowed them to look ahead to what may lie beyond this current moment in their practices. As each artist navigates the transitional period that is life post-graduation, these exhibitions are a launching pad, a source of momentum for a new era of making, and a space for us all to consider what we might *Insert Here*.

– Avalon Mott
Artistic Director