

# Be com ing

**JAN 21  
→ MAY 16  
2026**

Ingrid Bachmann  
Catherine Blackburn  
Zev Farber  
Sarah Friend  
Robert Hengeveld  
Camille Jodoin-Eng  
Diane Landry  
Alex McLeod  
Meryl McMaster

**(in the  
light of the  
miracle)**

GUEST  
CURATED  
BY

**Farah Yusuf**



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# Be com ing (in the light of the miracle)

**By Farah Yusuf**

*Becoming (in the light of the miracle)* explores the mystery of emergent phenomena—the principle by which complexity arises from simpler interactions to create a whole that is more than the sum of its parts. In this exhibition, emergence is not just a scientific concept but a poetic force: a way of seeing how structure unfolds from chaos, how patterns form, how systems self-organize, and how mind may be an emergent property of matter.

With current advancements in artificial intelligence, humankind is on the threshold of “giving birth” to a machine consciousness. In this moment it’s worthwhile to ask: What other emergent phenomena have shaped our world? What other systems have come into being through simple rules, collective behaviour, or relational complexity? What animates matter? What gives rise to awareness? And, would such systems deserve moral consideration?

The exhibition does not answer these questions but holds space for them. Through depictions spanning the slow unfolding of geological time to the rapid evolution of artificial intelligence, the artworks explore the exhibition’s central inquiry through diverse media and conceptual lenses. They portray complex systems across domains of organic and artificial, living and inert, micro and macro, single and multiple. They draw inspiration from natural systems, neural networks, and social structures. These systems, though not sentient in the human sense, exhibit coherence, responsiveness, and, at times, a kind of agency. Assembled in the context of this exhibition, they gently trouble the “intentional consciousness” of humankind as the sole guarantor of meaning as they open up an imaginative space to consider the metaphysical concepts that science evades.

Drawing on Indigenous epistemologies, *Becoming* also invites us to reconsider our relationships with non-human entities. As Lewis, Arista, Pechawis, and Kite write in “Making Kin with the Machines,” we must move beyond the Enlightenment idea that humans are the centre of creation, and instead embrace a “circle of relationships” that includes animals, plants, rocks,

Previous page:

Catherine Blackburn,  
*SKIN* (detail), 2025,  
Caribou hide, vintage  
and antique glass  
beads, semi-precious  
gemstones, genuine  
pearls, custom walnut  
frame lightbox. Image  
courtesy of the artist.

and machines.<sup>1</sup> This expanded kinship network allows us to engage with artificial intelligences not as tools, but as potential relations—entities that may one day participate in our shared world with agency and reciprocity.

The authors cite Leroy Little Bear who describes the human brain as “a station on the radio dial,” tuned to one frequency while other forms of sentience broadcast simultaneously across the spectrum. In this light, the artworks in *Becoming* become tuning devices—ways to listen differently, to perceive the vibrancy of entities we often overlook. They invite us to consider how computational creations might be folded into our kin networks, how we might relate to them ethically, and how we might recognize their place in the unfolding miracle of being.

Ultimately, *Becoming* is a meditation on interconnectedness. It reminds us that everything—whether carbon-based or code-driven—is made of the same stardust. We are invited to reflect not only on what we are becoming, but on how we become—with others, with machines, with the world. ■

**Farah Yusuf** is an independent curator whose practice explores themes of cultural identity, hybridity, language, and technology. She has curated exhibitions for the Textile Museum of Canada, Trinity Square Video, InterAccess and Blackwood Gallery, and works at the Centre for Emerging Artists and Designers at OCAD University.

#### NOTES

1. Jason Edward Lewis, Noelani Arista, Archer Pechawis, and Suzanne Kite, “Making Kin with the Machines,” in *Journal of Design and Science*, July 2018, <https://doi.org/10.21428/bfafd97b>.



## Camille Jodoin-Eng

is a Toronto-based artist who has developed a growing visual language of symbols that reveal the intuitive and indefinite. Her studio practice combines mirrored structures, light, discarded trash, glass, paint, and ink drawings. Often inspired by shrines and temples as spaces devoted to reflecting on other worldly existences, her work engages with symbology and mysticism to create physical manifestations that contemplate earthly and spiritual existences.

[camille-jodoineng.ca](http://camille-jodoineng.ca)

Camille Jodoin-Eng, *Greenhouse*,  
2015, Acrylic, MDF, electrical compo-  
nents. Image courtesy of the artist.



## Catherine Blackburn

was born in Patuanak Saskatchewan and is a member of the English River First Nation (Denesųłiné). She is a multidisciplinary artist and jeweler, whose narrative work often addresses Canada's settler-colonialism. Her work grounds itself in the Indigenous feminine and is bound through the ancestral love that stitching suggests. Through stitchwork, she explores Indigenous sovereignty, decolonization and representation.

[catherineblackburn.com](http://catherineblackburn.com)



Catherine Blackburn, *SKIN*, 2025, Caribou hide, vintage and antique glass beads, semi-precious gemstones, genuine pearls, custom walnut frame lightbox. Image courtesy of the artist.



