

*I Saw You in the Archive*

An Exhibition of video and installation

by

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## **Author's Declaration**

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

## **Abstract**

*I Saw You in the Archive* is a multidisciplinary exhibition that reveals the history of eugenic practices in Kitchener-Waterloo in the mid 20th century. The exhibition questions how the framing of history impacts our personal understandings of each other's identities. Mixing visuals associated with institutional archives and rubber factories, the artworks examine the former Kaufman Rubber Company and its owner A. R. Kaufman's attempts to contain certain types of people, particularly those deemed 'feeble-minded'. The exhibition embodies my experience parsing through this complicated history as a queer and neurodiverse woman—digging through a cacophony of propaganda pamphlets, shoe sale reports, instruction manuals for birth control use, blueprints of the factory, and photography of the workers. Seen through video documentation, I reintroduce remnants from the archive to the contemporary condominium that was formerly the rubber factory, connecting past rhetoric to today's circumstances. The complicated layers of eugenics, birth control access, disability rights, and feminism seep into each other and spill into the gallery. Through use of performance and site-specific interventions, I challenge the internal shame many who have been othered experience and resist systems of containment that aim to erase our identities.

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My parents—thank you for always believing in me. My sister—for teaching me strength. And Bronwyn Henderson and Brietta Stewart—for your love, friendship, and acceptance.

I was born and raised on the traditional, ancestral and unceded territory of the the kʷikwə́łəm (Kwkwetlem First Nation), known as Coquitlam, British Columbia. My adulthood was primarily spent living on the traditional, ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sḵw̓xwú7mesh (Squamish), and səlilwətəl (Tsleil-Waututh) Nations, known as Vancouver, British Columbia. These lands have been stewarded by the Kwkwetlem, Musqueam, Squamish, and Tsleil-Waututh peoples since time immemorial, and their lands were never given up to the Crown by treaty or other agreements by any of the nations. These lands and their histories informed who I am and how I create as an artist. I want to thank the Kwkwetlem, Musqueam, Squamish, and Tsleil-Waututh peoples who continue to live on these lands and care for them, along with the waters and all that is above and below. The lands of the Coast Salish Peoples were my home until 2023 when I moved to Kitchener-Waterloo to pursue my MFA.

I now live on the traditional territory of the Attawandaron (Neutral), Anishinaabeg, and Haudenosaunee peoples, known as Waterloo, Ontario. The land upon which the University of Waterloo sits is part of the Haldimand Tract, where in 1784, the Haldimand Treaty was signed, promising the Haudenosaunee peoples six miles on either side of the Grand River. Unfortunately, this promise has not been honoured, and today, the Six Nations of the Grand River comprise less than 5% of the land guaranteed by the Crown. I want to thank the Attawandaron (Neutral), Anishinaabeg, and Haudenosaunee peoples who steward these lands I now call home.

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*I Saw You in the Archive*

## Prologue

When I relocated to Kitchener-Waterloo (KW), Ontario to pursue my MFA, I was struck by the overwhelming amount of brick in the city's architecture in comparison to my previous home of Vancouver, BC—the 'city of glass'. I was curious about the history of these brick buildings, and began to research KW's manufacturing heritage, which led to the discovery of the appalling history that took place at one of the city's most regarded manufacturing sites—the Kaufman Rubber Company. Between 1929 and 1976 thousands of Kaufman factory workers were sterilized due to eugenic motivations (Kaufman and Stortz)<sup>1</sup>.

This finding led me to the archive in the very institution where I was now studying, which houses swathes of materials from the Kaufman family and related companies. As I pored through materials in the University of Waterloo archive, I delved into the complicated and interwoven histories of the Kaufman Rubber Factory, the Parent Information Bureau, and the widespread eugenics movement within Canada. Encountering the archived items—propaganda, pamphlets, sales reports, blueprints, instruction manuals, and documentary photography from the factory floors—I felt deeply unnerved. However, the items that struck me the most were the unposed photos of the factory workers in tandem with the eugenic propaganda that labelled various people 'feeble-minded' due to factors such as class, ableism, race or so-called intelligence (see fig. 1). When I saw these photos of the working class, I saw people who could have been my family. It was like hearing echoes from my ancestors.

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<sup>1</sup> In an unpublished interview, A. R. Kaufman claimed that between 1930-69, 1,000 male sterilizations were performed at the rubber plant, with most of these procedures taking place late in 1969 (Kaufman and Stortz). In the same interview, Kaufman claims he was instrumental in arranging for 10,000 vasectomies and at least 400 salpingectomies (Kaufman and Stortz).

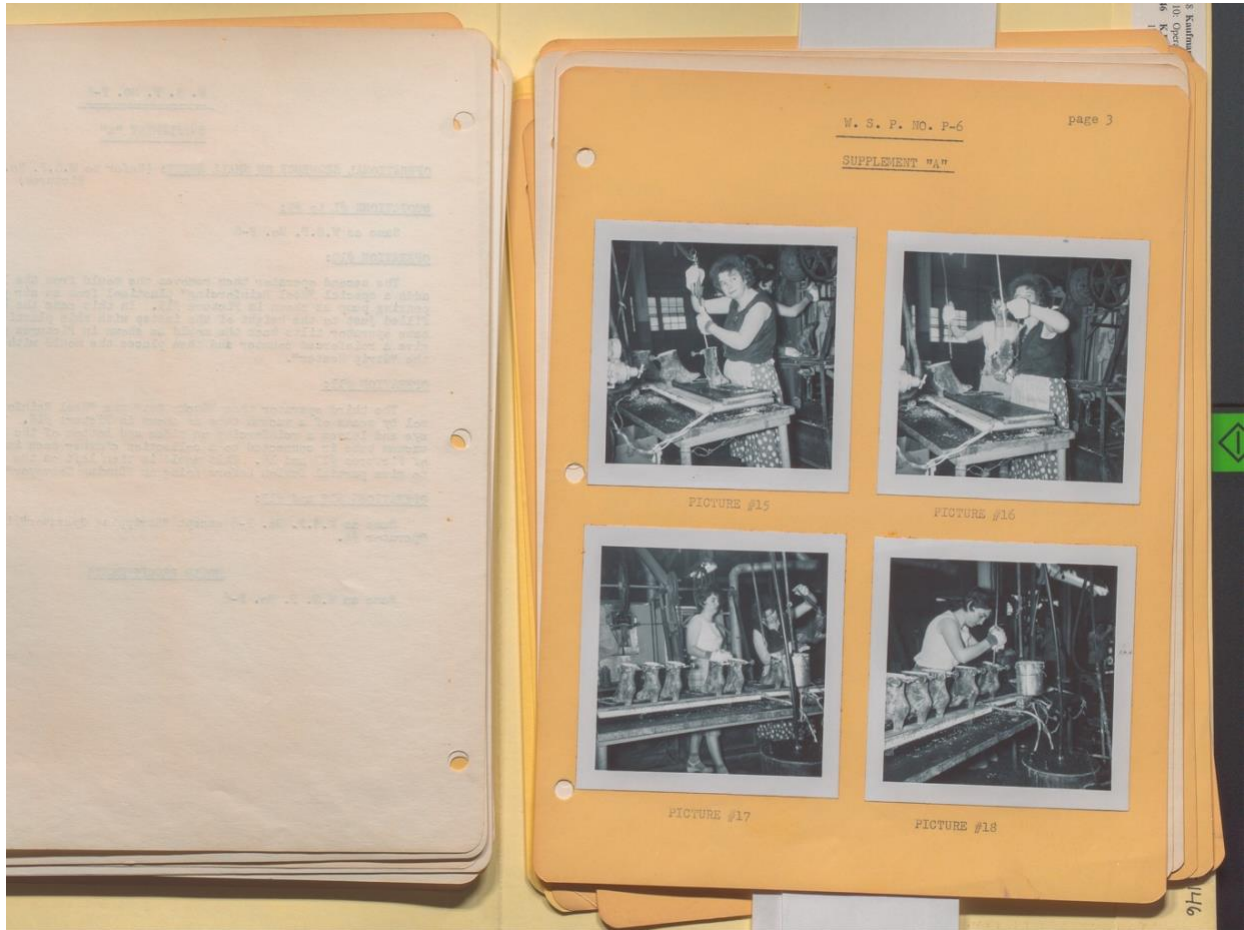


Fig. 1. Archival material from the Kaufman Footwear fond, Special Collections and Archives of the University of Waterloo. Accessed April 1, 2025.

That shaken feeling hit me poignantly. It resurfaced painful memories of being othered—the weight of shame and the stress of being controlled. I was diagnosed with a learning disability at seven; I came out as queer at 19; and discovered I had ADHD in my mid-20s. When I read about how eugenicists described ‘feeble-minded’ people, how they wanted to control certain people’s sexualities and families, I couldn’t swallow it. The shame of being different bubbled up in me again. My learning disability of dyslexia is hereditary, and is defined as “neurobiological in origin, and [...] is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities” (Dyslexia Canada). If screened, I am confident both my parents would discover they too are dyslexic. Early medical research into dyslexia during the Victorian era and early 20<sup>th</sup> century categorized dyslexic

children as ‘sub-normal’ learners (Kirby and Snowling 21). Eugenic writing at the time throughout North America and Europe propagated beliefs and concerns about the rate at which ‘sub-normal’ learners were passing on their learning difficulties to their children (Kirby and Snowling 22). Digging through the archives, I kept thinking about my experiences of being a neurodiverse, queer woman, and about my ancestors’ experiences. Would I or my family have been categorized as ‘feeble-minded’? What if my ancestors had migrated to Kitchener-Waterloo instead of Vancouver? What if they had worked in rubber manufacturing instead of logging? Would I exist today if history had taken a slightly different path?

The title of my exhibition, *I Saw You in the Archive*, is about all these bubbling feelings I felt upon seeing the photographs of the factory workers. These beautiful people, who someone shamed and forcibly controlled. I felt compelled to somehow honour them, to not let this and their history be forgotten. I saw so many ‘yous’ within them. I saw myself; I saw my family; I saw so many friends who too have been othered in their lives, and with whom I have found solace. Maybe I saw you, reader? Or maybe I saw your family, or your friends?

