

# MKG127



Documentation by Toni Hafkenscheid

**STRIKE A MATCH AND PUT IT OUT**  
**GROUP SHOW CURATED BY ROWAN LYNCH**  
**AND SAYEM KHAN**  
**July 12 – August 23**

1445 DUNDAS STREET WEST TORONTO ONTARIO M6J 1Y7  
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Shannon Garden-Smith, *Blinds (wide comb)*, 2022, gelatine embedded with collected jewelry, photo transfer (historical marbling sourced from the Thomas Fisher Rare Book Library collection), dyed window blinds, ladder strings, 60 x 21"



Shannon Garden-Smith, *Blinds (bouquet)*, 2022, gelatine embedded with collected jewelry, photo transfer (historical marbling sourced from the Thomas Fisher Rare Book Library collection), dyed window blinds, ladder strings, 38 x 21"





Matt Nish-Lapidus, *Love letters 4* (...), 2022, custom printed circuit boards, keyboard switches, assorted key caps, LCD screens, artist-written software, 3 x 5 x 1", AP1, Ed. of 2 + 1AP

Matt Nish-Lapidus, *Love letters 1 (Very Slowly Spoken)*, 2022, custom printed circuit boards, keyboard switches, assorted key caps, LCD screens, artist-written software, 4 x 7.5 x 1", AP1, Ed. of 2 + 1AP



Matt Nish-Lapidus, *Love letters 2 (Manic Whisper)*, 2022, custom printed circuit boards, keyboard switches, assorted key caps, LCD screens, artist-written software, 2.75 x 6 x 1", AP1, Ed. of 2 + 1AP

Matt Nish-Lapidus, *Love letters 3 (Escape)*, 2022, custom printed circuit boards, keyboard switches, assorted key caps, LCD screens, artist-written software, 3 x 3 x 1", AP1, Ed. of 2 + 1AP



Dave Dymont, *Untitled [Eavesdrop]*, 2018, wall-hanging rotary phone, MP3 player, 90-minute audio loop, Varied Edition 3 of 5. Collaboration with Stephanie Cormier



Liza Eurich, *Offering*, 2025, resin, tint, tissue, dimensions variable





Shannon Garden-Smith, *Opposite the spine (book)*, 2025, 800-page artist book, digital prints on paper, 19 x 13"





Shannon Garden-Smith, *Opposite the spine (book)*, 2025, 800-page artist book, digital prints on paper, 19 x 13"



Shannon Garden Smith, *Dust Print I (recueil de cartes)*, 2025 Pigmented sand dust, acrylic sheet, 18 x 12" (unframed), 20 x 14" (framed)

Shannon Garden Smith, *Dust Print II (recueil de cartes)*, 2025, Pigmented sand dust, acrylic sheet, 18 x 12" (unframed), 20 x 14" (framed)



Anahí González, *Other Side of the Loonie*, 2023, vending machine

Anahí González, *Mapa de Norteamérica Invertida*, 2023, silkscreen print, 4 x 2.5 inches

This work is dispensed by the vending machine upon inserting a loonie in the slot and turning the dial.





