Like everything alive that we try to hold forever

Curated by Elizabeth Diggon, Naomi Potter, and Shauna Thompson

9.25–12.19.2026

Pratt Manhattan Gallery



Pratt Exhibitions

esker FOUNDATION ICI

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Statement

Like everything alive that we try to hold forever brings together seven artists whose works, in a broad sense, reflect ways that our human bodies exist in relation to non-human objects and the complex, interconnected ways that these objects, through their systemic collection, consumption, and contextualization, impact our understanding of self and others.

The works here address our psychosocial relationships to materiality, responding to the embedded identities, biases, and harms entrenched within science, technology, and museological collections that are often cloaked under the guise of logical neutrality. Through a constellation of approaches, the exhibition draws parallels between these realities, presenting objects and avatars as channels that access the limits of human experience, push against it, or gesture toward a transhuman future.

Like everything alive that we try to hold forever is curated by Elizabeth Diggon, Naomi Potter, and Shauna Thompson. The exhibition is organized by Esker Foundation and produced as a traveling exhibition by Independent Curators International (ICI). ICI's exhibitions program is made possible with the support of ICI's Board of Trustees and the members of ICI's International Forum.

Curator Biographies

Elizabeth Diggon is a Curator at Esker Foundation, Calgary, where her recent curatorial projects have included Hangama Amiri: *PARTING/*ق*ارف*, Leonard Suryajaya: *Parting Gift for Quarantine Blues*, and Farah Al Qasimi: *Letters for Occasions*. Recent publications include essays in *Veronika Pausova: Fast Moving Sun* and *Rebellious: Alberta Women Artists in the 1980s*. Additionally, her writing has been published in the *Journal of Curatorial Studies*, the *Journal of Canadian Studies*, as well as in exhibition texts for galleries across Canada. Diggon holds a Ph.D. in Cultural Studies and an M.A. in Art History from Queen's University, Kingston.

Naomi Potter is the founding Director/Curator of Esker Foundation which opened in Calgary in 2012. From 2009-2011, she was curator of Walter Phillips Gallery at The Banff Centre where she produced solo projects, exhibitions, and public art commissions, and from 2003 to 2007 was co-director of the international artist residency program at CESTA in the Czech Republic. Potter has been involved in numerous Canadian art awards and juries, most recently a member of the selection committee for the Canada Pavilion at the 2027 Venice Architecture Biennale. Potter holds a BFA from the University of British Columbia, Vancouver, and an MFA in sculpture from Concordia University, Montreal.

Shauna Thompson is currently Curator at Esker Foundation, Calgary. She has supported solo projects and exhibitions with many local, national, and international artists, including Oliver Beer, Babak Golkar, Mel O'Callaghan, Ragnar Kjartansson, Fin Simonetti, and Katie Ohe, among many others.

Prior to joining Esker Foundation, Thompson was the Curatorial Assistant at the Walter Phillips Gallery, The Banff Centre. She has also worked with the Justina M. Barnicke Gallery (now the Art Museum at the University of Toronto) and YYZ Artists' Outlet, Toronto, as well as the Art Gallery of Mississauga. Thompson holds master's degrees in Curatorial Studies from the University of Toronto and in English from the University of Guelph.

