

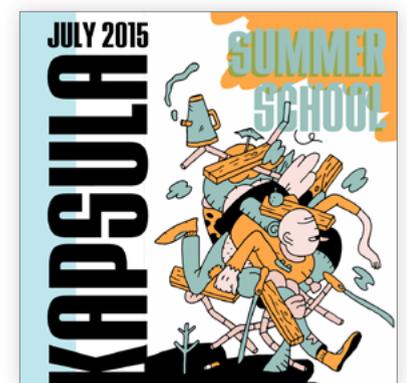
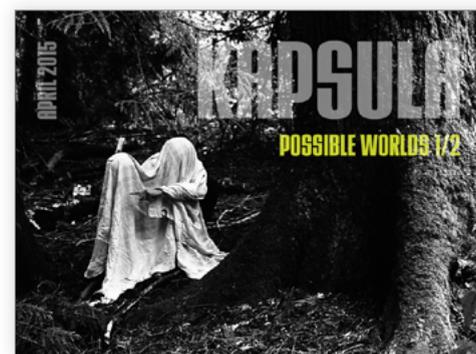
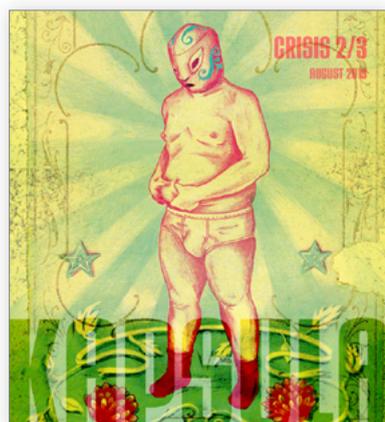
KAPSULA

PRESS KIT 2015

KAPSULA is a monthly magazine dedicated to engaged, evaluative art writing. We aim to reach a diverse audience and develop new strategies for online publishing through ongoing experimentation with form and content.

By promoting strong writing that is critical, but not cruel, KAPSULA engages readers in salient discussions about art and visual culture while appealing to audiences without specialized knowledge of those fields. Despite its commitment to covering contemporary issues, the magazine does not limit its content according to time period. KAPSULA welcomes all genres of cultural analysis, including standard forms like academic essays and book chapters, but places special emphasis on exploratory art writing and alternative formats such as fictocriticism, interviews, journaling, photo essays, short stories, annotations, data analysis, and video projects.

KAPSULA is a capsule collection of sorts—an online compendium of accessible and critical commentary that provides new perspective on artistic practice.



OUR VISION

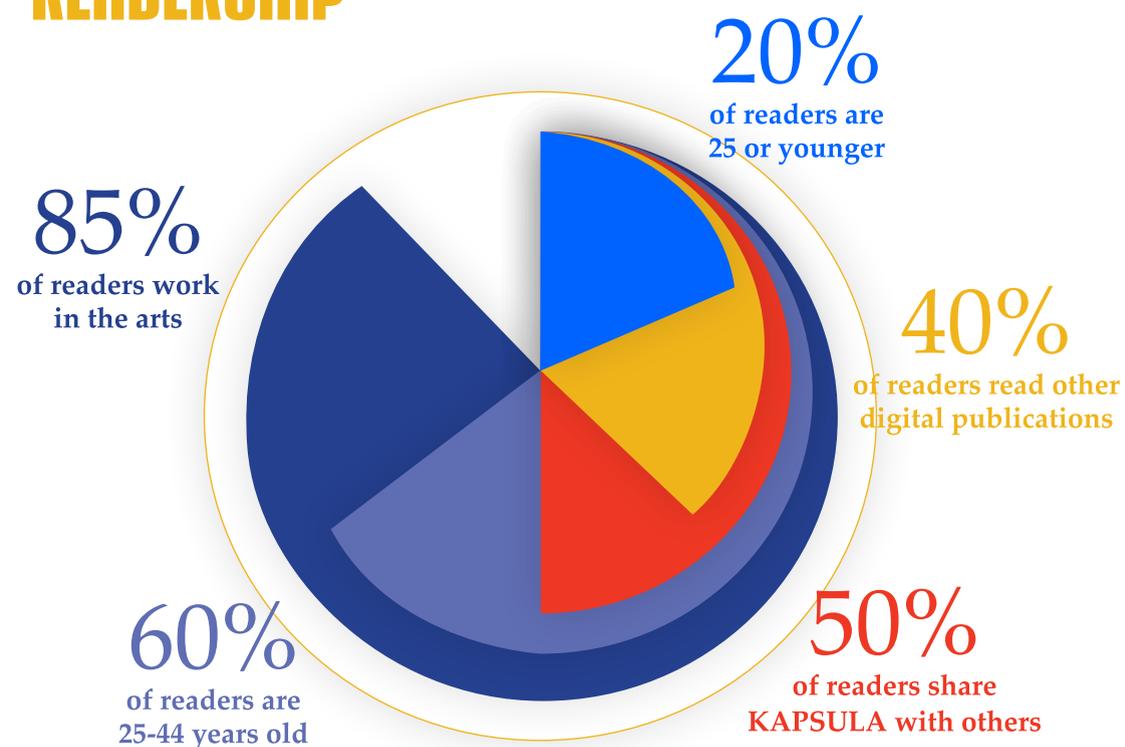
Behind KAPSULA lies a group of people who set out to build a cross-disciplinary, accessible, and informed conversation about contemporary art and visual culture. Moving forward, we at KAPSULA aim to:

- ◇ *Create space for new and experimental ways of discussing artistic practice;*
- ◇ *Break away from the accepted, academic standard for critical writing;*
- ◇ *Push against the typologies of art publishing established by other journals;*
- ◇ *Refuse censorship of any voice that does not seek to empower someone else's;*
- ◇ *Surpass the limitations imposed by historical precedent and printed matter;*
- ◇ *Publish writing that is accessible to a broad audience of a diverse disciplinary background;*
- ◇ *Prioritize inclusivity over specialization;*
- ◇ *Encourage engaged reading and open discourse amongst our writers, readers, and followers;*
- ◇ *Promote experimentation and fresh perspectives within recognized genres;*
- ◇ *Use the democratic spaces of the Internet to cross geographic, cultural, and disciplinary borders;*
- ◇ *Value opinion-based writing that keeps a critical perspective on its subject;*
- ◇ *Offer in-person opportunities to develop writing within various communities and host events that extend the reach of our content and its form;*
- ◇ *Welcome writers from all backgrounds, experiences, and opinions; and*
- ◇ *Stay open to growing and revising our vision with the audiences that have supported us, remaining, as much as we can, a socialist project.*

DISTRIBUTION

- KAPSULA works as a *listserv*—an e-mail distributed list that is free to subscribe to
- Subscribers receive a link that accesses an interactive PDF of the current issue hosted online.
- KAPSULA is published under the Creative Commons Canada BY-NC-ND 4.0 license. Subscribers are legally permitted to redistribute content without penalty, but they may not to edit or sell access to its contents.
- We publish more content on contemporary art writing than any other publication in the Greater Toronto Area (GTA)
- Our contributors are international in scope, including writers and artists from the United Kingdom, the United States, Ireland, Poland, Australia, New Zealand, Mexico, Argentina and Taiwan.
- KAPSULA is in its 3rd volume of publishing and run entirely pro-bono by a small group of dedicated arts workers.

READERSHIP



ADVERTISING

KAPSULA Magazine provides advertisers with the opportunity to impact an international audience of engaged readers interested in various fields of contemporary art, including museum and curatorial studies, critical writing, cross-disciplinary practices, experimental publishing, and more.

Advertising opportunities are offered through *KAPSULA Online*.

ADVERTISING RATES*

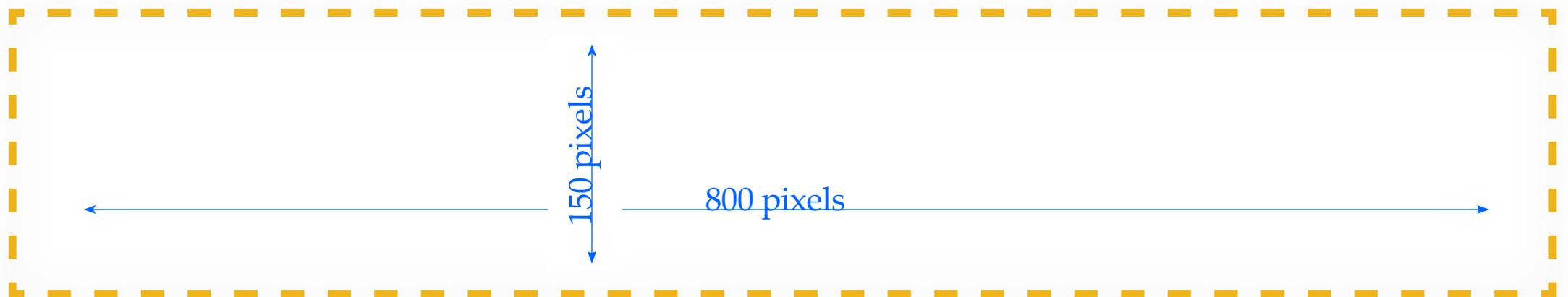
SINGLE AD

- \$30 x 2 weeks

*As of July 2015

WEB BANNER SPECIFICS

- Web banner content is not limited to company logos, but in the interest of our readers we encourage that non-logo advertisements relate to arts and culture.
- Advertisements appear beneath the menu of each webpage, except the homepage (<http://www.kapsula.ca>).
- Ads may be still image or animated (.gif format).
- Files must be 800px x 150 px, 72 dpi, and submitted with the URL the ad will link to (See below).
- And finally, please allow 48 hours to have your ad up.



