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**SOPHIA OPPEL: AN INFINITE LOOP IN THE VIRTUAL PLAZA**

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**renovation project**

a machine for living in  
a functionality that eases  
sliding seamlessly into the production line;  
pore-less and slick like glossed marble.

hands co-opted for consumption manicured nails swiping across manicured screens  
knuckle centipedes, erasing the fingerprints of power

new vocabularies of entrepreneurial practice  
unprecedented inevitability

softly, manifest destiny  
in  
rhetorics of training  
and weaponized consumption  
fused with the words on a screen

felt closely, intimately

my body is a neoliberal renovation project  
smooth all my jagged edges?

aching and vacuous  
walking horribly, set of crutches fused skeletal legs  
and  
arms elongated with acrylic joints

i had already metabolized the glossy white-tiled-strangeness  
the narratives of improvement

making skin glossy and clear like the reflection on a screen

dulled to an emotional purgatory  
screens flicker cold smiles and rubbery hands  
clone stamped-nostrils, blue tinted teeth  
too much Gatorade

vast, expansive networks; coercion, softly  
optimizable and productive fantasies

in well-lit plazas  
confronted with an endless void of vacuous white plains,  
the stifling promise of infinite choice

blame slides off these surfaces  
like oil on water

**Sophia Oppel** is an artist and researcher born and based in Tkaronto/Toronto. Oppel's work addresses the insidious positions of embedded power in networked infrastructures, and its manifestations in embodied experience. Oppel received her Bachelor of Fine Art degree from OCAD University and is a Master of Visual Studies candidate at the University of Toronto. Oppel is currently co-director of Bunker 2 Gallery and a Curatorial Project Assistant at Gallery 44. Oppel has exhibited locally and internationally at InterAccess, Queen Specific, Gallery TPW, Forest City Gallery, and Xpace Cultural Center.