Larry Achiampong and David Blandy

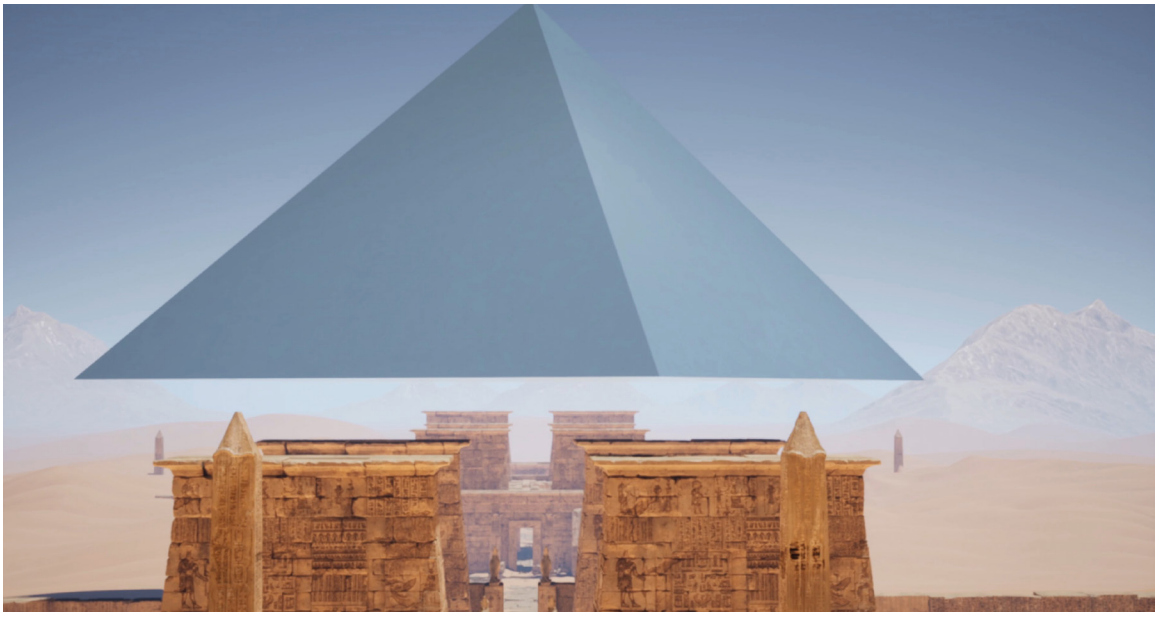
Collaborators since 2013, Larry Achiampong and David Blandy examine the intersections between race, identity, and popular culture. *Dust to Data* is part of an ongoing body of video works called *Genetic Automata*, which considers the origins and sustained reverberations of scientific racism within contemporary cultural texts and technologies.

Dust to Data critiques the ways in which academic disciplines such as archaeology have historically been mobilized to perpetuate and justify racist ideologies. The artists collaborated with Dr. Larry Barham, professor of archaeology, classics, and Egyptology at the University of Liverpool, to interrogate the colonial origins of archaeology, particularly the ways in which arbitrary taxonomies or hierarchies were used to entrench colonial power. Achiampong, Blandy, and Barham draw parallels between the colonial logic of control and contemporary data-mining algorithms and DNA tracing kits. They suggest a disruption of these rigid, embedded systems as a way to shift our understanding of the narratives of the past and of ourselves.

The video collages together digital imagery that references the visual language of video games with voice-overs that meditate on Western constructions of knowledge and historical narratives. The voice-overs include a fragment of a 1912 letter in which American scholar and civil rights activist W.E.B. DuBois rebukes the racist ideologies of British Egyptologist Flinders Petrie.

Skulls are an oft-appearing visual motif, specifically 3D scans of Australopithecine skulls (extinct hominids who lived 2 to 4 million years ago), which Dr. Barham shared as digital models with the artists. These 3D scans gesture towards the ways in which bodies and bodily fragments have been used to illustrate pseudoscientific and racist ideas, and the ways in which these knowledge systems have been inscribed onto bodies.

Larry Achiampong and David Blandy
video stills from *Dust to Data*, 2021
Video installation with sound, 15:25 min.
Courtesy of the artists and Seventeen and Copperfield galleries





Diane Borsato

Diane Borsato's multidisciplinary and socially engaged work spans performance, video, installation, and photography, and often includes close collaboration with other professionals and practitioners, such as other artists, dancers, scientists, and naturalists.