To book advertising space for *KAPSULA Online* email our Marketing and Communications Officer, Sara England, at

In keeping with the integrity of our mandate, KAPSULA Magazine does not include advertisements within the magazine. Please contact sara@kapsula.ca for inquiries on not-for-profit ventures.

KAPSULA *Online*

KAPSULA *Online* is an essential, up-to-date source of information and opinion on contemporary art

SOCIAL MEDIA

KAPSULA Magazine offers a regular voice on contemporary art and culture through our social media platforms. Our [Facebook](#) and [Twitter](#) accounts regularly share a range of outsider content to support online art publishing and we link our followers to critical content about contemporary art as it relates to each of our quarterly themes.

WEBSITE-ONLY CONTENT

KAPSULA hosts a reading list on our website [Kapsula.com](#) for readers to engage with bi-weekly treasures from the web.

Our staff's weekly picks, "general" and "themed" (coinciding with the current quarterly theme) offer a unique, curated hot bed of featured articles, essays, reviews, and experimental online texts.

We also provide free access to an archive of abridged past issues and special projects at:

IMPACT

FREQUENCY

10-12 issues per year, 4 quarterly themes

CIRCULATION PER ISSUE

647 subscribers (as of July 2015)

GROWTH RATE

2.7% increase in subscriptions per month

29% increase in subscriptions per year

* calculated from statistics taken July 2014 to June 2015

WEBSITE STATISTICS*

1,938 unique visitors per month

1.79 visits per visitor

1.7 page views per visit

1,260 views to the archive each month

90s average duration per visit

* calculated from statistics taken July 2014 to June 2015

SOCIAL MEDIA REACH*

1,563 followers

* Combined tally from Facebook & Twitter as of July 2015

sample issues

For best compatibility, it's recommended that you download the PDF rather than viewing it in your browser. You must have Adobe Acrobat 8 or higher installed or the Adobe Acrobat Reader plugin to access the interactive features.



BRITT GALLPEN

It seems a natural fit, obvious even, to include artist Iris Häussler when discussing the role of fakes, hoaxes and/or deceptions in contemporary art practice. Häussler, who is perhaps best known for her 2008 project *He Named Her Amber* curated by David Moos for the Art Gallery of Ontario's reopening, constructs elaborately detailed and immersive narrative installations around fictitious personae. It was surprising to me, then, how often she swung to a preoccupation of failure's figuration in her development as an artist, both in the artist talk she gave in conjunction with our symposium and in my subsequent conversation with her.

A skilled manipulator of mood and drama, Häussler began her artist talk via proxy, spontaneously commandeering one of the organizers to amend the introductory biography with something she written herself. It went like this:

Iris was born in the sixties in Southern Germany as the 3rd child of Sigrid and Otto Häussler. She was wished to be a boy—as were her two older sisters, but failed. Iris was a rather scraggy child. At the age of 2, the family doctor looked at her, remarking: “such children die in 3rd world countries.” At the age of 4, she experienced food poisoning, and when delivered to the hospital the nuns looked at her and addressed her parents: “she is dying, we are too late—say good bye to her.” They did. She survived. Her parents picked her up 2 months later. She wasn't considered fit for school before the age of 7 ½. At the age 14, the local priest visited the family, declaring: I can't grant your daughter the confirmation, she is possessed by the devil. We spare you further juvenile failures, as they became deeper and darker and inform her artistic practice to this day, as most of her fictitious protagonists are survivors, sabotaging silently the rules of social restrictions, power and hierarchy in their own creative realms.

an Interview with
Iris Häussler
on the Art of
Failure



“Venus, for the moment, is alone and inactive; it is through no movement of hers that she will, in a moment, reach the shore; her fate is as inevitable as that of the falling roses. In her face we have rather an expression of an awakened soul than of sadness; there is a touch of reluctance, but the effect is of a fair being awaiting the full arousing which is to bring it into a complete personality.” [5]

Is it possible that this description could apply Jane, who is reaching a level of awareness akin to Botticelli’s goddess? Is Jane also on a journey to complete her personality? Does this museum trip represent a very important stop on the pilgrimage?

