

***Under New Management***  
Eastern Edge Gallery

**CLOSING OUR DOORS**  
***VIDEO STORE FINAL ENGAGEMENT***

Curatorial collective *Under New Management* (Su-Ying Lee & Suzanne Carte) are bringing back the glory days of the bricks & mortar video rental store for one last time. We invite you to enjoy the ease, simplicity, and nostalgia of walking down aisles full of potential viewing entertainment. But we're not your typical video store - far from it! *Under New Management's Video Store* is a non-commercial venture that only carries artists' videos, with a unique rental policy of non-policy and a pay-what-you-wish with what-you-wish program. *Video Store* is a project that employs all the characteristics of a retail environment to serve the local community, while challenging the gallery's role as an intermediary that delimits the viewer's direct access to art and artists. The video titles in stock are artists' works procured through an open call for submissions. "Customers" are asked to pay what they wish, which can be either cash or a non-monetary exchange. This payment model asks that the renter reflect on the value of art and demonstrate their appreciation or criticism of the work. This compensation can come in the form of a written review, book, tool, drawing, or snack. Cold, hard cash works too, but we encourage the audience to contemplate a more engaged means of communicating worth. This feature is an experimental form of involvement, where artists can receive responses directly from viewers. In turn, viewers have an uncommon channel to the artists. In addition to payment, rentals are also based on the honour-system to remove barriers that exist due to membership requirements, deposits, and return policies.

There have been major changes since UNM started the rental store journey in 2013. Even before the pandemic lockdowns, it was obvious that video rental stores were no longer viable enterprises. Independent establishments were wiped out with the advent of Netflix, iTunes, DIRECTV, On Demand, and the many illegal streaming sites. After large corporate chains, such as Blockbuster, closed their doors, the writing was on the wall for family-run businesses. The most unfortunate loss of the local independent operations was that they carried rare titles, cult favourites, documentaries, avant-garde cinema, and hard-to-find foreign titles. *Under New Management's Video Store* provides audiences with the opportunity to view content that was and is certainly *not* Hollywood-approved nor with mainstream aspirations. Over the years the collection has boasted over 250 titles, featuring a cross-section of genres including drama, fantasy, science fiction, comedy, and horror. They range from experimental shorts to non-narrative feature-length films. There is even a small VHS section!

The melancholic loss is not only for the shopping experience, but also for the technology itself. Many artists contributing to the last edition at SAW Video (2018) found their computers unable to burn DVDs or the standard DVD cases unable to be found. To bridge this tech-access gap and facilitate greater participation, DVD

burning sessions were generously hosted by SAW (Ottawa), HAVN (Hamilton), Modern Fuel (Kingston), and Syracuse University (New York). And good luck finding a VHS player.

The final nostalgic twist is an homage to the late, great discount mecca, Honest Ed's (Toronto, 1948 – 2017). Best known for its deals on everyday household items and food, the store was demolished to make way for a massive condo development. Lena Suksi's video store posters are painted in the iconic style of the store's staff artists Doug Kerr and Wayne Reuben.

All businesses are risky (especially now) and it could not be truer of the *Video Store*. At the heart of the project is an operational strategy that defies logical commercial success. Who assumes this risk? For one, the artists, as they incur the primary threat of not having their videos returned. Over the years, the store has lost a lot, but have gained some too. And secondly, the audience, who also take a leap of faith in taking home an artist's work. The anticipation of bringing home a video and playing it on your computer (or even, gasp, DVD player) is a commitment to chance. Will it be worth the effort? It is a gamble for sure, but if UNM has learned anything from this enduring project, everything is a gamble.