## Act 1:

### Scene 1.1: Introducing *I Saw You in the Archive*

This paper expands on my research into two fonds held in the Special Collections and Archives of the University of Waterloo: Kaufman Footwear and Parents' Information Bureau. Using stories and archival material related to the former Kaufman Rubber factory, my thesis exhibition focuses on the history of eugenic practices dividing the gallery space into three artworks: *Punched In* (a performance for camera), *A Leaky Tomorrow* (six storage drawers that house collages), and *Tie the Knot Tight* (two found-object installations with video). In an effort to reveal how history is constructed and in turn understood through the archive—how troubling histories are often buried—*I Saw You in the Archive* uses the aesthetics of theatre to show the legacy of eugenics and my recorded resistance.



Fig. 2. Overall exhibition documentation photography of *I Saw You in the Archive*, Paige Smith. 2025, University of Waterloo Art Gallery. Photography by Scott Lee.

## Scene 1.2: Providing the Exposition

Writing for the *Canadian Journal of Health History* in 2006, academic researcher and writer Linda Revie examined archival materials housed at the University of Waterloo’s Archives pertaining to the Kaufman Rubber Company<sup>2</sup>, discovering Kaufman (1885 – 1979) founded the Parents’ Information Bureau (PIB)—a health clinic that produced reports, forms, and informational pamphlets regarding birth control and sterilization, in addition to executing sterilization procedures. The University of Waterloo Library’s online repository prefaces the PIB publications by stating: “the views expressed in PIB publications [...] include family planning thinking rooted in eugenics, the belief that the genetic makeup of the human population can be improved by limiting the ability of people deemed inferior from reproducing” (University of Waterloo Library). Revie argues that Kaufman “became involved in birth control because he was a eugenicist and because he wanted to capitalize on the manufacture of contraceptives” (120). She further explains: “Kaufman was drawn to birth control as a eugenics device—a means by which the social elite could hope to shape Canada’s population profile” (Revie 121). Throughout the PIB’s operations, various propaganda was produced to promote eugenics, efforts rooted in classism, ableism, racism, and sexism. Drawing from these archival documents, *I Saw You in the Archive* explores discrepancies like ones that saw Kaufman as a lauded member of the community versus Revie’s findings, and how prejudices like those held by Kaufman still have ramifications today.

The story of A. R. Kaufman is complicated. He was nicknamed “Canada’s Mr. Birth Control” partly because of his involvement in the first successful legal challenge in the country against information dissemination and possession of birth-control materials. However, Kaufman’s involvement in the

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<sup>2</sup> The Kaufman Rubber Company was founded in 1908 by A. R. Kaufman and his father Jacob Kaufman. The company’s name changed to Kaufman Footwear in 1964 and declared bankruptcy in 2000. The company is remembered for their popular original line of winter sport / work boots that were introduced in 1962 named “Sorel”. The Sorel trademark is now owned by the Columbia Sportswear company.

Canadian birth-control movement in the early 20<sup>th</sup> century was deeply interwoven with his eugenic beliefs. Eugenics, a pseudoscientific theory originating in the 19<sup>th</sup> century, was based on a set of beliefs and practices that aimed to improve mankind through selective breeding for beneficial human characteristics (positive eugenics) and the discouragement of negative traits through birth control or sterilization (negative eugenics). Today, we now understand what ultimately motivated these practices: the inherent racism, classism, ableism, and colonialism that sought to eliminate certain members of the population. Kaufman himself was the Treasurer and a founding member of the Eugenics Society of Canada, which lobbied for the establishment of a national policy of “race betterment” by enacting legislation to “safeguard racial progress” (Powell). We cannot divorce A. R. Kaufman’s contributions to the eventual legalization of birth control from his stated goal to “limit the unintelligent and penniless who unfortunately constitute an increasing percentage of the total population” from reproduction (Parent Information Bureau 3). However, Kaufman’s legacy as an industrialist and birth-control philanthropist are often detached from his eugenic beliefs and hugely impactful practices: locally here in KW, various sites are named after Kaufman, including Kaufman Park, YMCA A. R. Kaufman, the previously mentioned Kaufman Lofts, and until its name change in 2023, the A. R. Kaufman Public School (Wiens). His contentious and complicated legacy lives on. It is worth noting that this particular history of rubber factory workers being sterilized; of the PIB spouting hatred around specific types of people reproducing; or even, more broadly, the interweaving of birth control and eugenics, are not unique within Canada, or globally. My exhibition studies the details of this local history, but I do not aim to vilify Kaufman himself as a singular source of such atrocities, for similar or worse forms of eugenic practices were happening across the country before and long after. The exhibition instead aims to present this as a case study for how a local history of eugenic practices continues to impact its citizens, in the ways that we understand ourselves and each other.

*I Saw You in the Archive* exposes the apparatus of the archive to reveal an unknown or forgotten history of eugenics in Kitchener-Waterloo at the former Kaufman Rubber Factory. Through techniques of estrangement, the exhibition challenges its viewers to question the framing of this history and how that framing impacts how we understand ourselves. Through activation of what playwright Bertolt Brecht coined *intellectual empathy*, *I Saw You in the Archive* challenges viewers to analyze the contemporary remnants of eugenics and exemplifies personal resistance to systems of control.

## **Act 2:**

### **Scene 2.1: Recontextualizing the Past in the Here and Now**

*A Leaky Tomorrow* (2025) is an installation artwork consisting of six storage drawers that house collages of various materials either extracted from the Kaufman Footwear and Parents' Information Bureau fonds or created in response to them (see fig. 2). Photographs of select archival documents are printed on various substrates, such as transparent plastic, raw latex, tracing paper, manilla folders, or University of Waterloo stationary (see fig. 3). The drawers also contain found objects, such as Sorel shoelaces, shiny latex condoms, cardboard scraps, local maps, dirty and yellowed latex and glove patterns made of brick-red rubber. Connecting all these layers together is my small, hand-typed notes and poems—which are typewritten onto various papers, flattened cardboard pieces, and condoms. These bits of text provide a voice that narrates my personal experience of encountering and living with items from the fonds for nearly two years. The six drawers are installed on the gallery walls, each labelled and organized by the following categories:

- *It's All a Façade, Act 1*
- *It's All a Façade, Act 2*
- *A. R. Kaufman Is Not a Feminist Icon*
- *Rubber Boots, Rubber Gloves, Rubber Condoms*
- *This University's First Board of Governors Contained a Eugenicist*
- *Curtain Call*



Fig. 3. Installation view of *A Leaky Tomorrow*, including from left to right: *Curtain Call*; *This University's First Board of Governors Contained a Eugenicist*; *Rubber Boots, Rubber Gloves, Rubber Condoms*; *A. R. Kaufman Is Not a Feminist Icon*. Smith, Paige. 2025, University of Waterloo Art Gallery. Photograph by Scott Lee.



Fig. 4. Installation view of *A Leaky Tomorrow*, including from left to right: *It's All a Façade, Act 2* and *It's All a Façade, Act 1*. Smith, Paige. 2025, University of Waterloo Art Gallery. Photograph by Scott Lee.

*It's All a Façade, Act 1* and *It's All a Façade, Act 2* provide an entry point to understanding the history contained within the archive fonds. *Act 1* contains two stacks of closed yellow filing folders, a red tinted halftoned archival photograph of the Kaufman Rubber Factory circa early 20<sup>th</sup> century printed on acetate, ripped scraps of rubber and latex, with the focal point being an opened manilla folder (see fig. 4). Clipped to the left side, we see small extracts of these materials: a detail of the archival photograph repeated and a semi-transparent sleeve containing a ripped cardboard fragment with the words “protect” and “control” typed repeatedly. On the right side of the manilla folder, we see the silhouette of a working woman cut out of the folder. Behind the figure is a contemporary street map containing the location of the former factory, and placed on top is a sheet of printed acetate depicting a propaganda pamphlet produced

by the Parents' Information Bureau titled "Sterilization Notes", that lists the address as "410 King Street West, Kitchener, Ont., Canada". The drawer contextualizes this historical scene by establishing the setting (the factory's site) along with key elements of eugenic sterilization.

*It's All a Façade, Act 2* reveals the key characters of this history: the unnamed former factory workers who were directly impacted by these sterilization practices (see fig. 5). Scattered and layered amongst the drawer is another manilla folder, again with a silhouette of a working woman cut out. Behind this figure is a semi-transparent sheet of paper with the text: "how to manufacture a superior soul: ensure no one enters or escapes." Surrounding the folder is a black and white photograph of my hands holding a page from a photographic manual created for internal use during the 1930s by the Kaufman Rubber Company on how to use the shoemaking machinery (see fig. 6). You see the ends of my fingers gently pressed against a hole punched sheet of paper labelled "PICTURE #27". Sitting in the center of the photograph is a haphazard photograph of a rubber boot manufacturing machine and three obscured workers, who are either partly cropped out of the photo or turned away from the camera lens. This print of my body encountering the workers is printed on a scrap newsprint sheet marked with scribbled graphite lines. Placed onto this print is an empty slide photography frame with the handwritten label placed in the top right corner, "UW Archives, 193-", and the bottom labelled, "unknown factory worker, Kitchener, ON, Kaufman Rubber Factory." Filling the rest of the drawer are sliced edges of 1-inch corrugated cardboard, a bundle of tee pins wrapped in a rubber band and a large sheet of gentle folded latex, which drapes off the edge of the drawer—leaking into the gallery space.