**Diane Landry**, based in Quebec City, studied and worked in natural science and technology, until she decided to become an artist at 25. Initially a painter, she moved towards the production of installation and performance works influenced by readymade objects and her preoccupation with recycling. In short, she tinkers, she putters. She likes to put herself in contexts that shake up her creative habits, by doing artist residencies across various cultures. Her works have been exhibited globally.

[dianelandry.com](http://dianelandry.com)

Diane Landry, *Chute / Fall* (detail),  
2017- 2018, mural with 60 flip-books  
motorized, Plastic, wood, paper, motors,  
motion sensor, 35.5" x 63" x 5.5". Image  
courtesy of the artist.



**Ingrid Bachmann** is a multi-disciplinary artist who has presented her kinetic and installation works nationally and internationally in exhibitions and festivals. Bachmann's interest in bodies—animal, machine, and human—is reflected in her artworks and in her contributions as a writer. Bachmann lives and works in Montreal and is a founding member of Hexagram Institute for Research and Creation in the Media Arts and professor emerita at Concordia University, Canada.

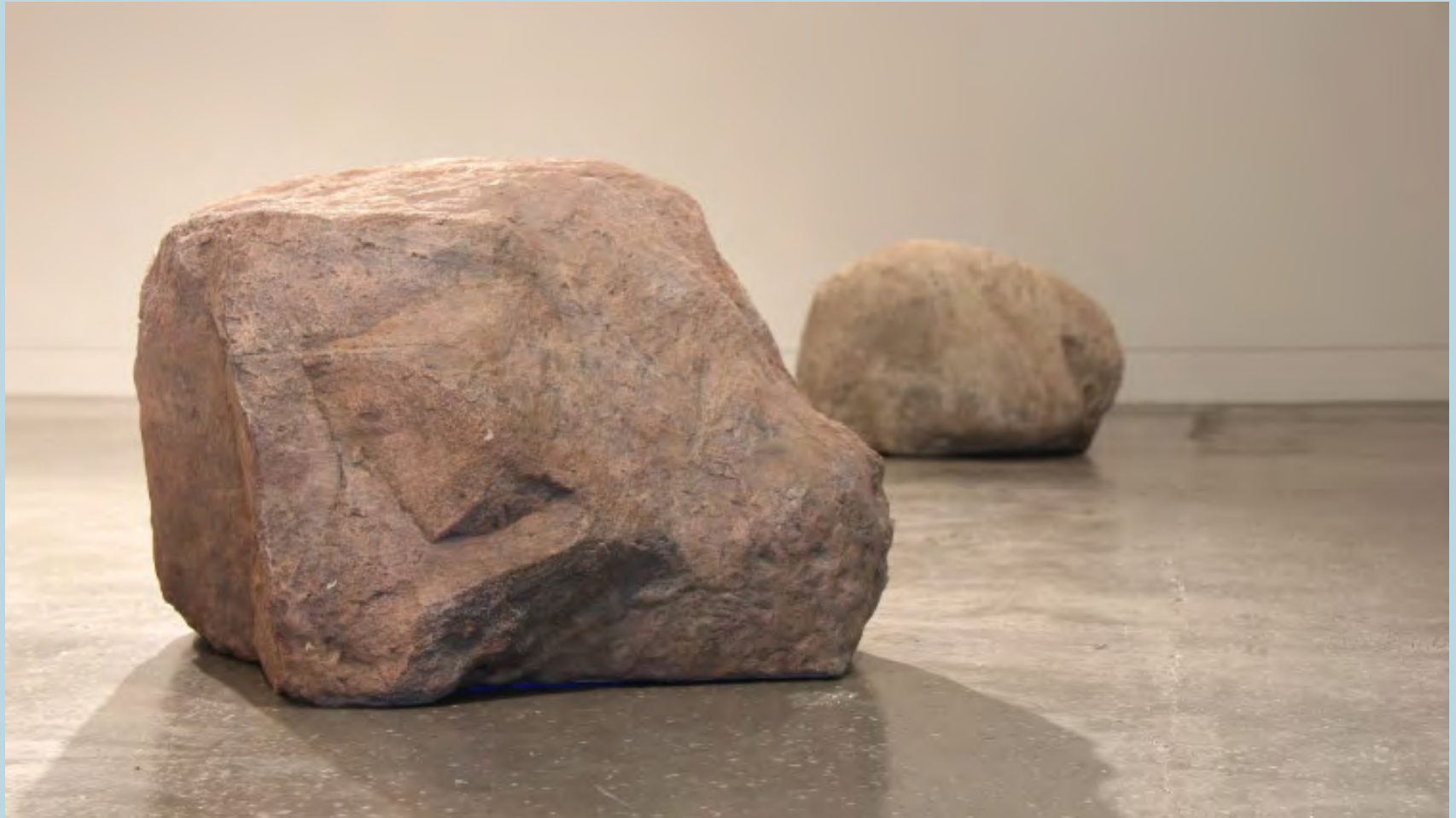
[ingridbachmann.com](http://ingridbachmann.com)

Ingrid Bachmann, *Hung*, 2012,  
Neoprene, nylon, motor, fish hook, cord,  
Arduino, electronics, 12" x 25" x 10".  
Photo by Wojtek Gwiazda.