In *Gems and Minerals*, Borsato worked with artists Lukas Malkowski, Ralista Rodriguez, Valerie Calam, and Sage Lovell, who, acting as museum docents, use expressive ASL narration and site-responsive movement to address the objects in the Royal Ontario Museum's Teck Suite of Galleries: *Earth's Treasures* exhibition. Through bodily interaction, gesture, and storytelling, the "docents" articulate the possible relationships that can exist among museum objects and viewers, museum workers, and processes of resource extraction and artifact collection. With this performative intervention, Borsato suggests alternative ways of knowing and communicating about objects that are kept in institutional collections.

Diane Borsato
video still from *Gems and Minerals*, 2018
Video projection with sound, 25 min.
Courtesy of the artist


called “The Mountain That Eats Men”.

Diane Borsato

I asked a local museum if they would allow me to put museum artifacts in my mouth. The technician and I opened the vitrines, and I was permitted to intimately experience the objects with my tongue, my lips, and my sense of smell. Among the twenty objects I carefully put in my mouth were: a rattlesnake's rattle, a porcelain vase, an Egyptian statuette, a lasso, a wasp's nest, a peacock's head, a silver matchbox, an unknown bone, and a model of the moon.

—Diane Borsato

Diane Borsato's *Artifacts in My Mouth* disrupts the collection of the museum of Saint-Hyacinthe, Quebec, in ways that subvert the authority of the institution through bodily intervention by literally inserting museum artifacts into her mouth. This transgressive —almost shocking—gesture challenges the sanctity and familiar sterility of the museum to reintroduce us to the relationship between bodily experience and ways of knowing.

Diane Borsato
Artifacts in My Mouth (detail), 2003
Photograph
Courtesy of the artist



Stephanie Dinkins

Conversations with Bina48 is a durational video work premised on the question "Can an artist and a social robot build a relationship over time?" It documents fragments of a conversation between the artist and Bina48 (or Breakthrough Intelligence via Neural Architecture, 48 exaflops per second), a humanoid robot who is capable of evolving intellect and emotion.

Bina48 is the result of a conversation between American entrepreneur Martine Rothblatt and roboticist David Hanson. In 2007, Rothblatt commissioned Hanson Robotics to develop an artificially intelligent robot with the physical likeness and personal characteristics of Rothblatt's wife, Bina Aspen Rothblatt, as a gesture towards the possibility of digital immortality.

Dinkins and Bina48 are seen discussing topics such as race, relationships, emotions, and popular culture. Their conversations reveal a variety of intersecting truths: on the one hand, Bina48's stilted speech and uncannily humanoid appearance reveal the limits of her capacity for human mimicry; on the other, their evolving friendship indicates the relational potential of AI, as technological systems become more sophisticated and complicated. Most pressingly, despite being given the likeness of a Black woman, Bina48 appears initially incapable of addressing or understanding racism or sexism. Her programming gestures towards the biases and assumptions of AI and algorithms borne out of a predominately white, male tech sector, which increasingly influence the cadence of our daily lives.

Dinkins' broader artistic practice is one of activism and advocacy. She argues that artificial intelligence and data-based technologies are dramatically reshaping the contours of our everyday lives, and that these emerging technologies replicate and intensify already existing systemic injustices. Dinkins advocates for increased AI literacy, and for underrepresented communities in tech to insert themselves within the creation of algorithmic systems.

Stephanie Dinkins
video stills from *Conversations with Bina48: Fragments 7, 6, 5, 2,* 2018
Video installation, 12:00 min.
Courtesy of the artist



Bridget Moser

Bridget Moser is known for live performances and videos that nod to prop and physical comedy, modern dance, and experimental theatre. Her works often play with the tension between self-portrait and adopted persona, drawing from consumer or pop culture and collaging found objects and sound clips together in unconventional scenarios. She is often attracted to objects that her body can manipulate (or that can manipulate her body) in particular ways, or to objects that serve well as stand-ins for other images, ideas, or bodies.