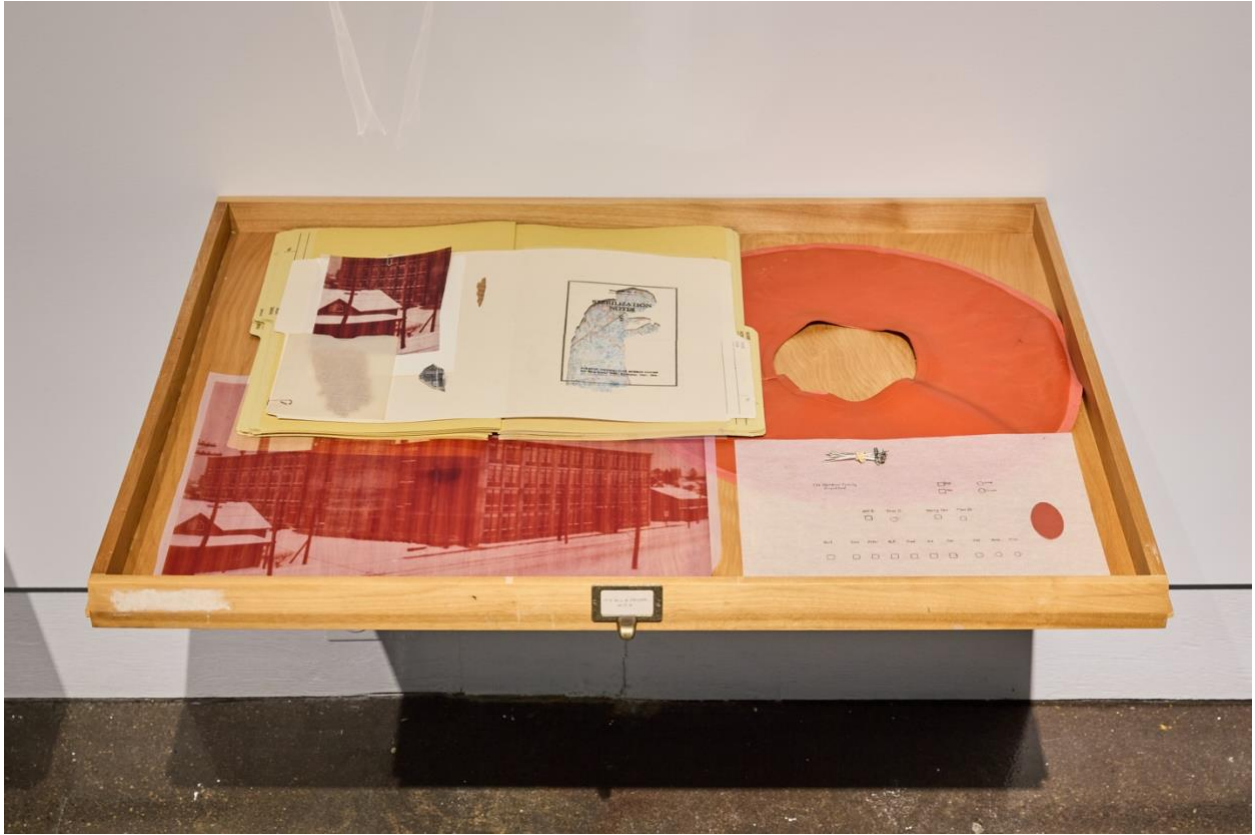


Fig. 5. Installation view of *A Leaky Tomorrow, It's All a Façade, Act I*. Smith, Paige. 2025, University of Waterloo Art Gallery. Found storage drawers with various archival and ready-made elements. Photograph by Scott Lee.



Fig. 6. Installation view of *A Leaky Tomorrow, It's All a Façade, Act 2*. Smith, Paige. 2025, University of Waterloo Art Gallery. Found storage drawers with various archival and ready-made elements. Photograph by Scott Lee.

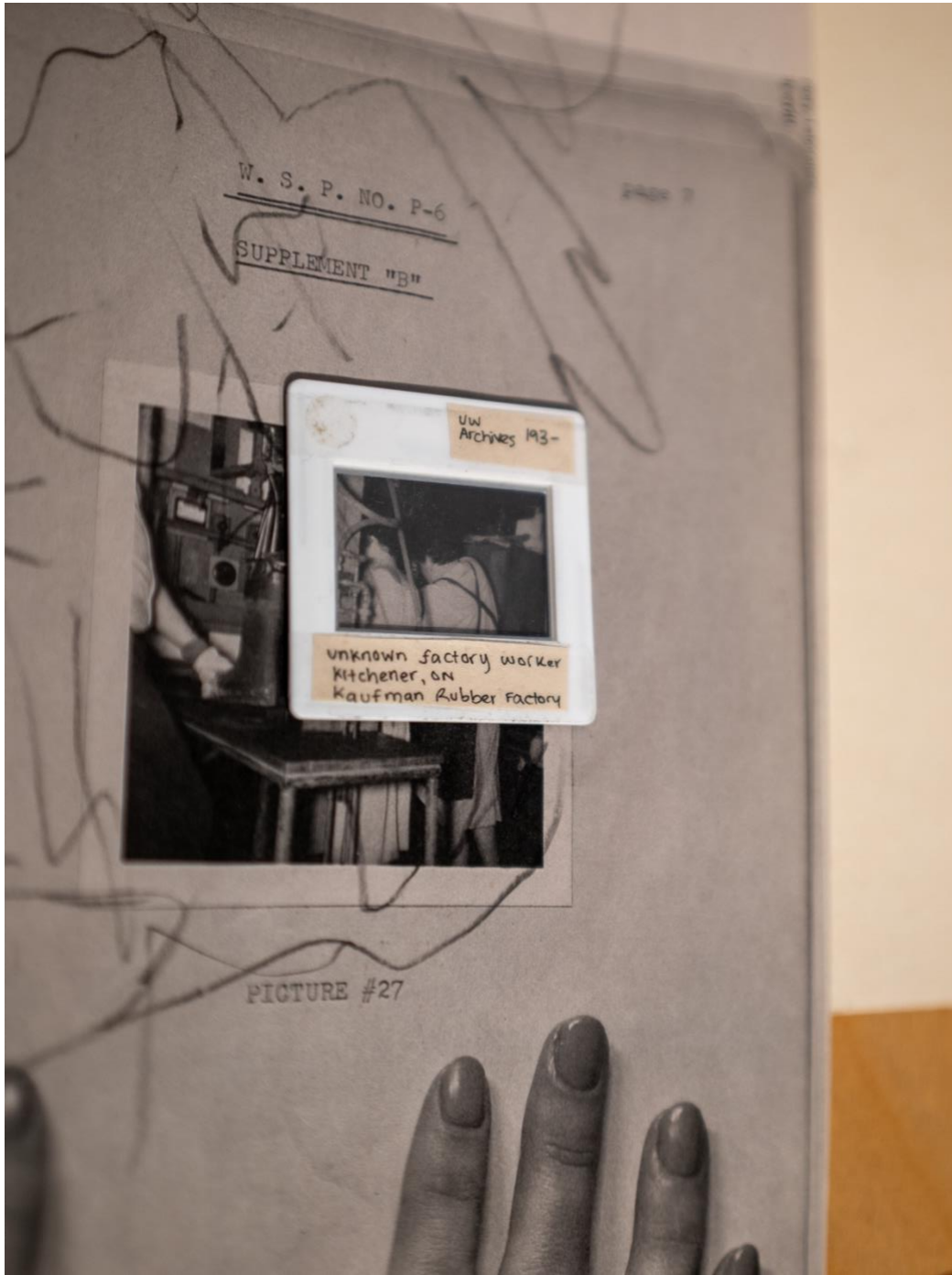


Fig. 7. Detail of *A Leaky Tomorrow, It's All a Façade, Act 2*. Smith, Paige. 2025, University of Waterloo Art Gallery. Photography of archival factory machine operation manuals (circa 193-) on paper with plastic projection slide labelled: "UW Archives 193- " and "unknown factory work; Kitchener, ON; Kaufman Rubber Factory."



Fig. 8. Detail of *A Leaky Tomorrow, It's All a Façade, Act I*. Smith, Paige. 2025, University of Waterloo Art Gallery. Pencil tracing on components of family tree charts (Parents' Information Bureau, 1938) with other archival and ready-made elements.

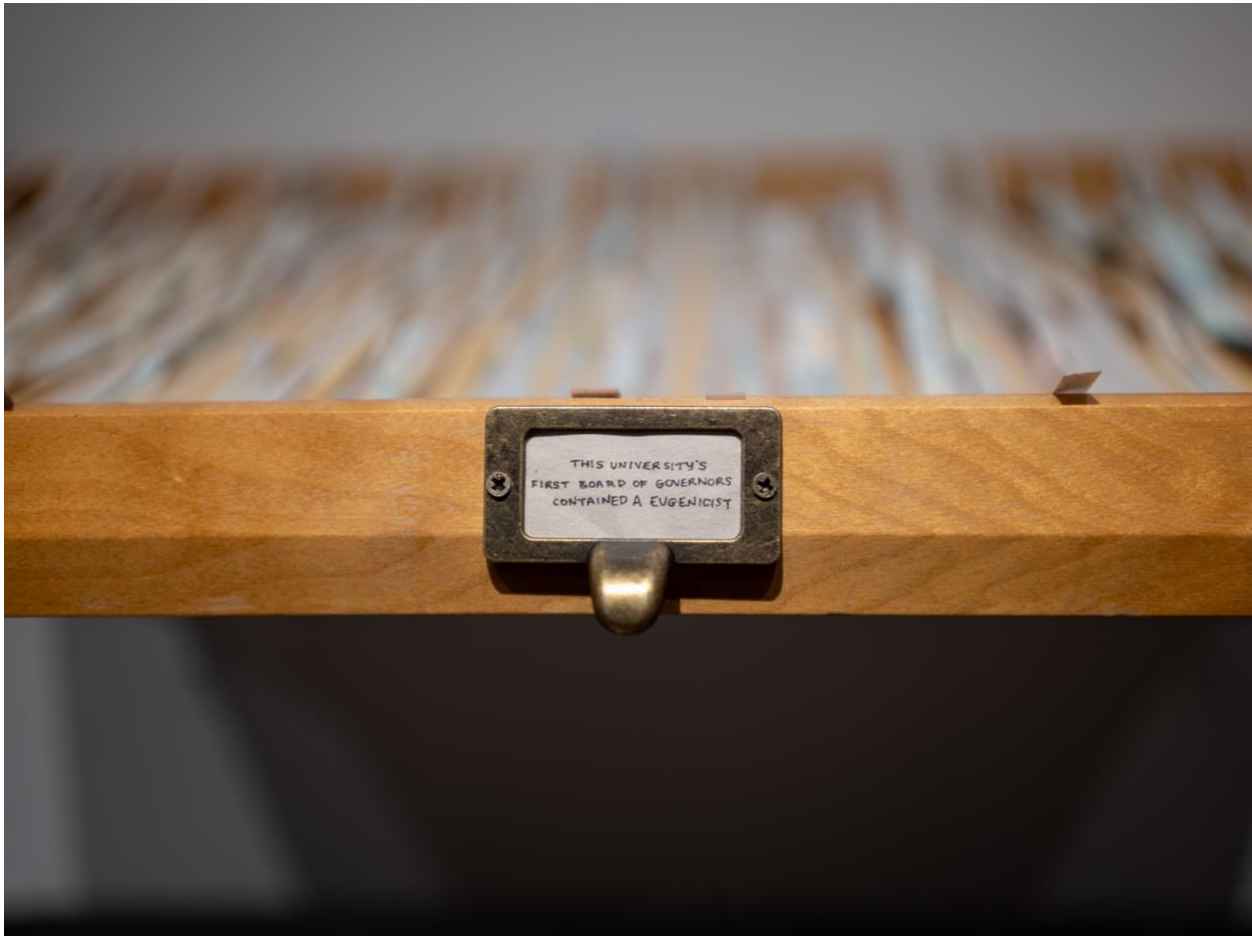


Fig. 9. Detail of *A Leaky Tomorrow, This University's First Board of Governors Contained a Eugenicist*. Smith, Paige. 2025, University of Waterloo Art Gallery. Found storage drawers with various archival and ready-made elements.