Robert Hengeveld,  
*Where Phantoms Meet*,  
2016/2022. Two rep-  
licated boulders each  
consisting of an om-  
ni-directional robot,  
electronics (UWB, NRF,  
digital compass, micro-  
controller, other), rigid  
urethane foam, epoxy,  
paint. Image courtesy of  
the artist.



**Robert Hengeveld** is a Elmastukwek, Ktaqmkuk (Corner Brook, Newfoundland) based artist. His practice explores our perception and preconception of the (post-)natural world through diverse sculptural forms (roller coasters, swarm robotics and collected beach plastics). He often collaborates with engineers, musicians, choreographers, poets, community members, and other artists. His artwork has exhibited internationally and is held in various public and private collections.

[roberthengeveld.com](http://roberthengeveld.com)

**Meryl McMaster** is a Canadian artist with nêhiyaw (Plains Cree), British and Dutch ancestry. Her lens-based practice incorporates the production of hand-crafted materials and performance forming a synergy that transports the viewer out of the ordinary and into a space of contemplation and introspection. She explores the self in relation to land, lineage, history, culture and the more-than-human world.

[merylmcmaster.com](http://merylmcmaster.com)

Meryl McMaster, *Murmur I*,  
Courtesy of the artist,  
Stephen Bulger Gallery and  
Pierre-François Ouellette  
art contemporain.





**Alex McLeod**, a Toronto-based artist, creates hyper-real digital landscapes, sculptural simulations, and time-based installations that blur the line between physical matter and rendered possibility. Working primarily with Cinema 4D and Unreal Engine 5, McLeod composes luminous terrains, architectures, and artifacts that behave like living systems—growing, eroding, and recombining under algorithmic weather. Bridging fine art and experiential media, McLeod’s practice emphasizes craft, clarity, and world-building while remaining attentive to historical image-making and the politics of spectacle.

[alxclub.com](http://alxclub.com)



Alex McLeod, 333, 2025.  
Image courtesy of the  
artist in collaboration  
with his PC.





**Zev Farber** is an interdisciplinary artist from Toronto, Ontario. He completed his undergraduate degree in music at the University of Toronto and received an MFA in visual art from York University. Farber has exhibited, performed and published work in a wide variety of settings in Canada, Australia, the United States and South Korea. In addition, he actively collaborates with many artists and musicians on notable commissioned projects.

[zevfarber.com](http://zevfarber.com)

Zev Farber, *1,000 Epochs*, 2024, Custom screen-based software application, Duration variable HD 1920 x 1080. Image courtesy of the artist.



# Onsite Gallery presents contemporary, Indigenous, and public art and design to advance knowledge creation and stimulate local and international conversations on the urgent issues of our time.

## ONSITE GALLERY FREE PUBLIC EVENTS

Friday, February 6, 2026, 5 p.m. to 7 p.m.

**Curatorial Tour with Farah Yusuf**

Onsite Gallery

Wednesday, February 25, 2026, 6 p.m. to 8 p.m.

*Onsite Gallery's Annual Curatorial Lecture*

**Andrea Fatona: Making Our Way**

100 McCaul Street, MCA 190 (Auditorium), OCAD University

Wednesday, March 18, 2026, 12 p.m. to 2 p.m.

**In the Light of the Machine: Toward a Relational Ethics of Artificial Intelligence**

Online Panel

Thursday, March 26, 2026, 1 p.m. to 3 p.m.

**Re-Imagining Through Art**

Online Panel

Saturday, May 02, 2026, 10 a.m. to 4 p.m.

**Cultural Fermentation & Other Messy Practices of Illegibility**

Onsite Gallery

Saturday, May 16, 2026, 12 p.m. to 3 p.m.

**Forest Therapy Session with Sock Gee**

High Park

Visit [ocadu.ca/onsite](https://ocadu.ca/onsite) and social media channels for up-to-date information on free program of events

## ONSITE GALLERY

***Becoming (in the light of the miracle)***

JAN 21 → MAY 16, 2026

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***Metabolic Loop***

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JAN 21 → MAY 16, 2026

## STREET-LEVEL MURAL

***The Shared Flight***

DIEGO SANTAMARÍA (HIDROCK)  
IN COLLABORATION WITH  
CULTURANS

DEC 2025 → APR 2026

## ONSITE GALLERY STAFF

**Ryan Rice**, Executive Director + Curator, Indigenous Art  
**Lisa Deanne Smith**, Senior Curator  
**Susan Jama**, Programs + Community Coordinator  
**Kesa Smith**, Curatorial Assistant  
**Heather Darling Pigat**, Collections Steward

DESIGN: Tom Chaggarris  
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COVER: Ingrid Bachmann, *Hung*, 2012, Neoprene, nylon, motor, fish hook, cord, Arduino, electronics, 12" x 25" x 10".  
Photo by Wojtek Gwiazda.



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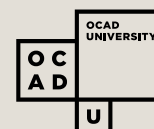
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