



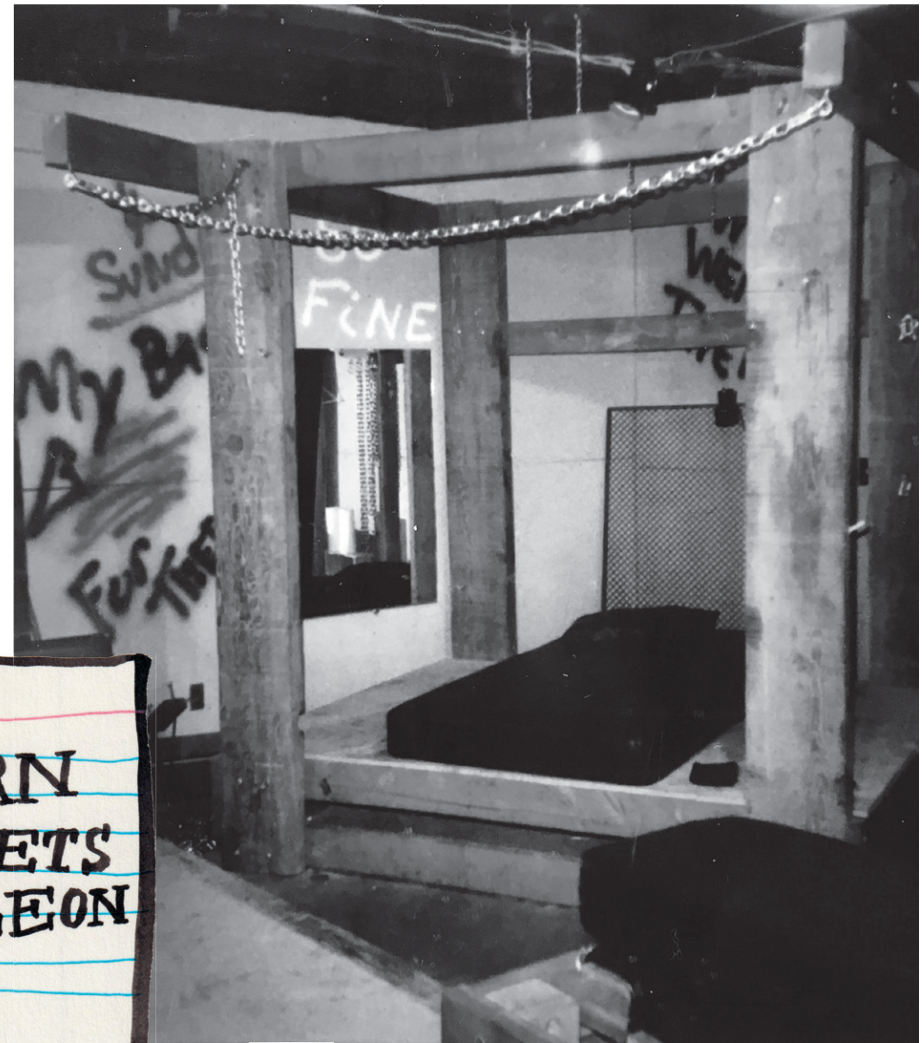
(UN)BOUNDED

ONE NIGHT ONLY

**DANA BUZZEE
HAZEL MEYER
MORGAN SEARS-WILLIAMS**

This publication is made on the occasion of *(un)bounded*, a one night only exhibition at Factory Media Centre on view March 16th, 2025. Curated by Issy Cabral with support from Emma Eichenberg and Eli Nolet, featuring artists Dana Buzzee, Hazel Meyer, and Morgan Sears-Williams.





**WHEN A
BARN
LOOM MEETS
A DUNGEON
BED**

(un)bounded unifies works that explore the ambiguity of the experience and perception of queer sex, highlighting tensions between freedom & resistance, past & future, and pain & pleasure. It is in these spaces of complex ambivalence that preconceived notions of gender, sexuality, and (relationship) dynamic begin to render themselves into something entirely new – something that a normative world cannot conceive of having the language for. When we cannot find the right words, we often find alternative avenues to express how we feel. With an emphasis on the body, methodologies such as kink and radical care have the power to encompass and fulfill complex desires.

Pain & pleasure consist of dynamic practices that are imperative to one another for means of existence; they feed off of each other for survival. For many of us, living within a queer body subjugates us to

a social “otherness”, leading to painful ostracization from family and peers and even abuse. Yet, queerness has consistently found ways to relish in joy and pleasure because of a shared experience of pain.

The transformative natures of kink and care are discussed at length by theorists Susan Stryker and Jacob Hale, their writing being the driving force behind this show. These works focus specifically on leathersex, S/M and fetish as a liberatory practice for queer and trans individuals; both the conceptual and physical means of engaging in kink (either with objects or purely the body and mind) can allow someone to explore non-normative roles/perception/existence within a space dedicated to care and pleasure. To engage

in queer kink practices, especially with those who are genderqueer, is a deliberate choice to relinquish preconceived notions of the self.



The works presented carry visual and conceptual throughlines that exist in constant dialogue with past pieces of queer memorabilia and erotica. Buzzee and Meyer's respective photography, *Witch Bitch Switch* (2020) and *LEATHER, LOOMS & LIMBERING UP* (2022) collectively pay homage to histories of leather aesthetics and subculture. Convictions of queer lineage continue to present themselves in Sears-Williams film collage *through the bushes and the trees, you'll find me* (2024), depicting moments of affection through only a peephole.

As queer people, we hold a depth of opportunity to live life beyond the scope of imposing heteronormativity and its arbitrary demands. Queerness has long existed within the margins of society, subverting traditional ways of moving through the world and one's body – and with this comes the prospect of new ways of being. At its core, *(un) bounded* highlights the tense space between dichotomies of queer existence which demand us to live outside of the preconceived “order” of a cis-centric culture.

FACTORY MEDIA CENTRE

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Factory Media Centre is Hamilton's not-for-profit artist-driven resource centre for film, video, new media, installation, sound art, and other multimedia art forms.

Factory Media Centre acknowledges that many Indigenous nations have deep-rooted relationships with the land of present-day Hamilton. We recognize our presence on the shared territories of the Haudenosaunee Confederacy, the Anishnaabe and the Mississaugas of the New Credit First Nation. We acknowledge the long history of First Nations, Métis and Inuit Peoples of Canada. We hope that we can move forward both individually and as an institution by recognizing the colonial legacy on which Canada was founded and still operates under, and furthermore, actively work together to create societies that equitably benefit all parties.

Images in order of appearance: Stills from *through the bushes and the trees, you'll find me*. Morgan Sears-Williams, 2024. Excerpt from *LEATHER, LOOMS & LIMBERING UP*. Hazel Meyer, 2022. Photo from *Witch Bitch Switch* Dana Buzzee, 2020.

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