Hypothesis. 2 His monumental hand-drawn cloud diagram maps out an aggregate to determine cinematic history (2011/2014). Timeline, 2012) to the persistent use of establishing shots scenarios (The Day After, Tomorrow, of popular culture uncovering conceptual and narrative tropes—from doomsday disorder that aligns perfectly with Dyment’s penchant for sorting through the detritus. These observations of television marginalia amount to a kind of obsessive compulsive practice is predicated on the remix of images and information culled from the internet—a point of contextual slippage between fiction and reality as the lines separating content, marketing and new media blur. Dyment’s subject matter is culture, particularly film and television, and his work at once revels in the arcane details endemic to fandom while being symptomatic of the inherently invasive nature of all broadcast media. His drawing invites further speculation about the plausibility of the hypothesis and its implications. Dyment’s Addendum is an homage and expansion of the Westphall hypothesis. His monumental hand-drawn cloud diagram maps out an aggregate universe connecting hundreds of disparate television series, including crossovers between live action and cartoon television shows, an aspect purposefully left out of the original. This revision expands the hypothesis from approximately 290 television programs to over 600. By expanding the limits of the Westphall universe, Dyment invites further speculation about the plausibility of the hypothesis and its implications. His work at once revels in the arcane details endemic to fandom while being symptomatic of the inherently invasive nature of all broadcast media. His drawing and props correspond to the theory of a shared fictional universe, but also infer a point of contextual overlap between fiction and reality as the lines separating content, marketing and new media blur.

Addendum to the Tommy Westphall Universe
Dave Dyment’s Addendum to the Tommy Westphall Universe invites a form of critical fandom. Dyment assumes the role of fiction archeologist, leading us through a landfill of originals, spin-offs and crossovers to explore underlying narratives, shared contexts and alternate realities.

— Ivan Jurakic

End Notes
1. For more information visit: http://thetommywestphall.wordpress.com
2. Addendum to the Tommy Westphall Universe was originally published as a book project in 2010 and reprinted in 2014.

Artist Biography
Dave Dyment’s work pulls at the seams of the fabric of a fictional universe in search of shared associations. His practice is predicated on the remix of images and information culled from the internet—a point of contextual slippage between fiction and reality as the lines separating content, marketing and new media blur. His monumental hand-drawn cloud diagram maps out an aggregate universe connecting hundreds of disparate television series, including crossovers between live action and cartoon television shows, an aspect purposefully left out of the original. This revision expands the hypothesis from approximately 290 television programs to over 600. By expanding the limits of the Westphall universe, Dyment invites further speculation about the plausibility of the hypothesis and its implications. His work at once revels in the arcane details endemic to fandom while being symptomatic of the inherently invasive nature of all broadcast media. His drawing and props correspond to the theory of a shared fictional universe, but also infer a point of contextual overlap between fiction and reality as the lines separating content, marketing and new media blur.

Addendum to the Tommy Westphall Universe

Artists and Collaborators
Dave Dyment is represented by MKG127, Toronto. The artist would like to thank Matthew Yan, Michael Klein, Liz Knox, Ivan Jurakic, Josh Peressotti and Roula Partheniou.

List of Works
Addendum to the Tommy Westphall Universe, 2014 round acrylic on panel-based panels, on wall, 366 x 732 cm Hand-drawn acrylic water-based marker on wall, 2015

Addendum to the Tommy Westphall Universe

Incorporated into the Tommy Westphall Universe, 2010, mixed media, 150 x 150 cm

Addendum to the Tommy Westphall Universe, 2011, mixed media, 150 x 150 cm

Addendum to the Tommy Westphall Universe, 2010, mixed media, 150 x 150 cm

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Addendum to the Tommy Westphal
When push comes to shove

In one form or another, Michelle Bellemare’s sculptures appear to be readymade facsimiles of recognizable consumer products: ranging from plastic food containers to wall-mounted sinks. These works are complex and psychologically loaded explorations into the human condition. Bellemare’s works are at once approachable and forbidding. She references common household items yet always manages to incorporate some form of subtle material modification. Regardless of their original function, her sculptures operate as analogs of the human body. They purposefully evoke its vulnerabilities, as well as its resilience in the face of physical and psychic trauma.

Despite their economy, Bellemare’s projects involve a time-consuming process of prototyping and testing the limits of materials that routinely demands months of research and preparation before actual production. Each work almost mirrors one of the artist’s many, her sculptures appear to be machine-made. One might almost imagine them being put together on an assembly line, and yet the final result is a meticulously constructed one-of-a-kind object.

Bellemare’s attention to detail, from the thickness and colour of a material to its placement in a room, reflects a deep commitment to the design and production process as well as an inherent need to get things right. She creates aesthetic objects that manifest an elevated degree of veracity. Bellemare may reference prosaic household items yet always manages to incorporate some form of subtle material modification. Regardless of their original function, her sculptures operate as analogs of the human body. They purposefully evoke its vulnerabilities, as well as its resilience in the face of physical and psychic trauma.

Cushion is another pointed proposition. Seating against the wall, what at first glance appears to be a common cushion bag is revealed to have four sphynx-like buttons neatly but purposefully embedded within its soap shape. The household fixture promised by the familiar buttons is undercut by the cold reflective sheen of the plastic, suggesting nothing less than a discarded human torso. The truncated form contrasts our desire for comfort with the disposability of those most vulnerable in our society, particularly the homeless.

Sleeping Bag is a visually stunning monument that perfectly mimics the Ziploc brand familiar logo embossed on top, this casket soothes our anxieties about aging, frailty and death by sanitizing, compartmentalizing and displacing our fears with its smooth, space-saving design.

The Casket is a meticulously constructed pleated sarcophagus, the soft sculpture appears to be a cozy and inviting retreat, its smooth, space-saving design.

Hydrochloride—a prescription painkiller. Triggered by motion sensors, the hourglass turns clockwise causing the pills to cascade from the top chamber to the bottom over a lifetime supply of Zytram XL? Bellemare’s projects are complex and psychologically loaded explorations into the human condition. Bellemare’s sculptures are inherently performative. Each is designed to accommodate the artist’s body, and suggest a possible use or function. The lid on its medium-sized body.

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Sleeping Bag, 2011/12. Three-hour clock, glass, glass down fiber, acrylic screening, Channel letters, Channel letters, Teflon. 196 x 94 x 51 cm


Sleeping Bag, 2011/12. Three-hour clock, glass, glass down fiber, acrylic screening, Channel letters, Channel letters, Teflon. 196 x 94 x 51 cm


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