*A Leaky Tomorrow* epitomizes a core tenet of my studio practice: collecting and recontextualizing. The items included in the collages were originally found or created throughout the last two years, often without a specific final artwork in mind, but instead collected based on instinct to later be processed (mentally and physically) into new forms. I learned to see the beauty in objects many might call trash from my father who was a mobile welder for a garbage collection company. He would often collect objects he found while working and bring them home to be repaired or cleaned, revealing the beauty underneath the grime. In my studio practice, I collect found objects, particularly discarded and crass

items, related to my research, and through creative experimentation, reframe the context for understanding those objects through the act of labelling and collage (see fig. 7). By labelling each drawer, I create a frame from which the viewer comes to see and make sense of the collected objects (see fig. 8). Combined with my assembly and layering of the various objects within one contained form, I create a new collective meaning.

The six drawers reveal the eugenics propaganda produced by PIB, embodying the complications I experienced trying to understand this multi-layered history. Employing an opened-drawer display method, I ask viewers to investigate histories and stories that are all too often tucked away in filing cabinets or storage boxes. *A Leaky Tomorrow* unearths the history of eugenics tied to the former factory site, the University of Waterloo, and the region of Kitchener-Waterloo broadly. A poignant, contemporary reference for *A Leaky Tomorrow* is Deanna Bowen's exhibition *Black Drones in the Hive*, which exhibited at the Kitchener-Waterloo Art Gallery (KWAG) in 2021 (see fig. 9). Both exhibitions set out to unearth troubled histories, with Bowen specifically excavating "the roots of systemic racism in Canada and the erasures that have enabled historical canons to persist without question" (Bowen). Bowen's archival extracting is broader than the scope of *A Leaky Tomorrow* but both artworks are grounded by historical ephemera related to the eugenics movement within North America. Bowen however focuses on creating dense constellations of archival material that trace her familial history within a broader narrative of Black survival in Canada and the United States (Mackenzie Art Gallery). Meanwhile, my exhibition examines the contemporary ramifications of the term 'feeble-minded', and more tightly focuses on the local history within the Kitchener-Waterloo context. Similarly to my artistic research, Bowen uses materials from institutional entities, including various local archives. *Black Drones in the Hive* is often directly critical of the institutions from which the imagery was sourced; Bowen states "it's important to understand [in] this exhibition [...] I'm working with documents, archival materials, photographs, ephemera, that are written by white people, about Black people, for white people. [...] What these images

speak to is a kind of a translation of Black experience that by no means actually is an articulation of Black experience” (Kitchener-Waterloo Art Gallery). This is a precise example of artistic critique of the phenomena of *archivalization*, which I will discuss in the section that follows, where Bowen is critically revealing the biases inherent within archival systems, drawing connections between such biases to bigoted beliefs related to racism, ableism, and sexism.



Fig. 10. Installation view of *Black Drones in the Hive*. Bowen, Deanna. 2021, Kitchener-Waterloo Art Gallery.

### **Scene 2.2: The Archive Frames History and Produces New Truths**

Understanding history is vital to preventing repeated mistakes. If we do not understand our history, we are bound to repeat it. It is also important to deeply understand history because it informs our understanding of our contemporary circumstances, and what possible futures we can create. Understanding the history of

eugenics within Canada, for example, may help partially explain our continued issues with classism, ableism, racism, and sexism within the country. Personally, examining this history has also helped me understand internal feelings of shame that I have faced regarding my sexuality as a queer woman and my experiences as a neurodivergent person. Understanding history allows us to understand our world and ourselves.

Archives are a tool for us to understand history and become a measuring stick of how equitable a society is. Postmodern philosopher Jacques Derrida argued in his 1995 book *Archive Fever* that “there is no political power without control of the archive, if not of memory. Effective democratization can always be measured by this essential criterion: the participation in and the access to the archive, its constitutions, and its interpretations” (11). Concepts like Derrida’s, along with the advent of digitization and openly accessible online archives have instigated a turn in contemporary archival science towards a more critical examination of the systems and modes of power behind the discrete collected object, which has had repercussions for related fields such as artistic practice.

An archive does not just record history; it also constructs narratives and can produce new truths. Archives have the power to shape; they are “not just a neutral guardian but also an active agent” (Alphen 15). Archives can be generative—not only a space for recording history, but a powerful tool for engineering the future. One can imagine the systems of organizing, categorizing, or curating that are inherent to every archive as a lens—or an apparatus—shaping how a particular history is viewed and understood. *I Saw You in the Archive* reveals to the viewer propaganda produced by A.R. Kaufman’s PIB,

which promoted eugenic practices in KW. Through this exhibition, I examine the inherent act of *archivalization* and explore how this act shapes our understanding of history.

The University of Waterloo Archive came into possession of the Kaufman Footwear and Parents' Information Bureau fonds in 2001 via a donation from A. R. Kaufman's grandson Tom Kaufman (Revie 122)<sup>3</sup>. My exhibition does not aim to critique the work of Waterloo's Archive—they have done a superb job of maintaining the records—and have provided helpful context for understanding the materials. However, like any archive, they are susceptible to what archivist theorist Eric Ketelaar described as *archivalization*, or the "conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving" (27). Thus, a key component of *archivalization* is how histories are built. For me this element of the built environment is akin to theatre, and within the exhibition I imagine the archive as a theatre's stage. This stage is where stories housed within the archive can be recounted and rediscovered by gallery viewers. The *archivalization* systems act as the framing device that determines the viewer's understanding of the archival materials. What items we chose to archive, and how we archive those items, is informed by our beliefs and values, and this methodology is vital to comprehending how archives frame history.

Illuminating Michel Foucault's original notion of the *dispositif*, or "apparatus" in English, critical theorist Giorgio Agamben examines the term's etymology and forms his own definition: "I shall call an apparatus literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions, or discourses of living beings" (14). Through the installation and video work, *A Leaky Tomorrow* and *Tie the Knot Tight* aim to make its audiences aware of the apparatus of the archive as a system that captures and orientates history (see fig. 10 & 11).

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<sup>3</sup> It is worth noting A. R. Kaufman's connection to the University of Waterloo as one of its founding board members in 1955 (University of Waterloo).

The technique of leaking implies an archive that has lost control over its ability to capture and contain, thus “the leak” encourages democratic participation in investigating the insides of this system. Likewise, the technique of on-location filming revealed through a digital zoom-out also points to the often-invisible apparatus to remind gallery visitors of the contexts that lay just beyond the frames' edges.



Fig. 11. Installation view of *Tie the Knot Tight II*. Smith, Paige. 2025, University of Waterloo Art Gallery. One-channel video installation on CRT TV (silent), Sorel rubber boots (circa 198-), and other ready-made elements. Photograph by Scott Lee.



Fig. 12. Detail view of *Tie the Knot Tight II*. Smith, Paige. 2025, University of Waterloo Art Gallery. One-channel video installation on CRT TV (silent), Sorel rubber boots (circa 198-), and other ready-made elements. Photograph by Scott Lee.

How my work brings attention to the biases and systems of archivalization can be compared to the artwork *The Library of Missing Datasets* (2016) by Mimi Ọnụọha (see fig. 12). This mixed media installation features a white filing cabinet containing a large swath of hanging file folders with printed black and white labels, including titles such as “Public list of citizens on domestic surveillance lists,” or “causes of June 2015 black church fires,” or “Publicly available gun trace data”. Ọnụọha describes the work as “a physical repository of those things that have been excluded in a society where so much is collected” and argues that by examining what is ignored, she reveals what is deemed culturally and colloquially important (Ọnụọha, “The Library of Missing Datasets — MIMI ỌNỤỌHA”). Like Ọnụọha, I am interested in the act of archivalization, specifically who is

missing from the Kaufman Footwear and PIB fonds at the University of Waterloo Archives. By repeatedly cutting out the silhouettes of unnamed workers I discovered in the archive, I am drawing attention to the gaping holes within this historical memory: the workers of this factory who were sterilized. Ọnọha explains that her practice begins with things that are not easily categorized or made legible, stating “anything that doesn’t fit is at risk of being forgotten” and adds that “my practice begins with these forgotten bits, which are always real, even when they are intangible. In my practice, I try to make these absences material. Only when we can point to them can we begin to change them” (Ọnọha, “About — MIMI ỌNỌHA”).



Fig. 13. Detail view of *The Library of Missing Datasets*. Ọnọha, Mimi. 2016.

