

6. Calli Giroux: Dragging My Feet to Love and Hate

Dragging My Feet to Love and Hate is a horizontal silkscreen print by Calli Giroux created in 2026. It hangs on the wall in a white wooden frame.

Silkscreen prints are created by sequentially layering different colours of ink, which combine to create a single multi-coloured image. Calli used 5 ink colours to create this work, beginning with an atmospheric, feathered field of mustard yellow ink, which forms the rectangular background of the image. A mossy green ink encloses a flat plane of yellow in a curving horizontal rectangle in the centre. Inside, black inked text is printed in a non-serif bold font. It reads: “mediPUMP, THE BEST REUSABLE INSULIN PUMP” and in larger text, “AUTOMATIC INSULIN DEVICE.” Then, below and in smaller text: “CONTENTS: ONE - Automatic Insulin-delivering device, ONE - brief on constantly monitoring your device and how to recognize auditory hallucinations.” The next text section is bracketed by a small star or asterisk on either side. It reads, “pump instructions will be learnt over time.”

The same green ink that frames this section of text is also used to create a vertical rectangle with two curved edges that covers the left hand fourth of the image. On the right-hand side of the print are three overlapping abstract shapes inked in blue, red, and orange. They are rectangular in shape with a curved tube emerging from their top edges.

Along the top and bottom of the print are sections of text printed in black ink. In some areas these sections of text are scribbled over and accompanied by commentary in blue ink or emphasized with red ink. While the black text appears uniform, as if printed on a label, the interventions and adaptations in blue and red ink are scrawled, as if written by hand. I will now read this text beginning in the top left corner.

Printed in black ink, the text reads “ONE MADE IN U.S.A 1963.” Blue ink scratches out “IN U.S.A” and adds some scrawled text below it. It amends the text to read, “ONE MADE By an IDIOT! 1963.”

Next, centred along the top of the image in black capital letters is “ULTRAMED DEVICES INC.” In red ink, pointed devil’s horns and a curving tail ending in an arrow frame the word, “ULTRAMED.” To its right, and in quotations, black text reads, “Were With You For Life!” “Were” is spelled w-e-r-e here, not as the contraction for we are, but in its past tense, as in, “we were with you for life.” And in the far, right top corner, a letter and number combination of “NO. DD-07.”

In the bottom left corner, a disclaimer in black ink reads, “DISCLAIMER: this is NOT a cure for diabetes, don’t get your hopes up.” This disclaimer is accompanied by a blue inked scrawl just above it that says, “This thing fucking SUCKS!”

To the right of this text, from the bottom of the print in its centre to the far, right edge a large block of black inked text reads:

“WARNING: The mediPUMP Insulin Device may cause changes that Ultramed Devices Inc. is not responsible for, symptoms vary between users. These include but are not limited to, depression, anxiety, frustration, hatred, a sense of impending doom, dread, aggression towards others, sleep deprivation, negative thoughts, increased resentful obligation, impatience, intolerance, and an indescribable feeling only you will know. Consider medical attention if you do not experience any of the following symptoms.”

About the artwork and artist:

Dragging My Feet to Love and Hate explores the often-complicated relationships that users hold with adaptive technology. It includes images and text that reference the artist's personal experiences with using an insulin pump and the technology's early pharmaceutical packaging design.

Initially prototyped in 1963, the first wearable insulin pump device was an elaborate and complex machine the size of a backpack. This early example of an innovative yet fraught relation between people and assistive technology is translated through the artist's own conflicted relationship with his current device. You love it, need it, hate it, it works, it doesn't work, it breaks, it saves your life.

Such are the contradictions inherent to many experiences of using assistive technologies. Through humour and irony, the artist imagines beyond what technical innovation might characterize as functional or universal. Instead, a spectrum of human-device relationality is made visible. One that is as variable as it is highly personal, and never complete.

Calli Giroux is a visual artist with a focus on painting and printmaking. His practice reflects his lived experiences and perspectives as a Métis person and Type One Diabetic. Calli views his work as an extension of himself, and many of his artworks are driven by an interest in exploring the complexities of navigating wellness, disability, and medical systems.

The next artwork in the exhibition is a sculpture just to the right of this work, about a metre away from the wall.