Moser's use of absurdist humour aides in the delivery of complicated, existential ideas. Through a collection of coded consumer objects used as props and bodily proxies, Moser's *My Crops Are Dying But My Body Persists* engages humour to address the existential anxiety of being a fallible body living in a world afflicted by a host of interconnected diseases: overconsumption through capitalism, environmental degradation, social isolation, and white supremacy. Alongside a succession of unsettling, almost fetishistic, object interactions and an emotionally resonant soundtrack (ranging from Enya, to fun., to Karl Jenkins' composition for De Beers diamonds), Moser's character narrates a fragmented series of voice-overs that alternate between apprehensively insightful to slightly delusional to fatalistically self-reflexive.

Bridget Moser
My Crops Are Dying But My Body Persists, 2020
Installation views, *Like everything alive that we try to hold forever*,
Esker Foundation, Calgary, Canada, 2024
Photo: Blaine Campbell





Sondra Perry

IT'S IN THE GAME '17 offers a multifaceted reflection on the intersections between power, representation, and self-authorship. Its narrative starting point is a 2009 class-action lawsuit brought by college athletes against the National College Athletics Association (NCAA), who sold the athletes' physical likenesses and career statistics to EA Games for use in their EA Sports video game franchise without notification or compensation. The artist's twin brother, Sandy Perry, was one of the plaintiffs in this lawsuit. He played Division 1 college basketball for Georgia Southern University and his likeness appeared in the 2009 and 2010 *NCAA Basketball* games.

Perry layers the likeness lawsuit narrative with cellphone footage of the African and Oceanic collections at The Met and The British Museum, as well as 3D scans of objects from both institutions found on crowdsourced websites such as Thingiverse and SketchFab. Through these interwoven narratives, Perry points to lineages of appropriation of Black likenesses and cultural production; the sustained, multisystemic exploitation of labour by Black people; and questions of self-determination and self-authorship across institutions of museums, technology, and sport.

The gallery walls are painted Chroma Key Blue, a common motif across Perry's practice. Because it is the opposite of most human hair and skin colours, Chroma Key Blue is used frequently on film or television sets to allow for the separation of foreground and background during post-production. This process implies the decontextualization of subject from setting—akin to the looting of cultural objects from their communities or the abstraction of human into a digital likeness.

Sondra Perry
IT'S IN THE GAME, 2017
Installation view, *Like everything alive that we try to hold forever*, Esker Foundation, Calgary, Canada, 2024
Photo: Blaine Campbell



Miya Turnbull

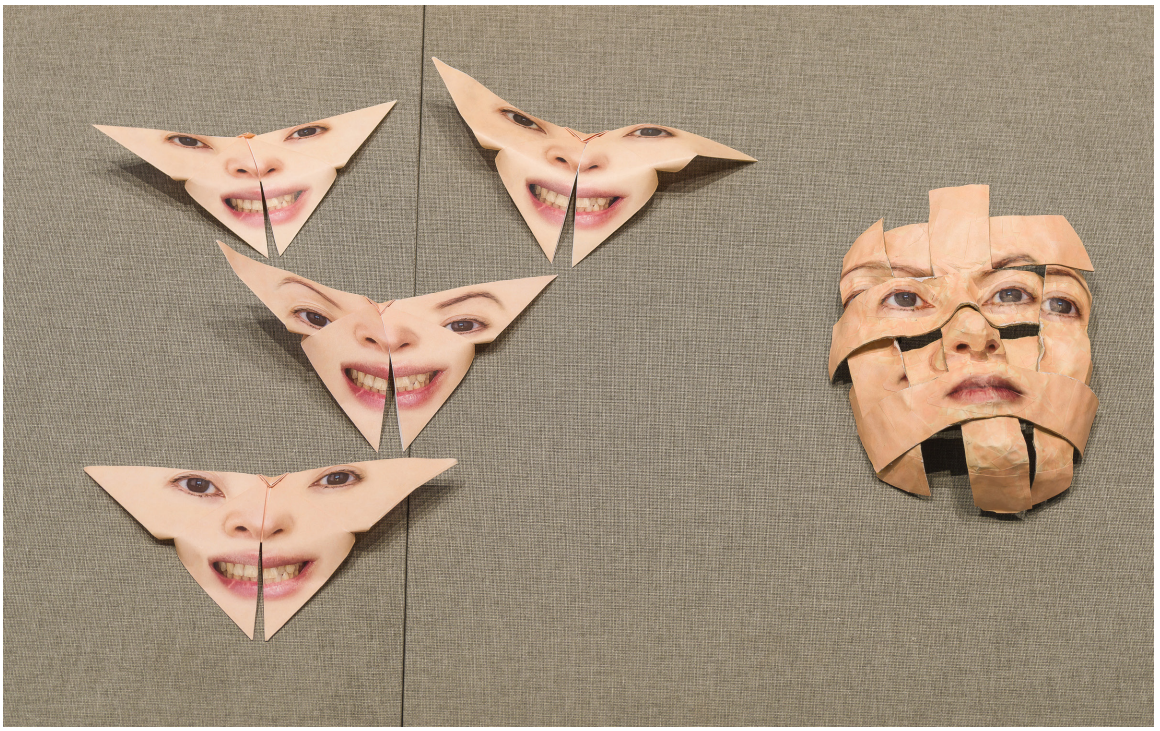
I am examining elements of the "self" in relation to my mixed Japanese-Canadian heritage and the space between defined margins; where the outer persona turns inward or where the line between "beauty" and "grotesque" becomes blurred. I am trying to separate myself from physical appearances, which is often how we are defined and labelled, especially at first glance.