### **Scene 2.3: Intervening and Activating Archival Materials through Place-based Art**

Returning to Derrida, we must question not only archivalization, but also the publics' participation in and access to the archive. The University of Waterloo Archive could handle all this material and history perfectly, but what does that really mean when most citizens of KW won't ever set foot within the archive? What is the point if the people who live in the Kaufman Lofts today have no idea about the history of that building? Why archive history if most people never engage with it? I tried to address these questions early on in my MFA journey through the creation of two site-specific artworks aimed at providing access to various audiences connected to this history. My first site-specific work was my public poster project *410 King Street West, Kitchener, ON*, which involved screen-printing over twenty different posters that I then wheatpasted to the outside of the Kaufman Lofts façade. The posters contained a photograph of A. R. Kaufman in his office from within the former factory building. He is seen in a luxurious space, sitting at his desk while staring into the camera lens without smiling. This same photo is contained within the University's archive, and a large print is framed in the condominium lobby. The poster contains a reproduction of this photo alongside the text: "DO YOU KNOW THIS MAN?" and then three bullet points listing facts about A. R. Kaufman: "Executive committee member of Eugenics Society of Canada; Notorious union buster; Promoted sterilization of those deemed feeble-minded". This work aimed to directly reach the people living within the Kaufman Lofts through location-specific installation and using a familiar photograph of A. R. Kaufman they would likely recognize. My second site-specific artwork was *Who Created this Place?*, which was a typewritten paper artwork that was installed inside the University of Waterloo's President's Office (see fig. 13). This artwork aimed to reach influential people connected to the University and draw attention to Kaufman's influence over the early history of the institution. This artwork simply states on a small piece of paper nailed to a cardboard stand: "this university's; first board of governors; contained a eugenicist". Both artworks aimed to make

accessible art that reveals this local history of eugenic practices to the people to whom this history is directly connected.

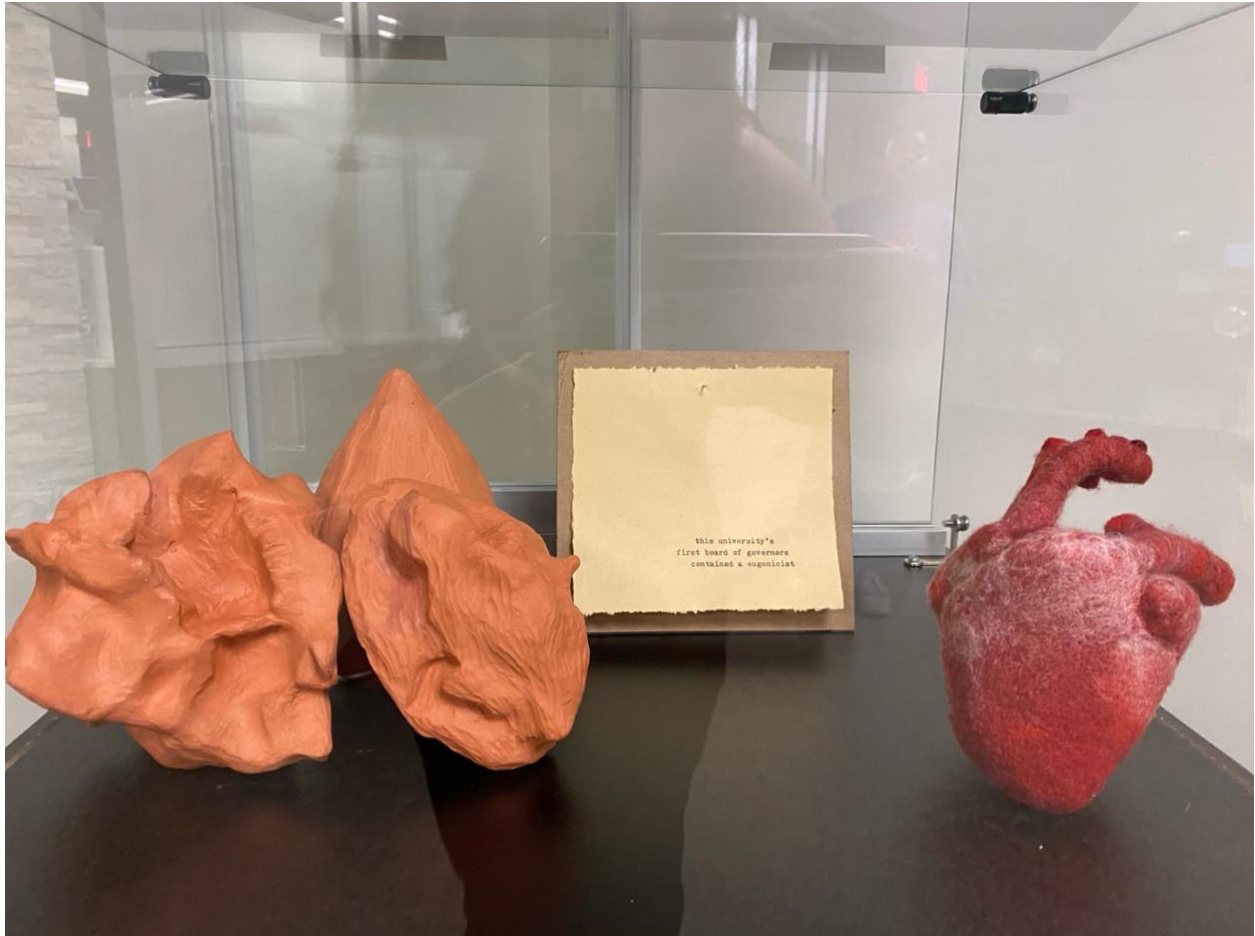


Fig. 14. Installation view of Detail view of *Who Created this Place?*. Smith, Paige. 2024. Installed at University of Waterloo's President's Office.

For *Tie the Knot Tight*, I filmed on location within the University's archive and the former Kaufman Rubber Factory, a methodology that evolved from my earlier explorations with site-specificity (see fig. 14). By recording both spaces and then displaying those recordings on TV monitors in each space with the image reversed, I reintroduce the history of these places back to themselves. By bringing the historical documents back to the former factory site in particular, *Tie the Knot Tight* reawakens this history today by recontextualizing the documents within their original context. This intervention and

recontextualization through intentional placement points to the inherent act of archivalization; and in turn questions the public's participation in and access to the archive—how these two factors shape our understanding of history and place.



Fig. 15. Video still from video component of *Tie the Knot Tight*. Smith, Paige. 2025. Footage of handling items from the University of Waterloo's Archive is displayed on a CRT TV, which is then displayed on-location at the Kaufman condominium lobby.

Canadian artist Stan Douglas is invested in social and political turbulence, often reenacting historical moments of tension that connect local histories to broader social movements of struggle. For example, his public installation artwork *Abbott & Cordova, 7 August 1971* (2008) reenacts a prominent Vancouver riot, and then recontextualizes this history through installation methods (see fig. 15). Installed

within the public atrium of the former Woodward's Department Store, now turned mixed-use development, the artwork, a mural-sized photograph, re-enacts the 1971 Gastown riots. Considered a determinant of the neighbourhood's collapsing social infrastructure and the community's gradual decline (West Bank Corp.), the riot still has implications today within Vancouver's Downtown Eastside. In 2002, Woodward's was again the site of historic protest when squatters overtook the building in reaction to city-wide collapsing social services, demanding "homes, not jails" (Kulkarni). This became known as the Woodward's Squat, and, lasting three months, was one of the most prominent acts of civil disobedience in Vancouver, resulting in governmental redevelopment of the site (Kulkarni). However, the protesters' demands were not fully met, and when the site re-opened in 2010, only 20 per cent of the mixed-use development was designated as social housing (Kulkarni).

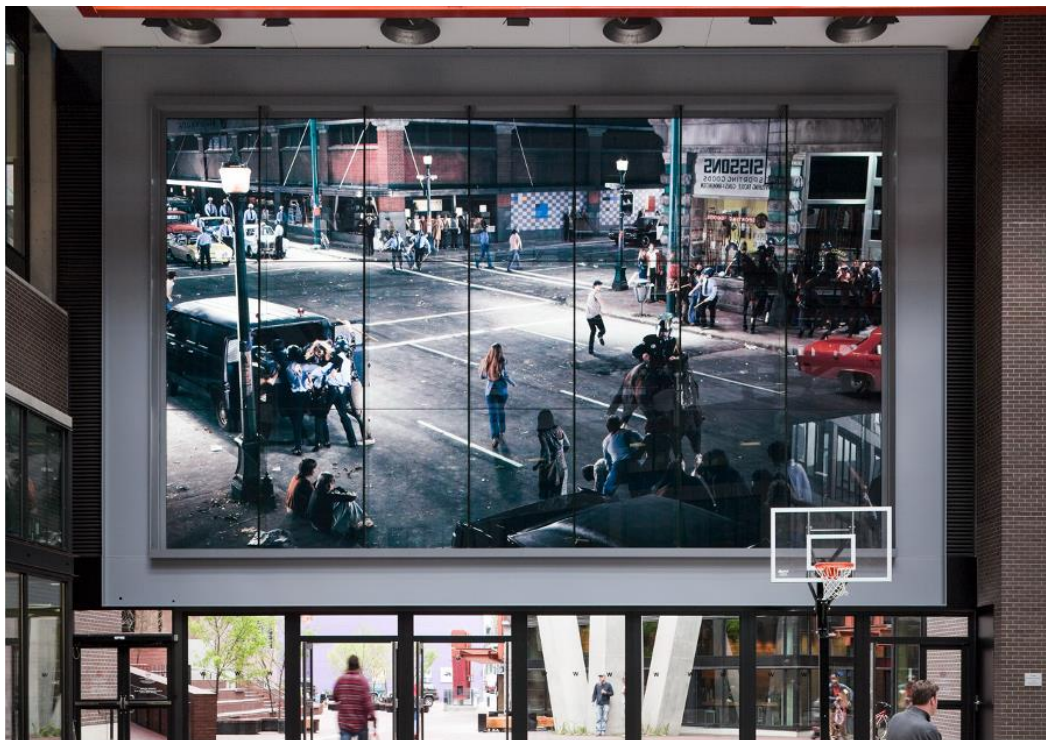


Fig. 16. Installation view of *Abbott & Cordova*. Douglas, Stan. *Abbott & Cordova*, 7 August 1971. 2008, Woodward's development, Vancouver. <https://henriquezpartners.com/projects/woodwards/>. Translucent photo mural on glass, 50ft x 30ft.