UNM would like to thank all of the artists who contributed to the Video Store over the years: Alleyway A.G., Howard Adler, Jose Angeles, Maya Annik, Eric Archambault, Artlitwell, Rebecca Anweiler, Althea Balmes, Bambitchell, Perry Bard, Aleks Bartosik, Steve Basham, Sarah Beck, Ashley Bedet, Maya Ben Davis, Ashley Bedet, Simon Belleau, Nicholas Bierk, Charlotte Bloom, Amanda Boulos, Stephane Boutet, Theodore Boutet, Atana Bozdarov, Garrett Bryant, Guillermina Buzio, Pierre Chaumont, Millie Chen, Em Cheng, Emelie Chhangur, Michèle Pearson Clarke, Eva Colmers, collectif\_fact, Eva Colmers, Claro Cosco, Department of Biological Flow, Michael Davidge, Robert Dayton, Sarah DiPaola, Ivana Dizdar, Zoran Dragelj, Daniel Dugas, Duke & Battersby, Kristina Durka, Megan Dyck, Caz Egelie, Clint Enns, Julianne Ess, Sky Fairchild-Waller, Fake Injury Party, Ashley Feldman, Suzanne Fish, Lisa Folkerson, Magill Foote, Fehn Foss, Barbara Fornssler, Sarah Fortais, Candy Renae Fox, Simon Frank, Kandis Freisen, Stephen Paul Fulton, Daniel Gallay, Catalina Giraldo, Dear Goldberg, Paul Gordon, Shlomi Greenspan, Keeley Haftner, Julie Ann Hall, Martin Hamblen, Emily Hamel, Ursula Handleigh, Sienna Hanshaw, Mike Hansen, Paul Harrison, Mathew Hayes, Annette Hegel, Saiful Wadud Helal, Rashsera:mi Henlock, Stefan Herda, Karen Hibbard, Tony Hill, David Hinsch, Grant Holt, Jim Hubbard, Candice Irwin, Meredith Jones, Shawn Olin Jordan, Felix Kalmenson, Abedar Kamgari, DB Kellam, Rabi Khan, Alison Kobayashi, Eva Kolcze, Lilly Koltun, Leo Koziol, Lamathailde, Toni Latour, Anastasia Lognova, Christopher Lacroix, Charlotte Lagro, Valerie LeBlanc, Renee Lear, Julie Lequin, Melanie Lowe, Alvin Luong, Duncan MacDonald, Logan MacDonald, Alexis Christine Maine, Dorica Manuel, Adrienne Marcus Raja, Lesley Marshall, Georgia Matthewson, Mani Mazinani, Penny McCann, Arlin McFarlane, Francis Adair KcKenzie, Kristine Mifsud, Kesia Minda, Andres Miramontes, Luke Mistruzz, Matt Miwan, Gordon Monahan, Caroline Monnet, Didier Morelli, Lydia Moyer, John Monteith, Grey Muldoon, Ken

Murphy, Chris Myhr, Daniel Nickel, Alison Postma, Midi Onodera, Sebastian Ignacio, Juan Ortiz-Apuy, Ryan Park, Jason Penney, Jocelyn Purdie, Sarah Pupo, Jai Arun Ravine, Richard Reeves, Iqrar Rizvi, Nicki Rolls, Kuk Del Rosario, Philip Rose, Jade Rude, Lyla Rye, Matthieu Sabourin, Nathan Saliwonchuk, Lydia Santia, Juli Saragoas, Liana Schmidt, Tiffany Schofield, Melinda Seville, Olivia Simpson, Timothy Smith, Tom Smith, Meredith Snider, sakra Soudi, Barbara Sternberg, Jordyn Stewart, Strangewaves, Maximilian Suillerot, Leslie Supnet, Maya Suess, Laura Taler, Aislinn Thomas, Julie Tucker, Polina Teif, Peter Von Tiesenhausen, Carolyn Tripp, Carmen Victor, Monica Victoria, vsvsvs, Lisa Anita Wegner, Ellen Wetmore, Elinor Whidden, Benita Whyte, Paul Wiersbinski, James Brendan Williams, Oauk Wiersbinski, Amy Wong, Damien Worth, b.h. Yael, Jessica Yeung, Yan Zhu, Robert Zverina... and many more!

**Under New Management (UNM)** is comprised of the curatorial team Suzanne Carte and Su-Ying Lee, a collective of cultural producers. Carte and Lee launched UNM in 2010 to channel their expertise and test the roles of the artist and curator with notions of audience, place, and space. Operating as a mutable entity, UNM invented a hybridized exhibition-based practice to explore experiential methods to examine the relationship between art and its vast milieu.

**Suzanne Carte** is an award-winning curator living in Toronto, Canada. She is the Senior Curator at the Art Gallery of Burlington (AGB), an institution at the intersection of contemporary art and craft. Previously she was the Assistant Curator at the Art Gallery of York University (AGYU) focusing on the integration of exhibitions and public programming for over a decade. Within her independent practice, she has curated exhibitions in public spaces, artist-run centres, and commercial and written for public art gallery publications and online platforms. Suzanne holds a MA in Contemporary Art History from Soethby's International Institute of Art (NY) and was a member of the 2017 Toronto Arts Council's Leaders Lab.

**Su-Ying Lee** is an independent curator and has also worked in institutions as Assistant Curator at the Museum of Contemporary Canadian Art (MOCCA), Curator in Residence at the Justina M. Barnicke Gallery, and Assistant Curator at the Art Gallery of Mississauga. She received a master's degree in Curatorial Studies at the University of Toronto and is an alumnus of the Toronto Arts Council/Banff Centre's Cultural Leaders Lab. Her projects have taken place across Canada, in Hong Kong, and Mexico City. She is co-curator of the third Kamias Triennial, which took place in Quezon City, Metro Manila in February 2020.

She lives in \*Toronto, Canada, the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Toronto continues to be the meeting place and home to many Indigenous people from across \*\*Turtle Island. She is grateful to have the opportunity to live and work on this land.

\*Tkaronto (Mohawk)/Taranton (Wendat)/Toronto (settler colonial)

\*\*Turtle Island is a name that many Indigenous people use for North America