My masks are three-dimensional representations; created by dissecting, distorting, and reconstructing my image, as a way to present multiple iterations of my "self"...With each variation of mask and image, I am attempting to continuously focus in on the transitory nature of identity, duality, and "in-betweenness"; to reveal and embody something previously hidden.

—Miya Turnbull

Constructed primarily from papier-mâché and photo collage, Miya Turnbull's *Self-Portrait Masks* are an ongoing exploration of her identity as a person of mixed Japanese-Canadian heritage. Through a process of casting her own face, then photographing it, cutting, and reconfiguring the image, Turnbull's sculptures are an exploration of the mask as a device that both reveals and conceals the complexity and shifting nature of human experience and the self. Elsewhere, Turnbull manipulates self-portraits printed on paper into origami sculptures that assume forms such as cranes, frogs, or hearts. These unsettling self-likenesses also reference the artist's mother, who taught Turnbull origami as a child, rendering them vectors for intergenerational memories and knowledge.

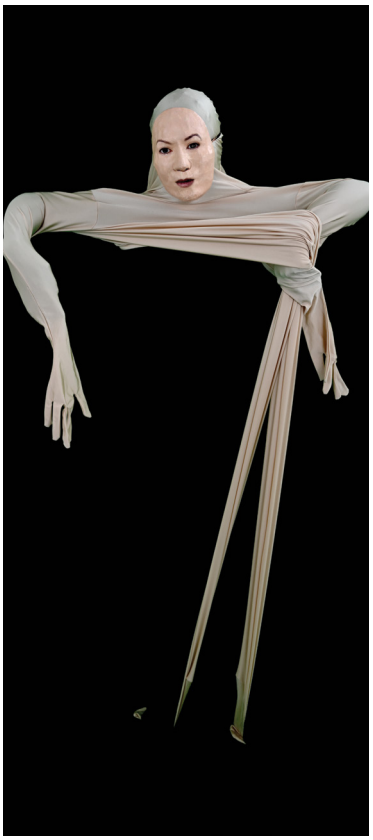
Miya Turnbull
Origami Self-Portraits, 2021–2023
Detail view, *Like everything alive that we try to hold forever*, Esker Foundation, Calgary, Canada, 2024
Photo: Blaine Campbell



Miya Turnbull

The *Self-Portrait with Skin Suit and Mask* photographic series expands Turnbull's practice into full-bodied, performative work, combining her *Self-Portrait Masks* and spandex bodysuits (which she calls "Skin Suits") to further explore the complexity of identity. In these photos, Turnbull manipulates her body, sometimes hiding, twisting, or adding limbs, transforming herself into puppet-like or creature-like forms. The masks take on new life through this altered physicality, bringing the transient, ever-changing nature of identity to the forefront, revealing both its fragility and power.