Douglas was commissioned to create *Abbott & Cordova* for Westbank Corp., which was tasked with the Woodward's redevelopment just a few years following the squats. Douglas chose to re-imagine and re-enact a moment in history that forever changed Vancouver in response to a commission that ultimately was motivated by yet another history-changing moment for the city thirty years later. Discussing why he is invested in artistically exploring history and mining archives in his work, Douglas explains: "I think the question is when does history start and when does it stop? A lot of things that are thought to be historical are ongoing. Their effects are ongoing. I try to find pivotal moments which are perhaps forgotten, or maybe lesser known or understood, and find out how they can still have an impact or a relationship to our lives today" (Douglas). Witnessing the work feels like encountering a breathing history that is constantly unfolding and refolding itself. By installing the photographic re-enactment of the Gastown riot within the contentious Woodward's site, Douglas reveals not only the history of the riots but also challenges the site's redevelopment in general in relation to the contemporaneous squatting protests.

*A Leaky Tomorrow*, and more broadly my exhibition, creatively examines the history of eugenic practices in Kitchener-Waterloo because that history still affects us today. It informs not only who tangibly was born and is alive today, but also all our collective conscious and unconscious attitudes towards those for whom the PIB deemed unworthy to reproduce. Similar to how Douglas "finds pivotal moments which are perhaps forgotten, or maybe lesser known or understood" (Douglas), *A Leaky Tomorrow* reveals the complicated and overlooked bedrock of this city. Like Douglas again, this body of work not only explores history's relationship to our lives today but also challenges what is worth remembering and preserving.

## **Act 3:**

### **Scene 3.1: The Archive as Theatre**

*Tie the Knot Tight* frames the exhibition space. It consists of two found-object installations with video components on either far corner of the gallery. One installation contains a bulky metal desk in a faded blue tone with two CRT TVs sitting on top (see fig. 16). A silver metal chair with black plastic cushioned covers invites viewers to sit, place the provided headphones on, and view the two-channel video work displayed on the monitors. Behind the desk is a metal c-stand holding a red velvet curtain panel. The two-channel video work in the first installation features a mixture of footage depicting archival items related to the rubber factory and PIB's produced documents (see fig. 17); these images are then re-displayed on location within the contemporary Kaufman Lofts (see fig. 18). The videos feature detailed close-up shots of various archival documents, footage of myself searching through the archive boxes within the archive's reading room, and close-up shots of my hands holding the materials. Throughout the film, viewers see my hands handling the paperwork, moving the sheets carefully in and out of frame. Some of this material includes propaganda produced by the PIB, such as a pamphlet titled "Better Babies" or "The Case for Sterilization of the Feeble-minded" (see fig. 19). Other material is centered around the factory itself, including photo documentation of the site and the people who worked there; along with marketing material about the products produced by the factory. Various archival material is seen on the three TVs at various times, taking a slow pace. Eventually, through a prolonged digital zoom-out, it is revealed that this footage of myself handling the archive material is itself being played off these same TVs, but from within the Kaufman Lofts.



Fig. 17. Installation view of *Tie the Knot Tight I*. Smith, Paige. 2025, University of Waterloo Art Gallery. Two-channel video installation on CRT TV (stereo sound), photomerge photography of The Kaufman Lofts on craft paper and corrugated plastic, and other ready-made elements. Photograph by Scott Lee.

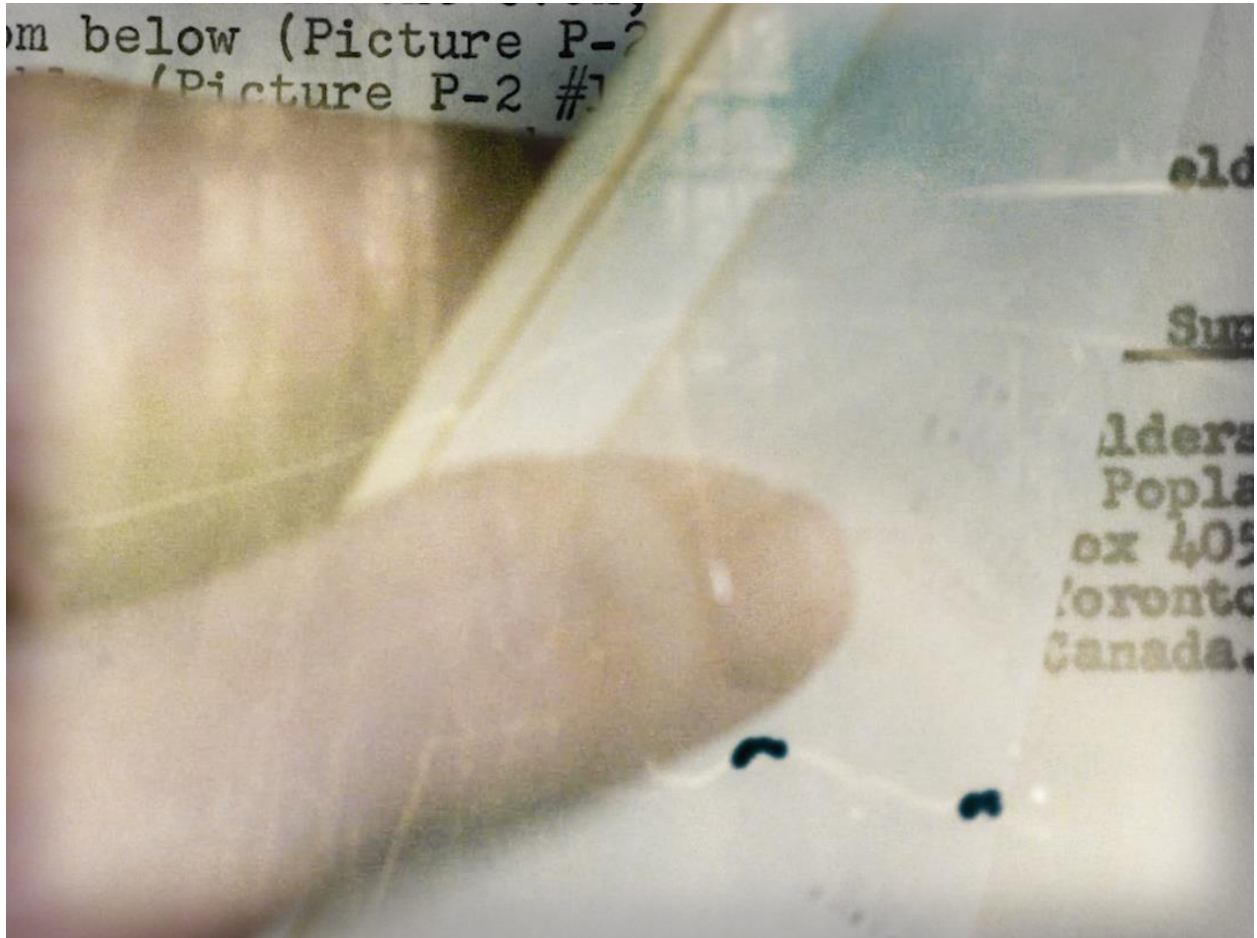


Fig. 18. Video still from video component of *Tie the Knot Tight*. Smith, Paige. 2025. Footage of handling items from the University of Waterloo's Archive.



Fig. 19. Video still from video component of *Tie the Knot Tight*. Smith, Paige. 2025. Footage of myself using the digitization machine at the University of Waterloo's Archive is displayed on a CRT TV, which is then displayed on-location at the Kaufman condominium lobby.

## A BRIEF FOR STERILIZATION OF THE FEEBLE-MINDED

### Nature Eliminates the Defectives

Throughout nature, defective progeny are constantly eliminated by the fierceness of the struggle for existence. Among wild animals it is rare to find any but perfect specimens of life. Birds and beasts breed only from the best, for the weak and the defective fail to survive.

Man and the domesticated animals furnish the only exceptions to this rule. It is only among men, and among the animals and plants which he breeds, that the weak and defective are permitted to reproduce. Practical breeders of cattle and horses have long since realized the disastrous results of failure to control the reproduction of farm animals, and it is now the rule to practise selective breeding, and to eliminate the unfit. The science of horticulture, by these same methods, has produced countless forms of beautiful flowers to grace our gardens, and decorate our homes.

### These Same Laws Apply to Man

Man is part of the rest of creation. It is useless to deny this with our minds while every organ of our body proclaims it to be the truth. We digest our food in the same manner as the lower animals. We depend upon the same oxygen of the air to cleanse our lungs, and we reproduce our kind and pass on our characteristics in the same way as the lower animals. We have disregarded these facts, and have permitted the unrestricted reproduction of those with inherited mental and physical abnormalities. Today we are reaping the harvest, and are beginning to realize that we must use our intelligence to control the crop of feeble-minded which our misguided indifference has permitted to grow.

### The Influence of Changing Social Conditions

The modern mechanization of life, and the increased use of scientific appliances, has resulted in vast social and economic changes which we cannot attempt to analyze here. We must, however, take note of the fact that the tendency is for the more intelligent members of every community to respond to these social and economic changes by limiting the size of their families to one, two or three children. This is not to say that many highly intelligent parents do not have larger families, but more and more they are becoming the exception.

Fig. 20. Portion of *A Brief for Sterilization of the Feeble-Minded*. Archival material from the Kaufman Footwear fond, Special Collections and Archives of the University of Waterloo. Accessed April 1, 2025.

Prominently featured in the two-channel video piece is footage from pamphlets produced by the PIB containing fictitious family trees that were fabricated in an attempt to scare the public by illustrating the implications of certain types of people reproducing (see fig. 20). Numerous versions of these family charts were produced, all promoting sterilization of the “feeble-minded”. One family tree featured is labelled, “The Draenem Family; Brantford; Showing Inheritance of Feeble-Mindness”. The middle of the document contains a simple, geometric family tree starting with two fake people—John and Anna—who have seven children and 23 grandchildren. The top right corner of the family tree contains a legend for various markings on the different people within the chart, including:

- Female, Moron, I.Q. 51-70
- Female, Borderline Intelligence, I.Q. 71-80
- Male, Probably Defective
- Male Normal
- Illegitimate
- Alcoholic
- Tuberculosis
- Venereal Disease

The original father John of this fake family is marked as “Male, Moron, I.Q. 51-70”, with Anna marked as “Normal”. By the 3<sup>rd</sup> generation, every child is marked with something other than “Normal”. To me, these family charts strongly visualize the fears A. R. Kaufman and other eugenicists held: the fear of losing power and control over people unlike them, via the population growth of those types of people. Labels, such as “feeble-minded,” “moron,” “borderline intelligence,” and “defective” are ableist terms that at the time were interwoven into the beliefs of eugenicists.