II.

(:03-:16) On the surface, the answer is no. Jane’s expression, even though it resembles that of Venus herself, can be interpreted as one of boredom and near disgust, not revelation. She looks up at Ray, who is totally enraptured in viewing the work. She views him with an air of bemusement mixed with incomprehension. This is when Jane’s phone signals a notification and she looks at it to see her drunken friends in their reverie. Perhaps Jane is reminiscing over the just-posted photo of the enjoyable wedding. It would seem it was a rather lowbrow affair, judging from the giant store bought plastic canister of cheese balls held by one of the principals. There are four figures in the Botticelli and Jane’s replacement photo contains only three figures. At first this may pass as trivial, but once again let us entertain deeper, more subversive thoughts on the commercial creators’ behalf. One could look at the *Birth* and see that the two zephyrs on the left could be combined into the woman in the wedding picture, although, unlike the zephyrs, she is looking directly at the viewer. Also, the pose and the actions of the two males in the photograph do not reflect the expressions of the other two figures in the original painting. Even if the figures are reversed, nothing really matches the painting. But the

figures reversed do work in another way. Perhaps one of the designers is a Botticelli fan (or educated hater) and wanted the chance to include a reference to another of the master’s iconic works. When reversed, the figures do correspond to the three sets of figures in *Primavera*, which also offers a symbol of regenerating thought and ideas after a long, cold, thousand-year winter of darkness (or, in Jane’s case, an afternoon of boredom). The woman in the wedding group fits with the nymph being abducted on the right side of the Botticelli, while the fellow in the middle strikes the pose and bemused demeanour of Botticelli’s central character, and the other male in the photo corresponds nicely with Mercury’s inattention to everything else around him while picking pomegranates (mirrored in the wedding photograph by the detached consumption of cheese balls).

After seeing her friends replace Botticelli’s work on the wall, Jane then wanders further into the museum, slightly behind Ray, showing again her total reluctance at being there, and continues to avoid looking at any of the art. The ‘haircut’ notification appears on her phone as she approaches a white marble statue. My research revealed the statue to be that of Hebe, goddess of youth, sculpted by the Danish artist Bertel Thorvaldsen in the 19th century. [C] He did many versions of Hebe, the most noteworthy ones in marble in 1815 and 1816. This would be the 1816 version with the straps of Hebe’s toga up over her shoulders, covering both of her breasts, whereas one breast is exposed in the 1815 version. It may not have been the modesty angle that had the ad’s creators choose this version so much as the toga’s resemblance to the friend’s tank top. Jane looks up with more of a sense of awe at this artwork, perhaps hinting that she is indeed progressing along the path Harwood laid out for Venus. Then, of course, we see that her mind has again projected her idea of artistic beauty onto the work of an old master. At :16, when we see the full shot of the ‘new haircut’ in marble, in the far background we can also see a Hebe statue identical to the original. This could be read as a statement that old art is boring because it all looks alike—an obser-



OUSPENSKY'S QUEER SPACE-TIME

and the Fourth Dimension as the Iterative "I"

The difficulty here is the mistaken assumption of a classical ontology based on a belief in a world populated by independently existing things with determinate boundaries and properties that move around in a container called "space" in step with a linear sequence of moments called time. But the evidence indicates that the world does not operate according to any such classical ontology (Barad 2012, 43).

The concept of a higher or another dimension is one of those classic science-fiction tropes that appears, like an unidentified flying object, to be without any pre-modern history or precedent. The notion of the metaphysical higher or lower world, in German the *hinterwelt* ('world behind'), is probably as old as humanity itself, and at least as old as shamanistic out-of-body experiences. [1] Popular myths of the metaphysical plane refer to specialized discourses, mystical languages or ways of using language, involving deep reflection

on the nature of the world as it appears through experience. In this sense, science fiction creators work in a long and popular tradition of cribbing ideas for stories from the wizards of knowledge, borrowing the mathematical notion of dimension as the image or idea of metaphysical experience.

Perhaps what *is* unique about the modern context is that prevalent scientific terminology seems directly anathema to metaphysical experience. Before modernity, forms of respected and

operative knowledge still conceived a world above which was an immaterial realm, an essence beyond material reality and yet somehow accessible to experience. Never before in history has a belief in the world we sense and measure been more exclusive, as the scientific worldview of Descartes, Galileo, Bacon and Newton has largely become our Global Common Sense (GCS). According to widely accepted scientific definition there is no other dimension in the sense of a quintessential realm, heaven or hell,