Miya Turnbull
Self-Portrait with Skin Suit and Mask (variation #6), 2025
Self-Portrait with Skin Suit and Mask (variation #11), 2025
Self-Portrait with Skin Suit and Mask (variation #12), 2025
Photograph printed on canvas banner
Courtesy of the artist


Artist Biographies



Larry Achiampong's solo and collaborative projects employ imagery, aural and visual archives, live performance, and sound to explore ideas surrounding class, cross-cultural and post-digital identity.

With works that examine his communal and personal heritage—in particular, the intersection between pop culture and the postcolonial position—Achiampong crate-digs the vaults of history. These investigations examine constructions of 'the self' by splicing the audible and visual materials of personal and interpersonal archives, offering multiple perspectives that reveal entrenched socio-political contradictions in contemporary society.

Achiampong has exhibited, performed, and presented projects within the UK and abroad including: Westminster Station, Tate Britain/Modern, London; The Institute for Creative Arts, Cape Town; The British Film Institute, London; David Roberts Art Foundation, London; Kunsthal Charlottenborg, Copenhagen; Bokoor African Popular Music Archives Foundation, Accra; Logan Center Exhibitions, Chicago; Prospect New Orleans; Diaspora Pavilion – 57th Venice Biennale; Somerset House, London; and the 2019 Venice and Singapore Biennales.

Achiampong is a 2018 Jarman Award nominated artist; a 2019 Paul Hamlyn Award recipient for Visual Arts; and in 2020 received the Stanley Picker Fellowship, along with artist Dani Amiss. He completed a BA in mixed media Fine Art at the University of Westminster, London, in 2005 and an MA in sculpture at the Slade School of Fine Art, London, in 2008. He lives and works in Essex, and has been a tutor in the Photography MA programme at Royal College of Art, London, since 2016. Achiampong currently serves on the Board of Trustees at Iniva (Institute of International Visual Arts) and is represented by Copperfield, London.

David Blandy makes work that slips between performance and video, digital and analogue, investigating the stories and cultural forces that inform and influence our lives. Collaboration is central to his practice, examining communal and personal heritage and interdependence. With research spanning multiple forms of archive, from historic texts to academic archives, archaeology and ecological theory, Twitch streams and film archives, Blandy weaves poetic works that explore the complexities of the contemporary subject.

Blandy projects involve complex installations, performance, writing, gaming, and sound.

He was nominated for the Film London Jarman Award with Larry Achiampong in 2018. He has exhibited and performed at venues nationally and worldwide such as: Towner Gallery, Eastbourne; Focal Point Gallery, Southend-on-Sea; Kettle's Yard, Cambridge; Art Tower Mito, Tokyo; Kiasma Contemporary Art Museum, Helsinki; Tate Modern, London; The Baltic, Gateshead; Turner Contemporary, Margate; Spike Island, Bristol; Künstlerhaus Stuttgart; MoMA PS1, New York; and Museum of Contemporary Art, Shanghai.



Diane Borsato received a BFA from York University, Toronto; an MFA from Concordia University, Montreal; and an MA in performance studies at Tisch School of the Arts, New York University. She was awarded the Victor Martyn-Lynch Staunton Award from the Canada Council for the Arts, and was twice nominated for the Sobey Art Award. She has exhibited at Art Gallery of Ontario, Toronto; The Power Plant, Toronto; Art Gallery of York University, Toronto; Art Museum at the University of Toronto; Walter Philips Gallery at the Banff Centre for the Arts; Vancouver Art Gallery; Owens Art Gallery, Sackville; National Arts Centre, Ottawa; the Toronto Biennial of Art; and in galleries and museums internationally.