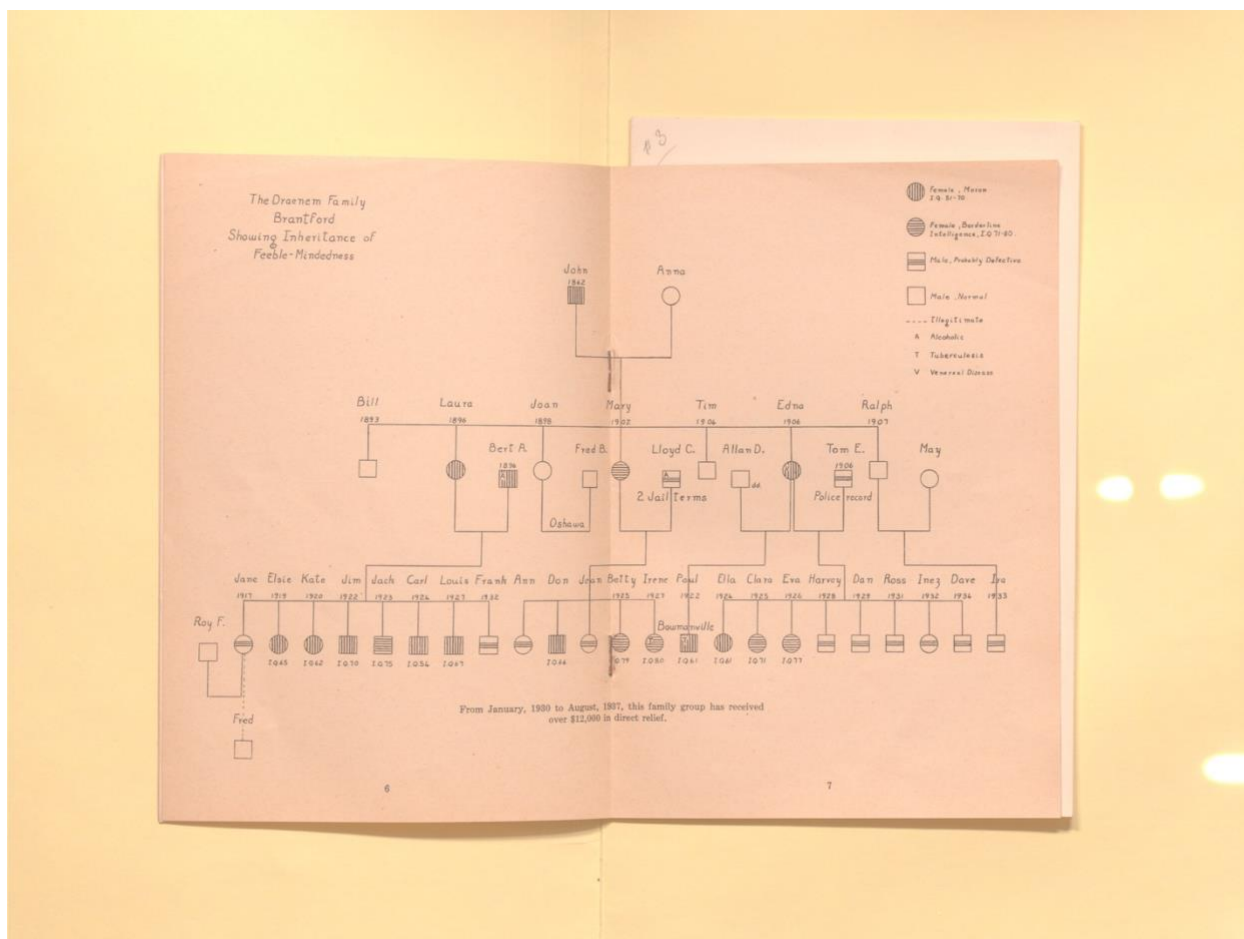


Fig. 21. Portion of *A Brief for Sterilization of the Feeble-Minded*. Archival material from the Kaufman Footwear fond, Special Collections and Archives of the University of Waterloo. Accessed April 1, 2025.

The second installation, also framed by a c-stand with a red velvet curtain, contains a cart piled with various materials used to create the exhibition, positioned beside a CRT TV placed upon a small pile of burn-marked bricks on the gallery floor. This single-channel video shows a profile shot of me jumping into a latex sheet. The clip, which documents the process of making the video *Punched In*, highlights the extent that the latex stretched during the performance and shows my facial expressions more clearly.

Both installations accentuate the artistic apparatus through techniques of Bertolt Brecht's *estrangement*, such as breaking the fourth wall through revealing embedded frames in the two-channel

video work, showcasing the tools of creation as an artist in the second installation, and by playfully presenting the exhibition as a production/stage through the use of the red velvet curtains. The installations also infer the apparatus of the archive, visually blending the aesthetics of institutional archives with a theatre production.

### Scene 3.2: Estranging the Audience

While the exhibition aims to make the viewer aware of the archive as apparatus, the undercurrents of this body of work is political Bertolt Brecht (1898-1956) coined *verfremdungseffekt*, or the “estrangement effect”<sup>4</sup>. Influenced by the politics of the interwar period in Germany, Brecht advocated for activating audiences towards political change by jolting reminders with the artificiality of the theatrical performance. Brecht believed that by “creating stage effects that were strange or unusual,” the audience was activated “by forcing them to ask questions about the artificial environment and how each individual element related to real-life events. In doing so, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions” (Encyclopedia Britannica). Brecht’s plays explored a range of social and political themes. In 1935, just two years post-exile from Germany due to Adolf Hitler assuming power and the same year the Nuremberg Laws were enacted in Nazi Germany, Brecht wrote his treatise “Five Difficulties in Writing the Truth”. In the face of an avalanche of lies, Brecht argues that the artist should spout truth in the following methods:

He must have the *courage* to write the truth when truth is everywhere opposed; the *keenness* to recognize it, although it is everywhere concealed; the *skill* to manipulate it as a weapon; the *judgment* to select those in whose hands it will be effective; and the *cunning* to spread the truth

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<sup>4</sup> Bertolt Brecht’s term “*verfremdungseffekt*” was first used in 1936 in the German language. The translation of the term to English varies, and has included the terms “V-Effect,” “distancing effect,” “alienation effect,” and “defamiliarization effect”. I use “estrangement effect” throughout this paper.

among such persons. These are formidable problems for writers living under Fascism, but they exist also for those writers who have fled or been exiled; they exist even for writers working in countries where civil liberty prevails. (Brecht 1)

*I Saw You in the Archive* agitates audiences through various aesthetic estranging techniques, reminding the viewer of the artificiality of artistic creation and the apparatus of the archive itself. The exhibition visually takes influence from theatre production, using red velvet curtains, a large structural frame, and spotlight lighting techniques to configure the gallery space into a makeshift stage. The installations *Tie the Knot Tight* (and the exhibition as a whole) estranges its viewers and challenges them to not only empathize with those who were deemed ‘feeble-minded,’ but to intellectually engage with this history and how it still affects Kitchener-Waterloo today. *Tie the Knot Tight* locates viewers in two specific time-places: the contemporary Kaufman condominium building; and the University of Waterloo Archives. It reveals a particular aspect of the history of this place. Again, aiming to make the artistic apparatus obvious, the installations align with Brecht’s interest in “self-consciously retelling a story rather than realistically embodying the events of a narrative” (Gordon 2). The work does not allow its viewers to become sutured into the events on this makeshift stage; the scale of the work physically requires viewers to move both a far distance from and close to the installations to be able to see the various elements within the work. They cannot stand by passively, nor mentally disengage, but view the artwork similarly to a sports fan evaluating a boxing match. Audiences are challenged with the fact that eugenics-motivated sterilization of people deemed “feeble-minded” took place here in this factory and within this city, and that that history directly informs the shape of today’s time-place.

*Tie the Knot Tight* has conceptual affinities with Hazel Meyer and Cait McKinney’s *The images, such as they are, do have an effect on us* (2022) (see fig. 21). Drawing from the VIVO Media Arts Centre archives in Vancouver, the artists highlighted the city’s local history of porn, feminism, and censorship,

delving into the polarization of feminists during the 1980s surrounding the topic of porn. The project involved mailing 100 dossiers to anyone who signed up for the mailing list, with each recipient receiving one of two dossiers, “Porn” or “Censorship”. The webpage documenting the project states the dossiers play “with questions of polarization and memory, one dossier represents the working files of an anti-porn feminist; the other of an artist/organizer involved in anti-censorship work. Some of the records are real, others we imagined based on the scraps, remnants, and gossip” (Meyer and McKinney). *The images*’ visually play with the dossier format as an apparatus for framing a history is connected to how I use filing folders as a centering motif in *A Leaky Tomorrow*. Additionally, the style of video documentation (filmed from above where only the artists hands are visible as they handle paperwork within an archive folder) has stylistic affinities with some of the shots in *Tie the Knot Tight*. The project’s willingness to image items into the archive also connects to the selected interventions I interject into various components of the exhibition, such as imagining organization categories for the drawers within *A Leaky Tomorrow*.