Anahí González, *Calle Automotriz*, 2022, inkjet print, 40 x 30", Edition of 5

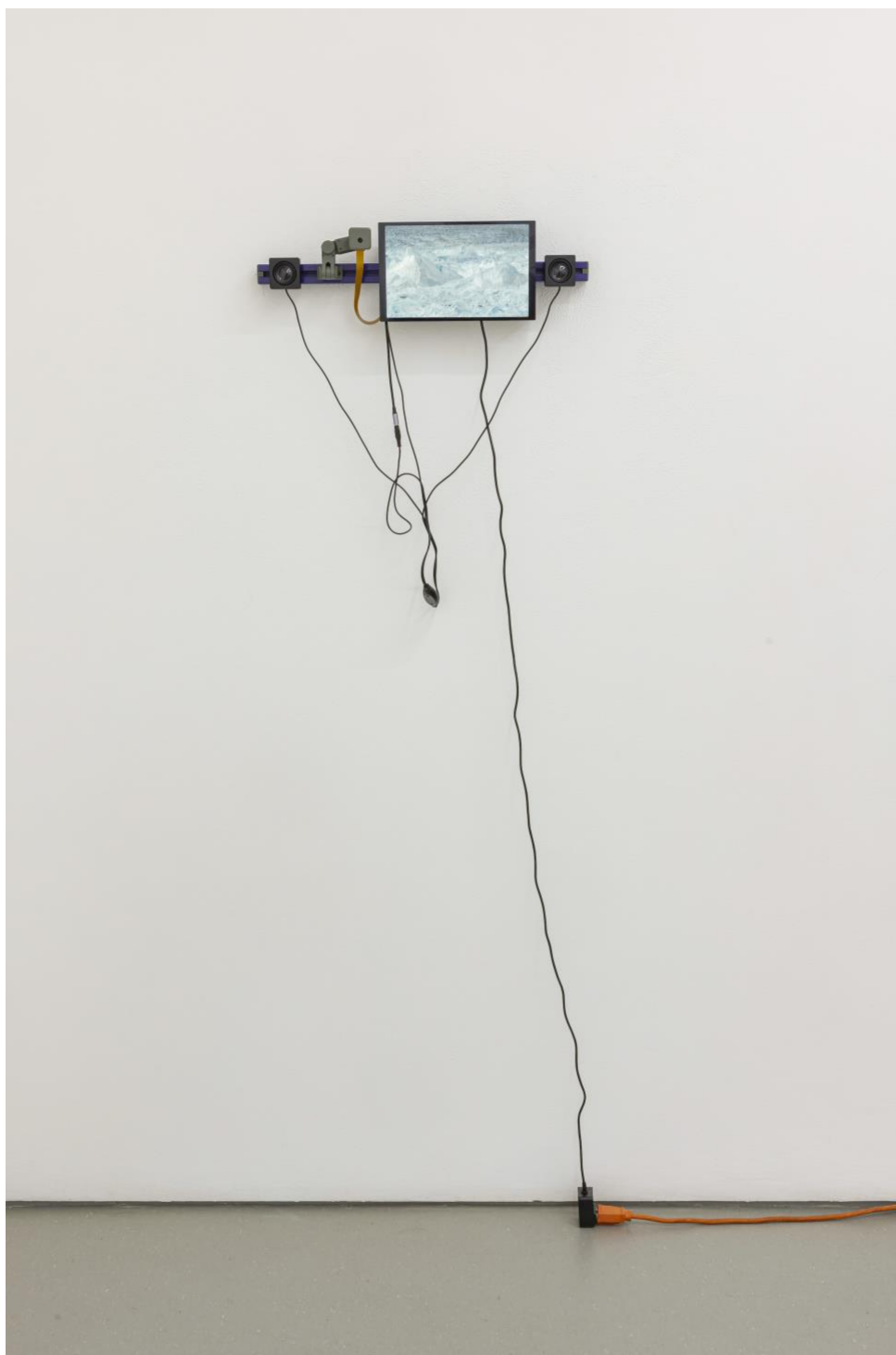


Anahí González, *Aquí hay chamba!*, 2022, photo rolodex, synthetic grass plinth, synthetic grass carpet, dimensions variable