In her projects she has worked closely with various other practitioners including artists, dancers, and amateur naturalists.

Borsato was recently the artist in residence at the AGO, where she produced *Your Temper, My Weather*, a major durational performance involving the participation of one hundred beekeepers. She produced a new work with the Toronto Dance Theatre, and new works for video including *Gems and Minerals* with several contemporary dancers and ASL-fluent performers in Toronto. She co-led the Art of Stillness Residency with artists from across disciplines at the Banff Centre for the Arts with Pico Iyer, Christopher House, and Richard Reed-Perry, and recently, the *OUTDOOR SCHOOL* visual arts residency at the Banff Centre with Amish Morrell and Tania Willard.

As associate professor at the University in Guelph, she teaches advanced courses in experimental studio that explore the relationships between art and everyday life, including *Food and Art, Special Topics on Walking, Live Art*, and *OUTDOOR SCHOOL*.



Photo: Jay Adams

Stephanie Dinkins is a transmedia artist who creates experiences that spark dialogue about race, gender, aging, and our future histories. Her work in AI and other mediums uses emerging technologies and social collaboration to work toward technological ecosystems based on care and social equity. Dinkins' experiences with and explorations of artificial intelligence have led to a deep interest in how algorithmic systems impact communities of colour in particular and all of our futures more generally.

Dinkins' experiments with AI have led full circle to recognize the stories, myths, and cultural perspectives—aka data—that we hold and share form and inform society and have done so for millennia. She has concluded that our stories are our algorithms. We must value, grow, respect, and collaborate with each other's stories (data) to build care and broadly compassionate values into the technological ecosystems that increasingly support our future.

Dinkins teaches at Stony Brook University, where she holds the Kusama Endowed Chair in Art. Dinkins earned an MFA from the Maryland Institute College of Art, Baltimore, and is an alumna of the Whitney Independent Studies Program, New York. She exhibits and publicly advocates for inclusive AI internationally at a broad spectrum of community, private, and institutional venues. Dinkins is a 2021 United States Artist Fellow and Knight Arts & Tech Fellow. Previous fellowships, residencies, and support include the Artist Fellow of the Berggruen Institute and Lucas Artists Fellow in Visual Arts at Montalvo Art Center, Onassis Foundation, Stanford Institute for Human-Centered Artificial Intelligence, Creative Capital, Soros Equality Fellowship, Data and Society Research Institute Fellowship, Sundance New Frontiers Story Lab, Eyebeam, Pioneer Works Tech Lab, NEW INC, Blue Mountain Center, The Laundromat Project, Santa Fe Art Institute, and Art/Omi.

The New York Times featured Dinkins in its pages as an AI influencer. *Wired*, *Art in America*, *Artsy*, *Art21*, *Hyperallergic*, the BBC, *Wilson Quarterly*, and a host of popular podcasts have recently highlighted Dinkins' art and ideas.



Photo: Yuula Benivolski

Bridget Moser is a performance and video artist whose work combines strategies associated with prop comedy, experimental theatre, performance art, absurd literature, existential anxiety, and intuitive dance. She has presented work at venues including the Art Gallery of Ontario, Toronto; Remai Modern, Saskatoon; le Musée d'art contemporain de Montréal; the Art Museum at the University of Toronto; Vancouver Art Gallery; Western Front, Vancouver; MSVU Art Gallery, Halifax; Bemis Center for Contemporary Arts, Omaha; John Michael Kohler Arts Center, Sheboygan; SPACES Cleveland; and Xing Raum, Bologna. Her work has been reviewed and featured in *Artforum*, *Frieze*, *Canadian Art*, *C Magazine*, *Art in America*, and *Artribune Italy*, and she has been shortlisted for the Sobey Art Award.