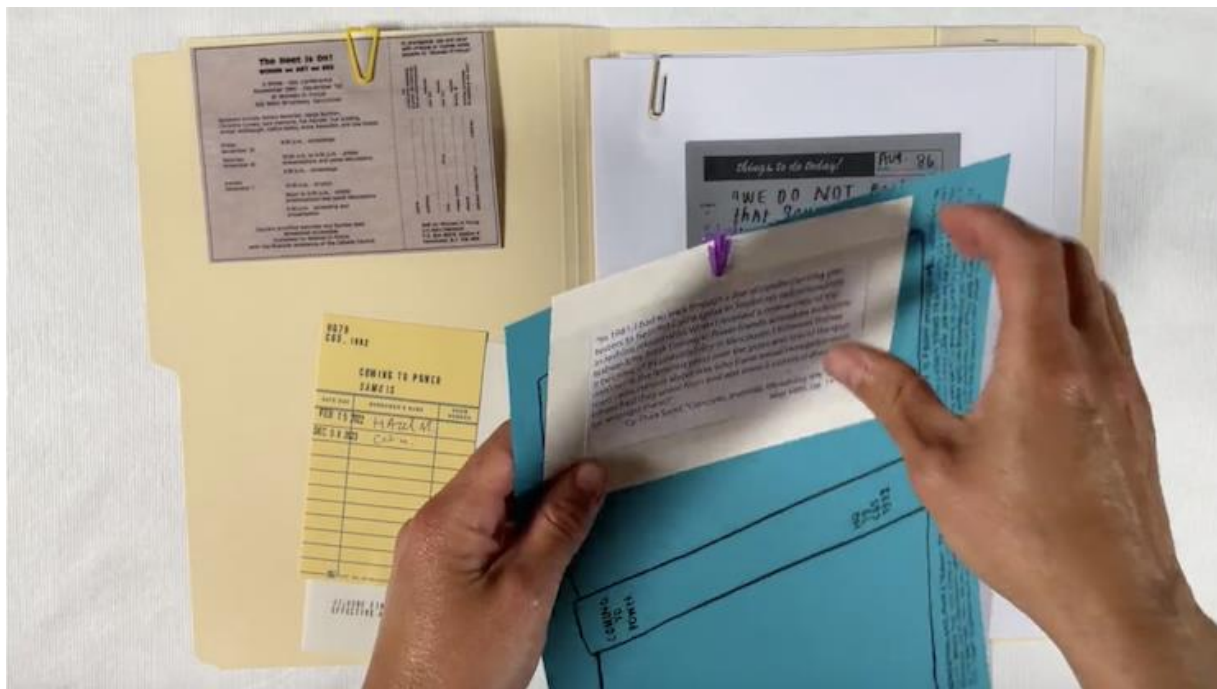


Fig. 22. Still image of video documentation of the *PORN Dossier* as part of the *The images, such as they are, do have an effect on us* project. Meyer, Hazel and Cait McKinney. 2022

## **Act 4:**

### **Scene 4.1: It's in My Body, It's in Our Bodies: Performance, Identity, and Resistance**

If *A Leaky Tomorrow* reveals the past, and *Tie the Knot Tight* frames the present, *Punched In* presents a personal form of resistance towards a better future (see fig. 22). The video installation consists of a large, rusted steel frame that has a sheet of semi-transparent tan latex stretched across the edges of the metal frame. The frame itself is over nine feet wide and seven feet tall, with triangular supports on the left and right. Rear projected onto the stretched latex is a video recording of a performance for camera. In this performance, you see me jumping, punching, and sprinting into the latex repeatedly. The projection is life-sized and is displayed in such a way that the projection of myself appears like a ghost of the actual performance on the same sheet of latex used during filming. The lighting of the performance creates a partial silhouette, and the viewers only fully see me when my body stretches the latex. This performance for camera is 22 minutes and 27 seconds long, consisting of over 200 attempts to break through the sheet of latex. The frame is made of steel to be reminiscent of the factory origins of this narrative, and the performance material and project screen is made of latex to return to the original material that the factory workers were manufacturing. The steel frame creates an apparatus to represent the systems that aimed to contain and control. Thus, the stretched latex represents the containment itself, and my action of attempting to jump through the rubber is like an embodied form of resistance. The repeated launching into the latex is a refusal to accept this containment, an attempt to prevent a future infiltrated with hatred and unacceptance of difference. Jump: I will not give up. Jump: you can't contain me. Jump: I will not be ashamed of who I am. The performance concludes when I can no longer physically jump any more, when the shame is released.



Fig. 23. Installation view of *Punching In*. Smith, Paige. 2025. Photograph by Scott Lee.

Upon further examination, A. R. Kaufman’s connection to the birth control movement within Canada during the 20<sup>th</sup> century was more complicated than just philanthropy. Kaufman’s advocating for and promotion of various forms of birth control, such as condoms “was both a eugenics device and a commercially oriented venture” (Revie 137). Not only was the factory site the “home of Canada’s first birth control information center—the Parents’ Information Bureau—[it] was also a manufacturing site for contraceptive products distributed through the PIB” (Revie 120). Alongside rubber boots and clothing, the Kaufman Rubber Company was also producing items like latex condoms (Revie 134). The interwoven stories of the Kaufman’s rubber birth control manufacturing and his proclamations of eugenic practices instinctively led me to the material of condoms. A cheap, common, but often concealed object—condoms became a material I explored extensively in my studio practice. I filled condoms up with water; I

attempted to fit a condom over my head; I painted and wrote onto condoms. Most of my experiments stayed in the studio (though one experiment—typing onto condoms with a typewriter—is included briefly in some drawers in *A Leaky Tomorrow*), but these experiments led me to consider the material of latex as conceptual signifier and tactile experience.

By activating the audience through estranging aesthetic techniques, *Punched In* challenges viewers to question how the concept of ‘feeble-minded’ still has repercussions today, and how we can personally resist systems of control that aim to erase our identities. By presenting a ghostly figure that is present in the gallery space, yet missing, the performance for camera can at times trick the audience view so that it seems like I am physically present in the gallery and running towards them. *Punched In* could even be argued to be an attempt to physically break the fourth wall between the audience and myself, only a thin layer of latex separating us. Even though the term ‘feeble-minded’ is archaic and no longer used in common language, the idea has ramifications today. The remnants of eugenic ideologies linger, such as in 2015, when it was reported that the largest UK sperm bank was disallowing dyslexic men from donating (Weaver). Aside from this blatant example, the rhetoric of eugenics is embedded into deeply held and often unconscious bias towards disabled people.

#### **Scene 4.2: Resistance Through Repetition**

Engaging in performance has allowed my practice to not only deeply connect to geographic place, but also the place of my body (see fig. 23). To understand the ramifications of eugenics, I reflected inwards on my somatic experiences as a queer and neurodiverse woman. This performance tapped into what writer, teacher, and civil rights activist Audre Lorde calls the erotic, a power that is rooted in women’s unexpressed or unrecognized feelings (1). The erotic is “a measure between the beginning of our sense of self and the chaos of our strongest feelings” (2), originating from our capacity to feel—a capacity that demands authenticity. Refusing numbness in response to a world that continues to shame

difference, the performance within *Punched* embraces my erotic power and recognizes my deepest feelings (see fig. 24). The erotic is “creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives” (3). The conceit of the performance was that I would attempt to break through the sheet of latex using just my body, and that the performance would end when either I succeeded in this goal, or I could physically no longer keep going. There is a moment in the performance, where between my fearful screams from hurling myself at this thin rubber sheet, the audience can hear me curse “fuck you” as I chaotically punch at the material. I was angry in this moment, exhausted, yet so angry. Why was I unable to break through the latex, even with all my effort? My rage kept filling me, thinking about Kaufman, about the PIB pamphlets, about all the people who might have existed today if not for this history of eugenics. “Fuck you. Fuck you. Fuck you.” This rage re-energized me and led to another round of full body hurtles at the latex. A few times during the performance, the latex would launch me back quite forcefully, leading me to fall to the ground. The third time this happened; I was exhausted and starting to get dizzy. I fell to the ground and my silhouette momentarily disappears from the screen. I sit up, and you see my silhouette again, but this time in my upper body in profile. You can hear and see my heavy breathing and see how my silhouetted profile shape is connected to and reminiscent of the silhouettes of unnamed workers featured in *A Leaky Tomorrow* (see fig. 25). *Punched In* resists the systems that aim to control us through shame and numbness by embracing my erotic power.



Fig. 24. Installation view of *Punching In*. Smith, Paige. 2025. Photograph by Scott Lee.



Fig. 25. Installation view of *Punching In*. Smith, Paige. 2025. Photograph by Scott Lee.



Fig. 26. Installation view of *Punching In*. Smith, Paige. 2025. Photograph by Scott Lee.

Repetition is how I can engrain something within my mind-body. I often repeat an idea out loud or perform an action again and again to fully process either. Repetition also haunts me. I have distinct memories of paper sheets filled with random spelling-test words written over and over again, hundreds of times each, in attempts to brute-force-memorize the order of letters of what my peers considered simple words. Repetition seems to repeatedly return in my artwork as well. *Punched In* estranges its viewers through a distanced performance, lacking words or distinct facial expressions, and makes the artistic apparatus apparent.

Using Murphy et al.'s notion of *intimate tracing* from their book titled *Queering: Intimate Tracings*, my artwork *Punched In* denotes my personal experience of being in the archive, alluding to “the very processes through which the bodies and desires of others [and of ourselves] come to be archived in

the first place and thereby enter historicity” (Murphy et al. 2). Murphy et al. describes the archive as an “exemplary intimate site—a space and time for secrets of the most personal and sexual kind” and one method of queering an archive can be to make such secrets visible. They also note that the intersections and influences between the body and the archive “are enacted in ways that are simultaneously modeled on and resist the modes of archiving put forth by previous generations of queer collectors, archivists, activists, and scholars” (Murphy et al. 6). Art and performance scholar Tavia Nyong’o explains how queering the archive can involve repetitive, radical defamiliarization of knowledge: “I have never really deviated from the formative impression Foucault gave [...] that what I should expect from the archive is the estrangement of myself and others and that I could call that estrangement queer” (Murphy et al. 216).

## Epilogue

*I Saw You in the Archive* exposes the apparatus of the archive to reveal a buried history of eugenics in Kitchener-Waterloo at the former Kaufman Rubber Factory. Through techniques of estrangement, the exhibition challenges its viewers to question the framing of this history and how that framing impacts how we understand ourselves. Through activation of intellectual empathy, *I Saw You in the Archive* challenges viewers to analyze the contemporary remnants of eugenics and exemplifies personal resistance to systems of control.

We all should care. We all should care that thousands of people were sterilized just to keep their jobs. We should all care that the bedrock of this city is a belief system that some people are literally more worthy of life than others. We should all care that there are still people and families alive who were affected by this. We should all care, regardless of where we came from or who we are, because we should all care about each other.

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