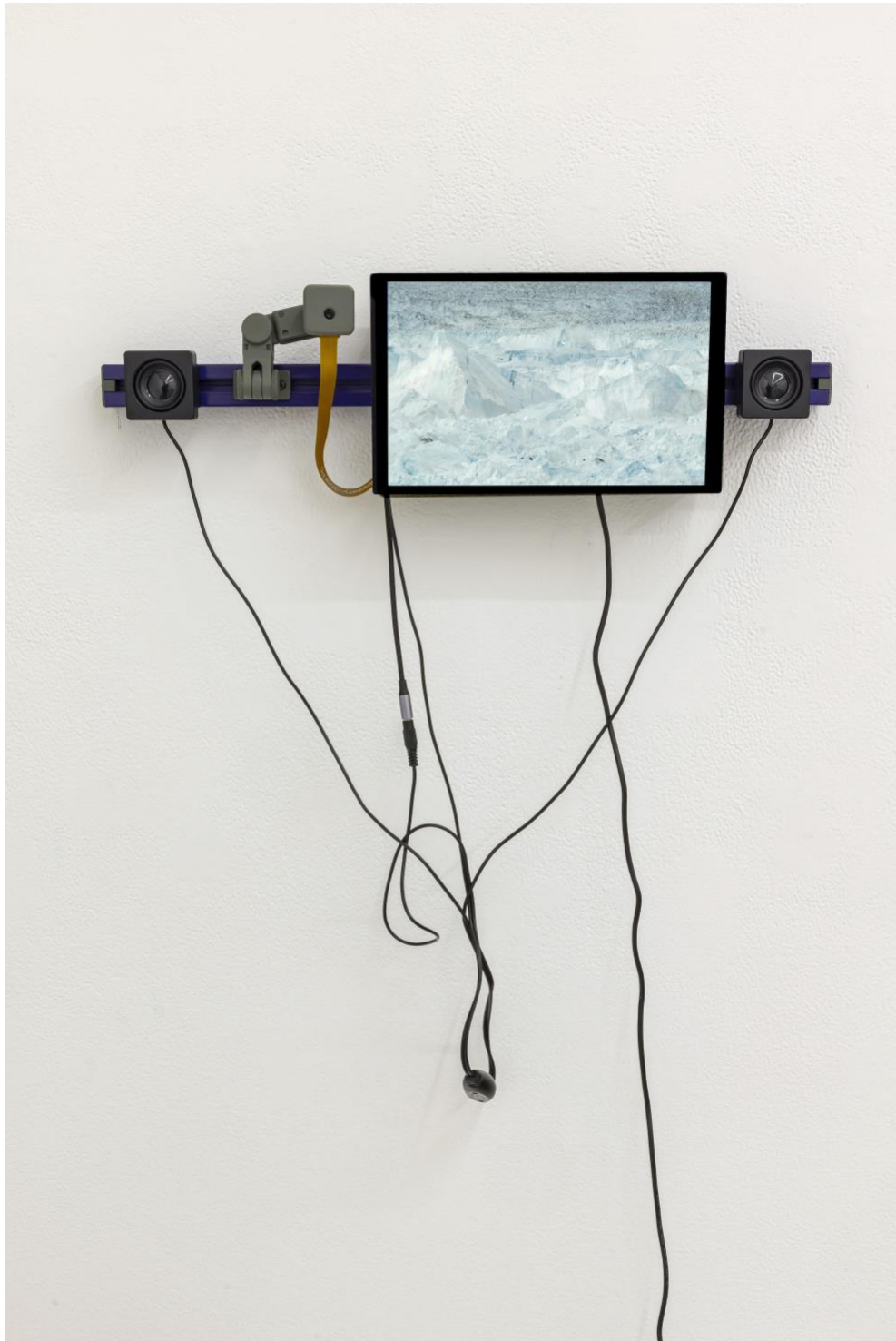


Dave Dymont, *Self-erasing Memento (for Clive Wearing)*, 2012, VHS tape, magnet, slipcase, 1.25 x 8 x 4.25", Edition of 3





Matt Nish-Lapidus, *A Limited Hangout*, 2025, aluminum extrusion, 3D printed parts, single board computer, camera, artist-written software, clip from *Chasing Ice* (2012), 5.75 x 20 x 1"



Matt Nish-Lapidus, *A Limited Hangout*, 2025, aluminum extrusion, 3D printed parts, single board computer, camera, artist-written software, clip from *Chasing Ice* (2012), 5.75 x 20 x 1"



L to R:

Shannon Garden-Smith, *Blinds (wide comb)*, 2022, gelatin embedded with collected jewelry, photo transfer (historical marbling pattern sourced from the Thomas Fisher Rare Book Library collection), dyed window blinds ladder strings, 60 x 21"

Shannon Garden-Smith, *Blinds (bouquet)*, 2022, gelatin embedded with collected jewelry, photo transfer (historical marbling pattern sourced from the Thomas Fisher Rare Book Library collection), dyed window blinds ladder strings, 38 x 21"