Born in 1986 in Perth Amboy, New Jersey, **Sondra Perry** creates interdisciplinary works that employ video, performance, and digital media to investigate identity, technology, and Blackness, often through the lens of her personal and family history. Perry's moving-image works and installations foreground the tools of digital production as a way to critically reflect on new technologies of representation and to remobilize their potential. She is committed to democratizing technology and making all her videos free online. Having earned a BFA from Alfred University and MFA from Columbia University, New York, Perry is widely active as a teacher. She is currently pursuing a degree in psychoanalysis through the Respecialization Program at the Institute for Psychoanalytic Training and Research (IPTAR). She lives and works in Newark, New Jersey.



Miya Turnbull is a multidisciplinary visual artist of mixed Japanese-Canadian ancestry. She grew up on a farm near Onoway, AB (NW of Edmonton) and graduated from the University of Lethbridge with a BFA She has been based in Kjipuktuk (Halifax) for the past 20 years. She works with many different mediums, but is primarily a mask artist, and new to her practice is performance. She focuses on self-portraits, using her Photo-Mask technique to make life-like variations and representations of her face, often distorting and manipulating her image as a way to explore identity.

She has exhibited her masks, photos, and video in galleries in Canada and internationally, most recently at the Bonavista Biennale in Newfoundland and a solo exhibition at Acadia University Art Gallery, Wolfville. Her artwork has been on the cover of three magazines: *Visual Arts News* (Atlantic Canada), *Art Reveal* (Germany), and *Masks Literary Magazine* (Columbia College Chicago Library), as well as featured on digital platforms such as *Vogue* (Thailand), *Planted Journal* (Italy), *Gata Magazine* (Japan), *Oficina Palimpsestus* (Brazil), and *The Perfect Magazine* (UK), *Based Istanbul* (Turkey) and *Foxylab New York Magazine* (USA).

Turnbull's artwork was researched and presented at the Royal Anthropological Institute in Bristol (2021) by a social anthropologist, Dr. Nataliya Tchermalykh (University of Geneva), and her masks were used in a short film in France called *Nô Feminist*, directed by Aïssa Maïga, which premiered at the 75th Cannes Film Festival (2022). Turnbull has been very fortunate to receive the support of Arts Nova Scotia and the Canada Council for the Arts, which has allowed her artwork to flourish.

Acknowledgments

Like everything alive that we try to hold forever is a thought-provoking and timely exhibition whose central theme of how human bodies interact with nonhuman objects is a question that resonates deeply with the forward-thinking faculty and students at Pratt. This very idea emerged in a discussion at a recent academic strategy retreat, which I was pleased to be part of. Presenting this exhibition at Pratt Manhattan Gallery therefore offered the Exhibitions Department an opportunity to contribute directly to a dialogue already unfolding in the classroom. My hope is that the exhibition sparks new points of connection, inquiry, and departure for the work our students and faculty are already actively pursuing.

Thank you to the wonderful team at Independent Curators International for their tireless efforts in supporting artists, curators and exhibitions all over the world. Collaborating with ICI is always an honor and pleasure. I am especially grateful to Elizabeth Diggon, Naomi Potter, and Shauna Thompson for curating this exhibition and working so passionately with us to make it happen here at Pratt.

Thank you to the Exhibitions Department team, Grace Abbott, gallery coordinator; Travis Molkenbur, head preparator; Jun Ishida, Eliette Mitchell, Peter Schenck, and Scott Whipkey, installation technicians; and our amazing staff of students for their commitment and hard work. This would not have been possible without you.

As always, we are incredibly grateful to the artists for sharing their work with us as part of this poignant traveling exhibition.

Sincerely,

Ted Holland
Interim Director of Exhibitions

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Bridget Moser
Video still detail from *My Crops Are Dying But My Body Persists*, 2020
HD video with color and sound, 21:57 min.
Courtesy of the artist

Larry Achiampong and David Blandy
Diane Borsato
Stephanie Dinkins
Bridget Moser
Sondra Perry
Miya Turnbull

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