THE AIR WAS THICK
GARRETT LOCKHART
JULY 4 - 25, 2026

WALL (LEFT TO RIGHT)

Light Source 1 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 2 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 3 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 4 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 5 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 6 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 7 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 8 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

Light Source 9 (Burzum shirt), 2026
expired polaroid in plexiglass frame
14.5 × 19.5 cm

FLOOR

Transmission (with Noah Boone), 2026
modified telephone microphones, acoustic guitar, mixer, effects pedals, practice amplifier
dimensions variable

GARRETT LOCKHART is an artist investigating the home, the body, and the heart. They will be entering the Master of Visual Studies in Studio Art program at the University of Toronto in the fall.

NOAH BOONE is a musician and organizer based in Toronto. He performs industrialized noise rock as Garlic Jr, and founded Smol Audio Projects, a non-profit dedicated to booking and documenting emerging Canadian musicians.

LAILA FOX is a writer, geographer, and occasional artist based in Toronto. She is interested in the politics and poetics of knowing as they unfold between bodies in urbanized places.

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i enter the shop. from the musty indistinctness of collective memory, i pluck the impossible bodies of warped wools, the glossed wink of enamel buttoning, silks silver-tongued in the phosphor. i fold my body into these faded carapaces, slipping, structuring in places or else sloughing off. selves accumulate in a dull heather down on the floor. we take on the shapeless form-making of a membrane. an intensification. a synchronized swarming.[1]

bootlegs of bootlegs circulate. like the curved engraving of spirits on flesh, the bootleg doubles desire differently. when a print's screen is traced, it is said to have a ghost. but what is the psychometry of a cuff? the *Geist* by what measure? we turn the shirt inside out, press print to belly to hear the contours of its devotions: annals of sudorous boy bedrooms (the musked skins of sun-warmed orange pekoe tea); byssinosis; Baixa de Cassanje revolt. hate is economic.[2] when Heracles dons the shirt of Nessus, he becomes a doubled body. venom limns what it consumes.

the stain, too, is a doubling, as well as a ghost. we recall an image of muslin draped across the sumac brush at a sacred site in Talfit. the cloth is said to absorb the shrine's power, becoming a protective medium between supplicant and spirit.[3] in our memory, the cotton blooms crimson, though the image is black and white. in our memory, we want to cover its redness, but its silvered fibres still sip from the sun. today, we sink into the shade of a sleeve's berry coloured splotch. we lick every place where a scratch appears.

the pyre recalls us to formlessness. we refuse to be a body of fear. we let cold tin warm in the hearth of our ear; its sharpness tunes the rhythm of our holding. and in the blackening light, our darned ideologies, singed, soften and, feathered, circulate anew. in leaving, we place a sprig of sumac at a spirit's nose so that the world will stop burning.

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[1] Pantoea agglomerans is a bacterium that lives on cotton plants and in the bellies of locusts. The guaiacol they produce is a main component of the pheremones that support locusts' cohesion in flight.

[2] Ahmed, Sara. "Affective Economies." Social Text 22, no. 2 (2004): 117–39. https://doi.org/10.1215/01642472-22-2_79-117.

[3] Marshall, David J. and Amer Qobbaj. 2025. "Magic, Medicine, and Materiality: Tawfiq Canaan and Assemblages of the Sacred in Palestine." Jerusalem Quarterly 102 (2025). http://doi.org/10.70190/jq.I102.p87